

BASIC TECHNIQUES IN CIRCUS ARTS



ROLA BOLA



FONDATION
CIRQUE DU SOLEIL™



CIRQUE DU SOLEIL

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Legal deposit: Summer 2011

* The masculine form is used in this text generically and for readability purposes only.

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FOREWORD

NATIONAL CIRCUS SCHOOL

Based in Montreal, the National Circus School is an institution for secondary and higher education whose primary mission is to train circus artists. It is the only institution in North America to offer a complete training cycle in circus arts, starting with the preparatory program, followed by the Circus and High School Studies program, and culminating in the higher education program (leading to the Diploma of Collegial Studies in Circus Arts). Since 1981, more than 400 artists have been trained at the School. A pioneer in the revival of circus arts in Canada and North America, the School has contributed to the emergence of Quebec's great circuses, which were to become *Cirque du Soleil*, *Cirque Éloïze* and *The 7 Fingers*, and has lent a helping hand to numerous foreign circus companies.

Today, the National Circus School enjoys a unique position in the world of circus arts instruction. With a team of more than 60 teachers providing a wealth of educational and artistic experience in circus arts, acrosports, performing arts and education, the School is regularly invited to share its expertise at educational exchanges, meetings and symposia in Canada and abroad, especially those organized by the International Network for Social Circus Training (INSCT), the European Federation of Professional Circus Schools (FEDEC), the European Youth Circus Organisation (EYCO) and the American Youth Circus Organization (AYCO).

With the enthusiasm for social circus, the spread of circus arts as a recreational activity and the overwhelming demand for qualified personnel, the School believed it was essential to support the development of services providing high-quality, safe introductory courses and training programs in the circus arts. Since 2004, its Instructor and Trainer programs – leading to an Attestation of Collegial Studies and recognized by Quebec's Ministère de l'Éducation, du Loisir et du Sport (MELS) – have trained some 100 teaching professionals. These teachers are actively involved in all areas of circus instruction, the education of young people, leisure activities, social circus and even the specialized training of professional artists.

In addition to the skills needed to introduce circus techniques, the role of a circus arts instructor – whether for recreational activities or social outreach purposes – requires particular knowledge of safety issues and of an individual's stages of motor, psychological and social development as well as the ability to organize and manage a class. This manual is intended as a useful and relevant educational tool, but it certainly does not replace actual training for teaching the circus arts. Although these techniques are essential for performing circus arts, these disciplines also need creativity and poetry in order to be truly artistic and meaningful, and this is true at both the professional and amateur levels.

On behalf of the teachers and professionals who were so enthusiastic and thorough in putting together the content of this manual, I would like to thank *Cirque du Soleil* for its generous contribution to the development of an educational work of this magnitude. By taking part in circus arts and with the help of qualified personnel, it will certainly help a great number of young people to achieve their potential more easily.

Daniela Arendasova
Director of Studies
National Circus School
Montreal



INTRODUCTION

The practice of circus arts implies knowledge of and proficiency in one or several techniques, which usually requires progressive and ongoing learning. Use of these techniques opens up a wide range of possibilities intended to develop physical abilities, as well as creative potential and social skills.

Today, there is growing interest in using circus arts for purposes other than performance and shows. Professionals involved in the fields of leisure and recreation, humanitarian development, mental health and physical rehabilitation are watching the development of current initiatives with great interest.

As the learning of these techniques is set to develop in various areas, and with rising interest in circus arts as a recreational pursuit, it seems appropriate at this time to develop a document that fulfils the need for technical knowledge, while also ensuring that learning is done in safety and progressively, according to the basic techniques in the circus arts.

We also believe that this document will be useful to all those organizations involved in the teaching of circus techniques. Circus schools, recreational circus programs, acrobatic gymnastics federations and the educational sector in general can use the knowledge and information contained here to improve their own teaching.

Collaboration between National Circus School and *Cirque du Soleil*

This multimedia educational kit brings together 17 circus disciplines and 177 technical elements. Written with the help of teachers at the National Circus School, it recommends and outlines the principles of teaching basic circus arts techniques. Illustrated by NCS students, this work recommends gradual development of skills and the mastering of various basic circus techniques.

The work comprises two main parts: written documents and video documents.

Written documents: The written part of *Basic Techniques in Circus Arts* comprises 17 chapters, each corresponding to a colour-coded discipline. Every chapter is divided into two sections. The first section introduces the terminology specific to the discipline, the equipment required and, specific information, as well as advice about safety and the prevention of injury. The second section illustrates in detail the different technical elements that constitute the discipline. This section comprises a description of the technical elements, detailed explanations of the movement, educationals enabling step-by-step learning of each component, tips for manual aids, corrections and corrective exercises addressing the most common mistake and variants of the movement.

Video documents: The video part of *Basic Techniques in Circus Arts* is intended to promote a better understanding of the written material and to provide a visual aid to learning. To make it easier to find information, the colours used for the disciplines in the written documents correspond to those on the video documents. Similarly, the photos shown alongside the explanations of the movement, the educationals and the variants are taken from the video documents. When necessary, close-ups and slow motion are used to make it easier to understand more complex technical positions and quick sequences. When movements are displayed, extra information or warnings about safety or injury prevention will pop up onscreen.



For practical reasons, the section on “Common Mistakes” is not included on the DVDs so that the focus is on showing the correct way of performing the movements. The educational elements required for learning the various technical elements however, are presented in the video documents. In any case, the written document must be consulted to see the complete list of educational elements.

All the exercises contained in the written documents and videos are presented in such a way so as to ensure they are performed as safely as possible (ideally under the supervision of an instructor or coach), with proper preparation and using the right equipment.

The written and video documents included in *Basic Techniques in Circus Arts* are complementary: they were designed to be used together. The written documents contain information that is not available on the video documents. Likewise, the video documents allow a fuller understanding of the movements that is not possible from consulting the written documents alone.



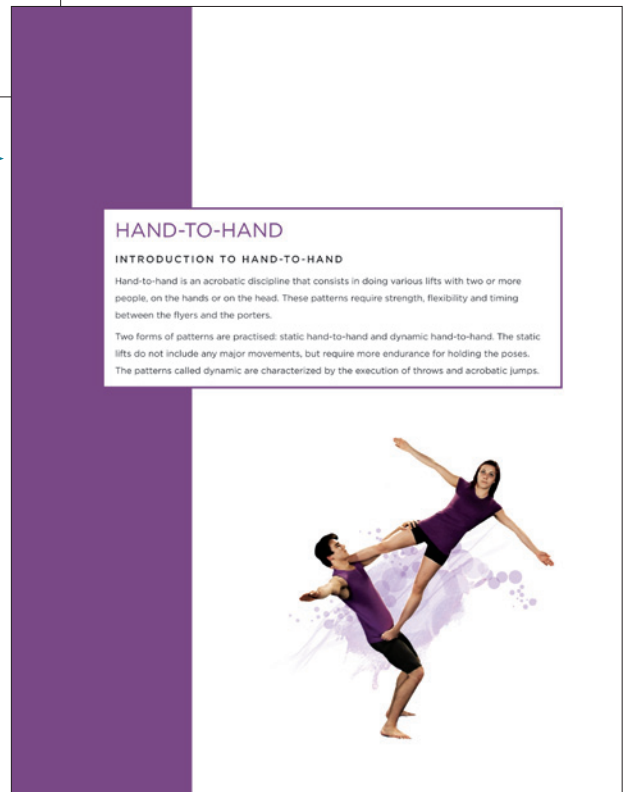
INSTRUCTIONS - WRITTEN DOCUMENTS



Introduction

The first page of each chapter describes in general terms the specifics and characteristics of each discipline.

Each discipline is colour-coded. The different colours, corresponding to those used on the video documents, make it easier to find what the user is looking for.



TERMINOLOGY

Centre of mass (COM)
Point in an individual's body where the body mass is considered to be concentrated and where the three axes of rotation meet.

Closed foot
Position with the foot straight on the wire.

Demi-pointe
Maintaining a standing position on the balls of the feet.

Frame
A-shaped structure that allows anchoring the wire while lifting it off the ground.

Open foot
External rotation of the foot of approximately 45°.

Retirés
Action of flexing a leg, bringing the foot up and placing it on the knee of the opposite leg.

Wire
Cable on which one walks.

EQUIPMENT

- A cable (the wire) to walk on;
- Two A-frames to anchor the cable;
- Side cables;
- A hand-operated winch to tighten the wire;
- A spring;
- Shackles for assembly;
- A floor mat the length of the wire and at least 1.40 m wide.



Side cables A-frame

2 Basic Techniques in Circus Arts - TIGHTWIRE - © 2011 Cirque du Soleil

Terminology

The technical terms essential to understanding the elements specific to each discipline.

In-depth terminology research was carried out in conjunction with teachers at the National Circus School in Montreal to determine the most commonly used expressions and terms in circus and acrobatic communities.

Equipment

The equipment needed to practise the different disciplines covered.

Specific Information

Specific information needed to practise the discipline and essential for performing the technical elements properly, bringing together such topics as identifying the dominant side when performing twists and body positions in aerial phases.

Safety

Essential information to consider when training with the aim of minimizing the risk of injury.

These points are specific to each discipline and are of the utmost importance. They concern both the instructor's role and the work environment.

TERMINOLOGY

Aerial silks
Fabric rigging, generally made of Lycra, folded in half and hung from an anchoring point, on which the acrobat executes various acrobatic patterns.

Flexed feet
Position with the ankle in flexion.

Hip flexion
Action of bringing the legs and the upper body together, or decreasing the torso/leg angle.

Iliac crest
Flat bone forming the upper edge of the pelvic bone.

Pike inverted hang
Hip flexion in the inverted position.

Rope
Aerial rigging made up of a twisted or braided cotton rope with a diameter of 3 to 5 centimetres, positioned vertically and from which the acrobat executes various acrobatic patterns.

SPECIFIC INFORMATION

The rope and silk practice is performed on a vertical axis, which requires sustained physical endurance. The participant is constantly subjected to gravity; the challenge is to limit the loss of height while executing placements and to find combinations that limit the necessary manipulations and the inevitable need to climb back up again.

The practice of these two disciplines requires general muscular endurance and develops good muscle tone. It specifically requires upper body strength in the arms, shoulders and abdominals, as well as grip strength.

Note: In order to simplify the text, the word "rope" will be used in the descriptions to designate both rope and silk, except for the parts specifically dedicated to silk.

SAFETY

As rope and silk allow plenty of room for freedom, creativity and exploration, safety remains the only real rule. Consequently, the equipment must be in good condition and properly installed. Also, it is essential to always use a landing mat. The instructor should be aware of his limitations and be able to assess those of the participants.

Rope and silk are practised without a lunge or safety device, but with a landing mat. It is therefore necessary to ensure that an element can be performed completely, which includes controlling both the movement and the release. During the descent, despite the use of a landing mat, the possibility of deliberately falling should never be considered.

Since rope and silk can cause abrasion burns, it is recommended to wear suitable clothing that covers the legs and torso as much as possible. Despite these precautions, it is normal for people new to these disciplines to experience some discomfort. The rope and silk may cause cramping of the feet, thighs and torso, and may sometimes cause minor burns to the feet or other exposed parts. In order to increase grip and limit involuntary sliding, a resin powder is used, applied to the hands and, if necessary, to the feet and back of the knees.

2 Basic Techniques in Circus Arts - ROPE AND SILK - © 2011 Cirque du Soleil



ACROBATICS
MENICHELLI

Technical Element Description
Rotating 180° around the transversal axis, going into a handstand and finishing with a walkout.


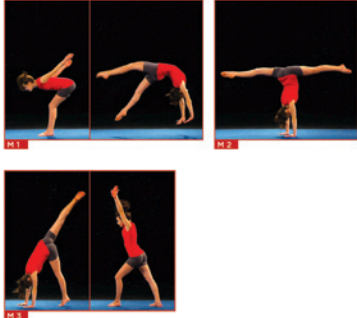
Prerequisites

- Back walkover.
- Handstand with stride split.
- Walkout.

Explanation of the Movement

- From the standing straight position with the arms on either side of the head, rock backwards slightly and lower the arms. Flex the arms until they are in line with the body and extend the legs and hips. **M 1**
- Transfer the COM over the hands and go into a handstand with the legs in a stride split, with the gaze on the hands. **M 2**
- Walk out and get back to the standing straight position, with the gaze forward. **M 3**

Note: Once the leg push is finished, the arms should remain aligned with the body.

Basic Techniques in Circus Arts - ACROBATICS - © 2011 Cirque du Soleil

Technical Element Description

A concise description explaining the nature or the key movements of the technical element in question.

Prerequisites

Figures, body patterns and technical skills to master before starting to learn the element.

Explanation of the Movement

A detailed description of the different sequences of movements making up the element.

Identified by the icon **M**

These explanations are illustrated by one or more photos. The use of numbers added to the letter **M** allows the user to follow the sequences represented visually: **M 1**, **M 2**, etc.

Safety Notice

In addition to the information provided in the first section, the safety notices set out essential aspects to consider when performing the movement in order to avoid injury.

PYRAMIDS
EGYPTIAN PYRAMID

Technical Element Description
Seven-person pyramid.



Prerequisite

- Flyer standing on a porter in a sumo pike position.

Explanation of the Movement

- Four porters are positioned next to one another in a sumo pike position, interlacing their legs with those of neighbours so as to stabilize the base of the pyramid and form a straight line. Their backs must be horizontal and all at the same height. **M 1**
- A first flyer gets up on the two central porters supporting himself with his hands on their backs, ascending either directly or by stepping on a porter's thigh. Once up, the flyer puts one foot on each of the central porters' pelvises and rests his hands on their shoulder blades. Two other flyers repeat this sequence, one positioned on the left porters' backs and the other on the right porters' backs. **M 2**
- When the three flyers are stable, they lift their torsos so as to have their backs horizontal. Simultaneously, porters and flyers extend their arms out to the side, resting on their neighbours' shoulders, if they have a neighbour. The porters complete the sequence by straightening their legs. **M 3**
- During the descent, the flyers again put their hands on the porters' shoulder blades, then jump backwards one after the other, from the centre, avoiding any sudden movement.

Safety Notice: It is important to have a landing mat behind the pyramid in case of falls. In this case, the participant should fall on the person below. This way, the speed and height of the fall will be reduced.

Basic Techniques in Circus Arts - PYRAMIDS - © 2011 Cirque du Soleil



Educationals


1. One person holds the diabolo with his hands and moves it so that the participant practises corrections with the handsticks. The diabolo is corrected with the hand that provides the rotation speed, that is, the right hand. While correcting it, continue to give it speed by making up-and-down movements with the right hand. **ED 1**

Three corrections:

1. Stand facing the diabolo; if it turns, follow it.
2. If the diabolo leans inward toward the feet, move the right hand forward; the string will then rub the diabolo's cup and the diabolo will straighten out.
3. If the diabolo leans toward the outside, move the right hand back; the string will then rub the diabolo's cup and the diabolo will straighten out.

Corrections should be made more quickly with practice and therefore should become increasingly smaller.

2. Roll the diabolo along the ground using the handsticks and lift it into the air.



Manual Aid

- The spotter stands behind the participant and manipulates the handsticks with him, providing the rotation speed and applying the corrections.

Common Mistakes	Corrections and Corrective Exercises
1. From the beginning, the participant places the diabolo on the wrong side on the ground.	1. Placing the diabolo on the correct side. If the participant wishes to manipulate it with the right hand, it is placed on the right side.
2. The participant is badly positioned.	2. Staying facing the diabolo.
3. The participant waits too long to make a correction.	3. Correcting the diabolo from the first signs of instability. With practice, one will be able to anticipate corrections.
4. The diabolo becomes unstable and loses speed.	4. Always providing speed when applying the correction.
5. The participant overcorrects and tips the diabolo.	5. Making small correction movements.

6 Basic Techniques in Circus Arts - DIABOLO - © 2011 Cirque du Soleil

Educationals

Step-by-step exercises and sequences of movements recommended to successfully perform the technical element. They make the principle of progressive learning easier, focusing on coordination and physical preparation as well as concentrating on the movements.

Identified by the icon **ED**

These educationals are often illustrated by one or more photos. The use of numbers added to the letters **ED** allows the user to follow the sequences represented visually: **ED 1**, **ED 2**, etc.


Manual Aid

Assistance that the instructor or the spotter should provide when teaching the movements. The images allow the user to see the movements to make and the actions to take to ensure learning is carried out safely.

Identified by the icon **MA**

Manual Aid

- To assist the participant, the instructor stands with his arm solidly extended into a fist in front of the participant. The participant supports himself on the fist, trying to let go of it for as long as possible. **MA 1**
- The instructor should not hold the participant by the hips, because he will not control his balance.



Common Mistakes	Corrections and Corrective Exercises
1. The participant's arms drop during the half turn.	1. Developing the reflex of lifting the arms during the half turn. EX
2. The participant puts too much weight on the right foot.	2. Keeping the COM over the left foot. The right foot must assist in the turn.
3. The participant bends his body.	3. Bending the knee of the left leg more, lifting the arms.

Variants


1. Sequence: Walking, half turn at the end of the wire, walking.
2. Sequence: Four half turns in the middle of the wire.

23 Basic Techniques in Circus Arts - TIGHTWIRE - © 2011 Cirque du Soleil



HANDSTAND THE "L" SIT

Technical Element Description
Sitting up straight with the legs extended with support on the hands.



Explanation of the Movement

- Press the hands into the ground with the index finger facing forward and the COM over the palms of the hands. Keep the legs together and outstretched with the feet pointed. Press with the arms while contracting the abdominals and bring the pelvis slightly backwards.

Educationals

- "L" sit on canes or on parallel bars.
- "L" sit with the legs tucked.


Manual Aid

- Watch out for possible backwards falls, especially when the exercise is done with balancing canes or when the participant lifts the legs very high.

Common Mistakes	Corrections and Corrective Exercises
1. The participant cannot lift the legs.	1. Performing strengthening exercises for the abdominal muscles. EX
2. The participant cannot keep the arms straight.	2. Turning the hands toward the outside, the index finger facing front.

Variant

- "L" sit with legs in a straddle position. V 1



Basic Techniques in Circus Arts • HANDSTAND • © 2011 Cirque du Soleil

Common Mistakes

The most common mistakes to avoid.

Corrections and Corrective Exercises

Modifications to make either by correcting movements or by corrective exercises.

The corrective exercises are identified by the icon EX

Variants


Images illustrating the technical elements give the user the opportunity to progress and to vary his learning.

Identified by the icon V

Manual Aid

- The instructor puts his hand on the participant's ankle to make sure the angle of his knee does not exceed 90°, otherwise the participant could fall. MA 1



Note: Avoid pressing too hard on the leg; the angle should not be tighter than that of the double knee hang position. If the trapeze is higher, the instructor puts his hands under the participant's shoulders.



Common Mistakes	Corrections and Corrective Exercises
1. The participant lets the free hip and leg fall and has difficulty returning the knee to the bar.	1. Keeping the hips even throughout the movement.
2. The participant stays in a pike position and has difficulty maintaining a secure knee angle.	2. Opening the hips by tightening the buttocks and pressing the pelvis forward, pulling the heels toward the buttocks.

Variants

- Front leg to the side in a split. V 1
- Arabesque: Leg to the back, foot pulled toward the head. V 2

Basic Techniques in Circus Arts • FIXED TRAPEZE • © 2011 Cirque du Soleil



INSTRUCTIONS - VIDEO DOCUMENTS

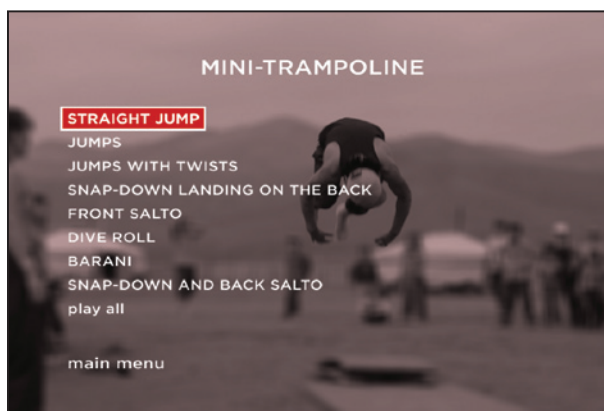


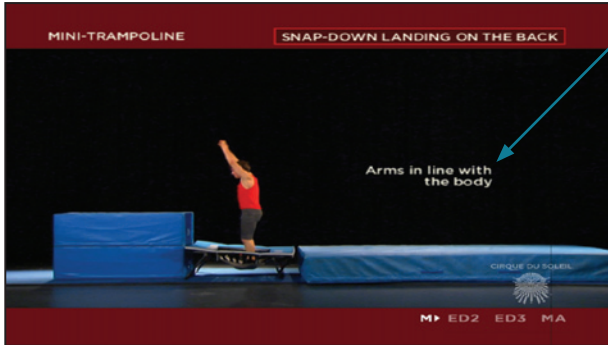
Main Menu

After the opening sequence, a first window presents the disciplines covered on the DVD.

Elements Menu

Once a discipline has been selected, a second window allows the user to go from one technical element to another. The “play all” button, at the bottom of the window, provides the option to watch the elements one after the other.



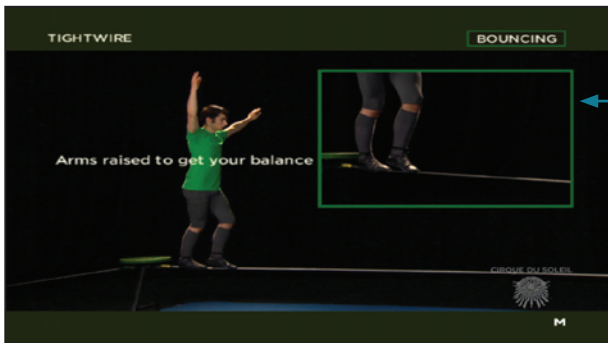


Warnings

Extra information or warnings about safety or prevention of injury pop up onscreen at key moments while the movements are being viewed.

Icons

When highlighted, the icon corresponding to the one in the written document indicates the technical element component being played.



Close-ups

In some cases, special attention is given to an image, part of the body or manual aid as a movement is being demonstrated by showing a close-up or by showing the movement from a different angle.

Technical Notes

The different parts of the element may be viewed out of sequence using the “Skip” function to select the icons at the bottom of the screen. The slow-motion function, available on most DVD players, also allows the user to watch each movement more closely.



ROLA BOLA

INTRODUCTION TO THE ROLA BOLA

Rola bola practice consists in balancing on a board supported by a roller. This discipline requires good coordination and body awareness, and can be combined with other disciplines, such as juggling or hand-to-hand.



TERMINOLOGY

Centre of mass (COM)

Point in an individual's body where the body mass is considered to be concentrated and where the three axes of rotation meet.

Finding balance position (FBP)

Finding and maintaining balance on the board.

Spotter

Individual who manually assists the execution of a movement or a position.

EQUIPMENT

Board

The length of the board depends on the height of the participant, that is, it should be about half the participant's height. The width is about one-third the length. The surface should be a non-slip one. The board can be provided with stacked stages allowing the participant to execute other types of patterns. These stages rest on supports placed at the four corners of the board. Participants can also practise patterns on a fixed board. The fixed board has the same dimensions as the conventional board, but it rests on the floor, which makes it immobile and safer.



Dance bar

Horizontal bar fixed at about 1 metre from the ground used for performing gymnastic movements.

Roller

The roller should be a little longer than the width of the board and it should have a diameter of about one-sixth of the length of the board.

Wall bar

Wide ladder attached to a wall used for performing gymnastic movements.

SPECIFIC INFORMATION

Basic position on the board

The feet should be close to the ends of the board, the knees slightly bent, the torso vertical, the arms extended to the sides and the gaze forward.

Balance position on the board

Stable horizontal position of the board on the roller.



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ROLA BOLA SIDE MOUNT

Technical Element Description

From the floor, mounting on the board and keeping balance.

Explanation of the Movement

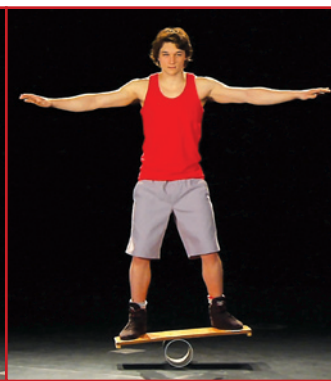
- Stand on the board with the weight on the side that is resting on the floor. Put the feet on the ends of the board and extend the arms out to the side. **M 1**
- Move the COM over the roller in order to distribute the weight onto both legs. **M 2**



M 1



M 2



Educational

1. Get on the board while resting both hands on a wall bar or a dance bar.

Manual Aid

- The spotter should keep the participant's COM over the roller and prevent sudden lateral movements.

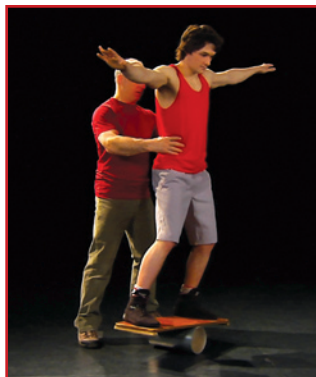
Here are two ways to spot:

- The spotter stands in front of the participant and holds his arms to help him stabilize his balance. **MA 1**
- The spotter stands behind the participant and holds his hips to help him stabilize his balance. **MA 2**





MA 1



MA 2

Common Mistakes

1. The participant bends over and looks down.
2. The participant pushes his foot without transferring the COM.
3. The participant relies too much on the spotter.

Corrections and Corrective Exercises

1. Keeping the gaze forward, at eye level.
2. The spotter moves the participant during the weight transfer.
3. The spotter helps the participant by holding his hips from behind.





ROLA BOLA SIDE DISMOUNT

Technical Element Description

From the finding balance position (FBP), inclining one side of the board to the floor.

Prerequisites

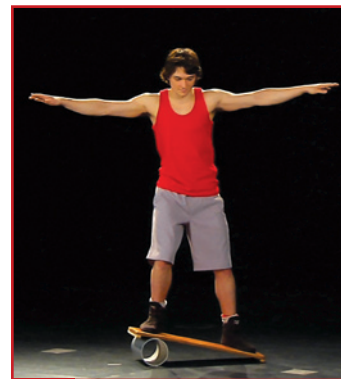
- Side mount.
- FBP for 5 seconds. (See *FBP*, p. 9.)

Explanation of the Movement

- From FBP, transfer the COM to one side and move the board horizontally so that the roller is gets under one end of the board. **M 1**
- Put the end of the board farthest from the roller on the floor. **M 2**
- Get off the board by lifting the higher foot first.



M 1



M 2

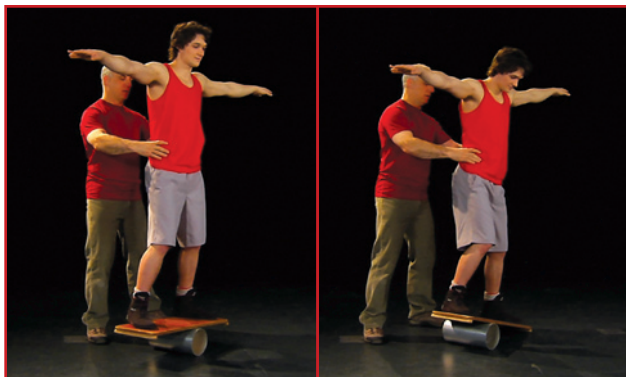
Educational

1. From FBP, move the COM so as to move the board laterally from left to right, while keeping it horizontal.

Manual Aid

- The spotter stands behind the participant and holds his hips in order to stabilize his balance and help him dismount. **MA 1**
- The spotter stands in front of the participant and holds his arms in order to stabilize his balance and help him dismount.





MA 1

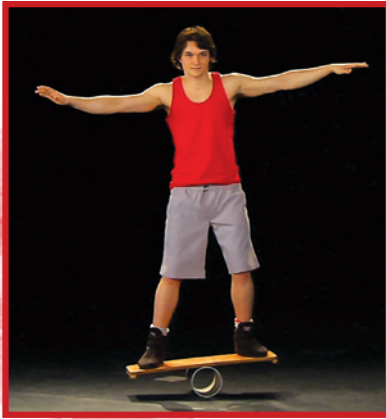
Common Mistakes

1. The participant has trouble moving the board laterally.
2. The participant has trouble putting one end of the board on the floor.

Corrections and Corrective Exercises

1. The participant must move his COM and not just the board.
2. The participant must move the board so that one of its ends is over the roller, position his COM over this end and then put the board on the floor.





ROLA BOLA FINDING BALANCE POSITION (FBP)

Technical Element Description

Finding and maintaining balance on the board.

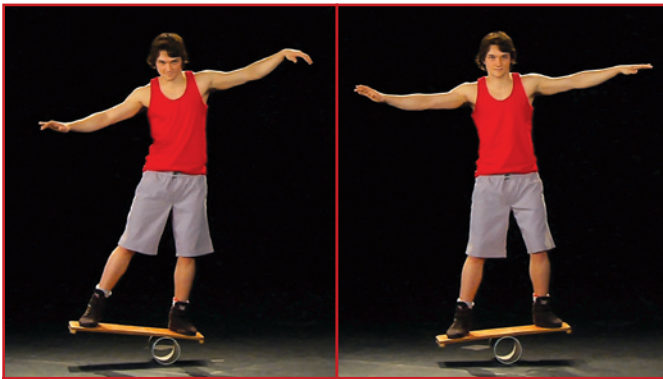
Prerequisite

- Side mount.

Explanation of the Movement

- Standing on the board with the feet near the ends, move the board side-to-side while keeping the COM over the roller. **M 1**

Note: It is important to bend the knees slightly.



M 1

Educationals

1. Supporting on a dance bar or a wall bar, or with manual aid from the front, get into FBP and intentionally move the board from left to right and vice versa, keeping it horizontal. Keep the COM over the roller. **ED 1**
2. With manual aid from behind, get into FBP and intentionally move the board from left to right and vice versa, keeping it horizontal. Keep the COM over the roller.
3. Repeat the exercise without manual aid, but with a mat under the rola bola, then directly on the floor.





ED 1

Manual Aid

- The spotter should keep the participant's COM over the roller and prevent sudden lateral movements.

Here are two ways to spot:

- The spotter stands in front of the participant and holds his arms to help him stabilize his balance.
- The spotter stands behind the participant and holds his hips to help him stabilize his balance.

Common Mistakes

The participant cannot stay balanced long enough because:

1. The board is moved too late.
2. The board is moved too much or too little.
3. The board hits the floor.

Corrections and Corrective Exercises

1. Moving the board sooner.
2. Practising the FBP from a dance bar or a wall bar to allow the participant to better master movements on the board. **EX**
3. The participant should move the board laterally, and not push down.

Variant

1. FBP with the feet open: Move the feet together until the heels touch while keeping the tips of the feet apart.





ROLA BOLA JUMPING MOUNT

Technical Element Description

Jumping on the board from a squat position.

Prerequisites

- Side mount.
- Side dismount.
- FBP for 30 seconds.

Explanation of the Movement

- Squatting behind the board, hold the board horizontal on the roller near the balance point. **M 1**
- The board should stay horizontal for a short while.
- With a quick movement, remove the hands from the board, jump and simultaneously put the feet on the board, in FBP. **M 2**



M 1



M 2

Educationals

1. Working with a fixed board, practise the action of removing the hands from the board and quickly jumping up. **ED 1**
2. With manual aid from behind, do the exercise with a mat under the rola bola first, then directly on the floor.
3. Do the exercise without assistance, on a mat. **ED 2**





ED 1



ED 2

Manual Aid

- The spotter stands behind the participant and holds his hips to help him keep his COM over the roller and prevent any sudden lateral movement. **MA 1**



MA 1



Common Mistakes

1. The board is no longer horizontal when landing.
2. The participant hits the board while jumping.
3. When landing, one end of the board hits the floor.

Corrections and Corrective Exercises

1. From the squat position, jumping as quickly as possible after taking the hands off the board.
Carefully positioning the board horizontally.
2. Moving slightly away from the board in the squat position.
Jumping higher.
3. Positioning the COM over the roller.





ROLA BOLA JUMPING DISMOUNT

Technical Element Description

In FBP, jumping backwards and landing in the squat position.

Prerequisites

- Side mount.
- Side dismount.
- FBP for 30 seconds.

Explanation of the Movement

- From FBP, stabilize the board and slightly bend the knees to prepare to jump. **M 1**
- With a quick movement, jump and put the feet on the floor, behind the board. **M 2**
- Squat right after hitting the floor in order to catch the board with the hands. **M 3**



M 1



M 2



M 3

Educationals

1. Holding onto a wall bar or a dance bar for support, get into the jump preparation position and make small jumps on the board.
2. With manual aid from the front, jump behind the rola bola, directly on the floor, without catching the board. **ED 2**
3. Jump behind the rola bola, directly on the floor, without catching the board. **ED 3**
4. Jump behind the rola bola on a mat and catch the board. **ED 4**





ED 2



ED 3



ED 4

Manual Aid

- The spotter stands behind the participant and holds his hips to help him stabilize his balance. **MA 1**





MA 1

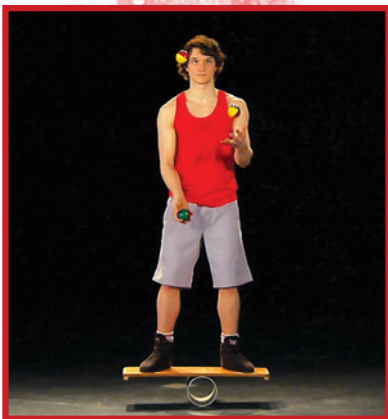
Common Mistakes

1. The board moves laterally when jump is executed.
2. The participant cannot catch the board with his hands when landing in the squat position.

Corrections and Corrective Exercises

1. The participant must get his balance before jumping.
2. The participant must jump close to the board into the squat position.





ROLA BOLA FBP WHILE JUGGLING

Technical Element Description

Juggling patterns in FBP on the board.

Prerequisites

- FBP for a minimum of 30 seconds.
- Juggling with ease. (See *Three-ball cascade, Juggling*, p. 5.)

Explanation of the Movement

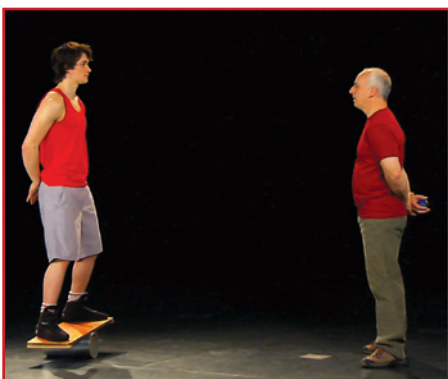
- From FBP, maintain balance while doing juggling patterns that have already been mastered. **M 1**



M 1

Educationals

1. From FBP, maintain balance with the arms behind the back, without moving the upper body. **ED 1**
2. From FBP, maintain balance while changing visual focus (e.g., look far away, read, close the eyes, etc.). **ED 2**



ED 1



ED 2



Common Mistake

1. The participant has trouble juggling on the board as easily as he does on the floor.

Corrections and Corrective Exercises

1. Keeping the upper body in a stable position.
Trying to get into FBP with the feet while keeping the COM over the roller.





ROLA BOLA FBP IN A LATERAL POSITION - BOTH LEGS

Technical Element Description

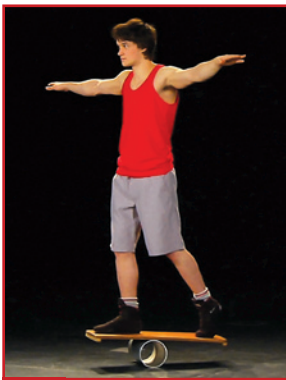
In a lateral position, maintaining balance on the board.

Prerequisite

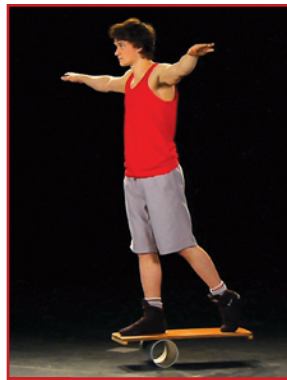
- FBP.

Explanation of the Movement

- From FBP, turn one foot a quarter turn to the outside so that it is parallel to the board. **M 1**
- Turn the other foot a quarter turn to the inside and turn the torso at the same time. **M 2**



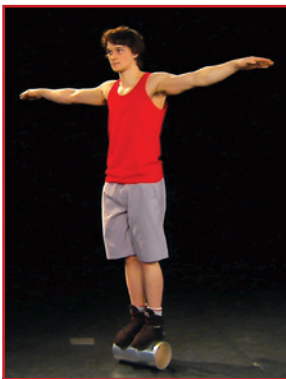
M 1



M 2

Educational

1. Practise FBP in a lateral position on both legs directly on the rola bola roller. **ED 1**

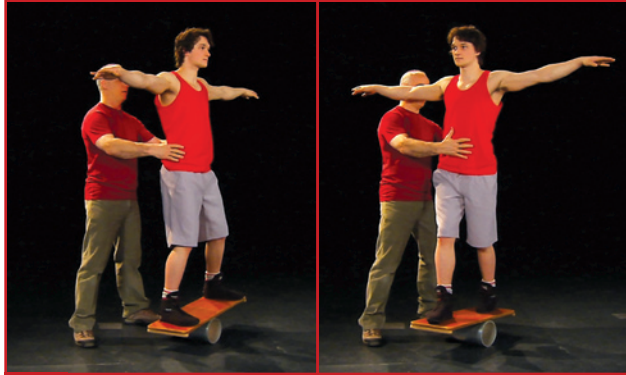


ED 1



Manual Aid

- The spotter stands behind the participant and holds his hips to help him stabilize his balance. **MA 1**



MA 1

Common Mistakes

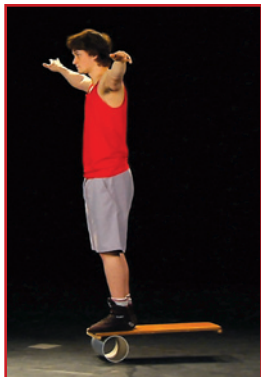
1. One end of the board hits the floor.
2. The participant has trouble maintaining lateral balance.

Corrections and Corrective Exercises

1. Keeping the COM over the roller.
2. Slightly moving the feet apart so that they are close to the ends of the board.

Variant

1. Juxtaposed feet: From FBP in a lateral position, move the feet to the centre of one end of the board so that they are juxtaposed and parallel. **V 1**



V 1





ROLA BOLA

FBP IN A LATERAL POSITION - ONE LEG

Technical Element Description

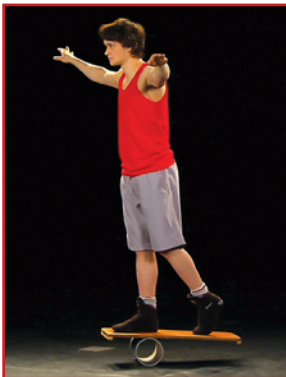
In a lateral position, maintaining balance on one leg.

Prerequisite

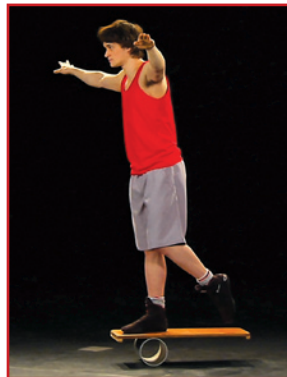
- FBP in a lateral position, both legs.

Explanation of the Movement

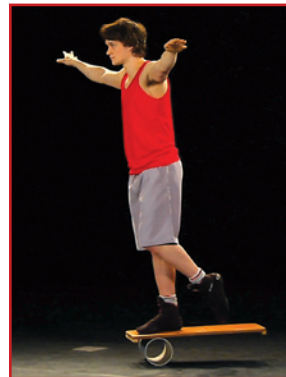
- From FBP in a lateral position, move the board back until the roller is under the front foot. **M 1**
- Gently transfer the weight onto the front foot by moving the COM over the roller. **M 2**
- Gently lift the back foot, keeping it a few centimetres off the board. **M 3**



M 1



M 2

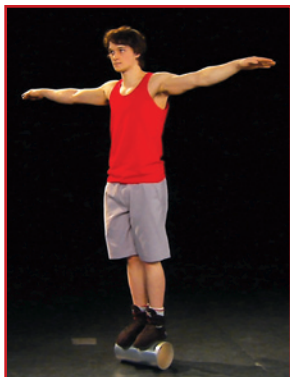


M 3

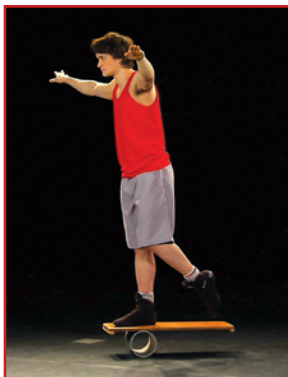
Educationals

1. Practise FBP in a lateral position on both legs directly on the rola bola roller. **ED 2**
2. Gently transfer the weight onto the front foot by moving the COM over the roller. Gently raise the back foot, keeping it almost touching to the board. **ED 3**

Note: Always keep the back foot close to the board so as to be able to put it back quickly in case of loss of balance.



ED 2



ED 3

Manual Aid

- The spotter stands behind the participant and holds his hips to help him stabilize his balance.

Common Mistakes

1. The participant cannot lift his back foot.
2. The participant falls forward.

Corrections and Corrective Exercises

1. Moving the COM over the front foot.
2. Keeping the COM over the front foot.





ROLA BOLA

FBP JUMPING ON THE BOARD (Not on DVD)

Technical Element Description

In FBP, jumping vertically on the board with controlled landing.

Prerequisites

- FBP.
- Jumping mount.
- Jumping dismount.

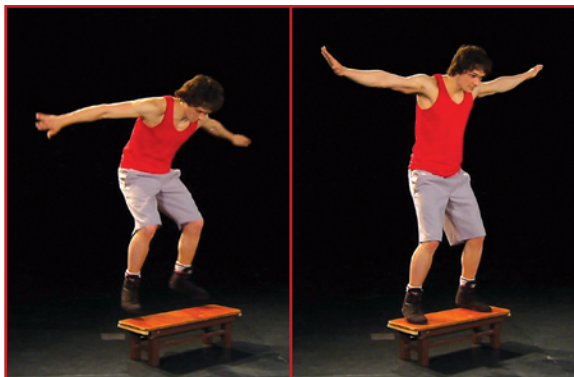
Explanation of the Movement

- From FBP, jump vertically with a controlled landing, keeping the COM over the roller and maintain FBP. **M 1**



Educationals

1. On a fixed board, from FBP, jump vertically with a controlled landing, keeping the COM over the board. **ED 1**
2. Practise the FBP with the centre of the board over the roller.
3. Repeat the exercise making small jumps.
4. Slow down the movement by bending the knees a little more when preparing to jump.



ED 1

Manual Aid

- The spotter supports the participant from behind the board and helps stabilize his balance if necessary.

Common Mistakes

1. The participant looks down at the board, leans forward and jumps to the front.
2. The board does not stay balanced horizontally during the jump.

Corrections and Corrective Exercises

1. Looking straight ahead with the torso vertical.
2. Keeping the board centred over the roller during FBP.

Variants

1. Jumps in a tuck position.
2. Jumps through a hoop.





ROLA BOLA ONE FOOT AND ONE HAND MOUNT

Technical Element Description

From resting on one foot and one hand, standing up on the board.

Prerequisite

- FBP.

Explanation of the Movement

- With one foot on the board and the opposite hand resting on the other end, keep the other arm horizontal and gently transfer the COM to the centre of the board.
- Try to balance with the hand and foot on the board.
- Put the other foot on the board instead of the hand and stand up into FBP. **M 1**
- Get off the rola bola by doing the steps in reverse order.



M 1

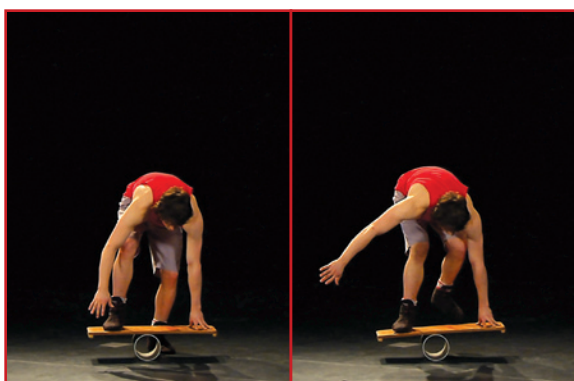
Educationals

1. Do the exercise on the floor. With one foot and one hand supported, gently transfer the COM and stand up.
2. Do the exercise on a fixed board. From the start position, one foot on the board and the opposite hand resting on the other end, gently transfer the COM to the centre of the board. **ED 2**
3. On a fixed board, repeat the same exercise but do the COM transfer more quickly.
4. On the rola bola, stay balanced in position on one foot and one hand for about 10 seconds. **ED 4**
5. From FBP, get off the rola bola by doing the one foot and one hand mount steps in reverse order. **ED 5**





ED 2



ED 4

Manual Aid

- The spotter stands behind the participant and holds his hips to help him put his COM over the roller.

Common Mistakes

1. The end of the board where the foot is hits the floor.
2. The participant has trouble positioning the other foot because the support arm and leg are bent too much.

Corrections and Corrective Exercises

1. Distributing the weight equally between the hand and the foot.
2. Doing flexibility exercises for the hamstrings. **EX**





ROLA BOLA FBP MULTI-LEVEL

Technical Element Description

Maintaining balance on a multi-level board.

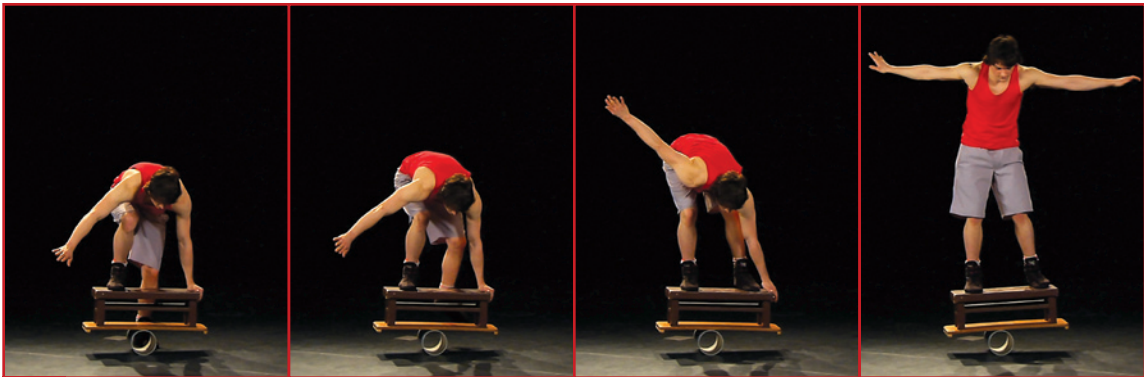
Prerequisites

- FBP.
- One foot and one hand mount. Maintaining balance for a minimum of 10 seconds.

Explanation of the Movement

- With an additional level, get into FBP using the mount with one foot and one hand. **M 1**
- To get off, use one of the following two techniques: the one hand and one foot dismount, or the jumping dismount.

Note: The level supports must be positioned near the ends of the board.

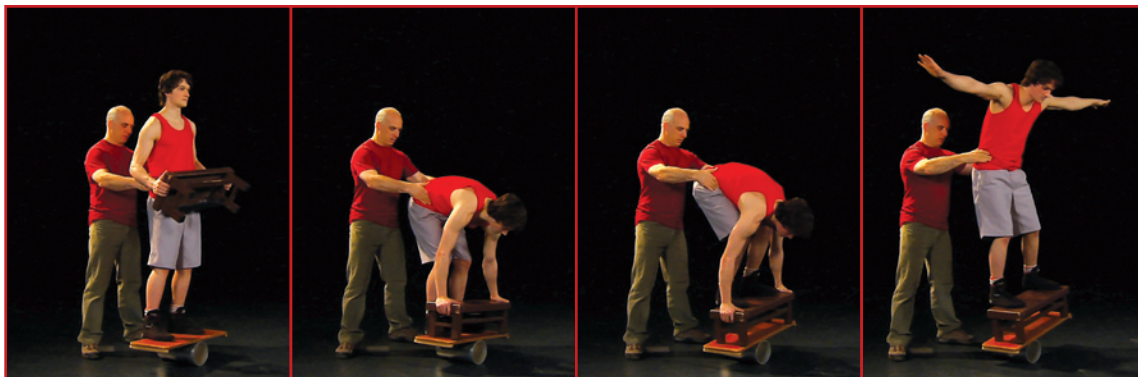


M 1

Educationals

1. Do the one foot and one hand mounts on a single board, until they are completely mastered and consistently successful.
2. With manual aid from behind, get into FBP, add a level on the rola bola, then mount the level with support of both hands, one foot at a time. **ED 1**





ED 1

Manual Aid

- The spotter stands behind the participant and holds his hips to help him put his COM over the roller.

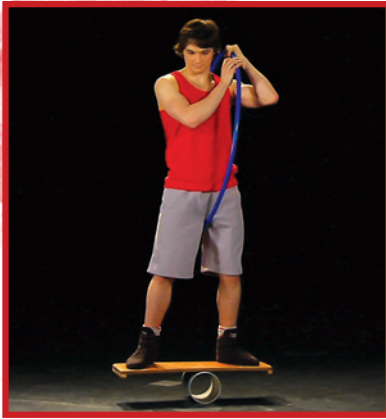
Common Mistakes

1. The level structure is unstable because the support points are not correctly aligned.
2. The participant has trouble maintaining his balance.

Corrections and Corrective Exercises

1. Properly aligning the support points for the levels.
2. Compensating for the weight of the multi-level structure by greater precision in finding balance.





ROLA BOLA FBP PASSING THROUGH A HOOP

Technical Element Description

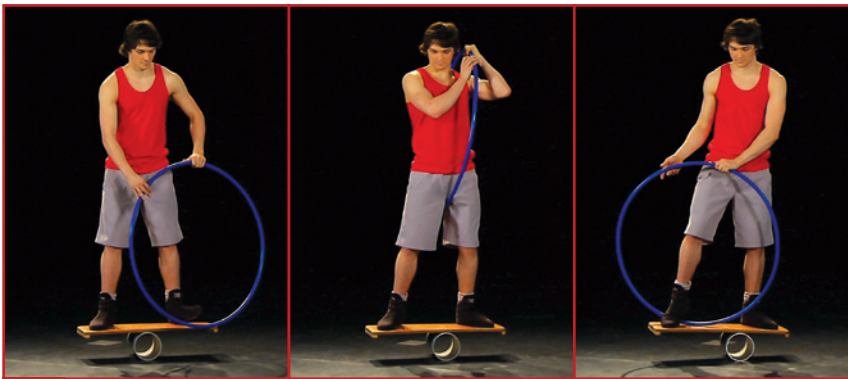
In FBP position, going through a hoop laterally.

Prerequisite

- FBP.

Explanation of the Movement

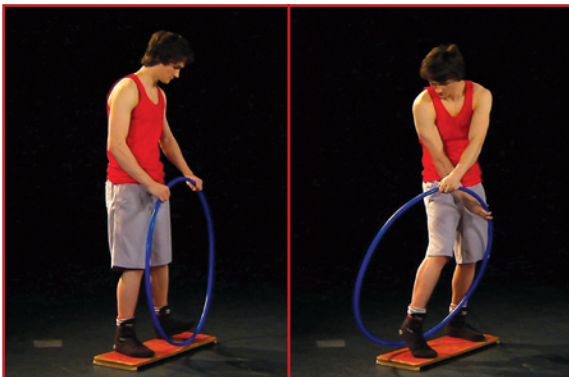
- From FBP, go through a hoop laterally, starting with one leg, then the body and then the other leg. **M 1**



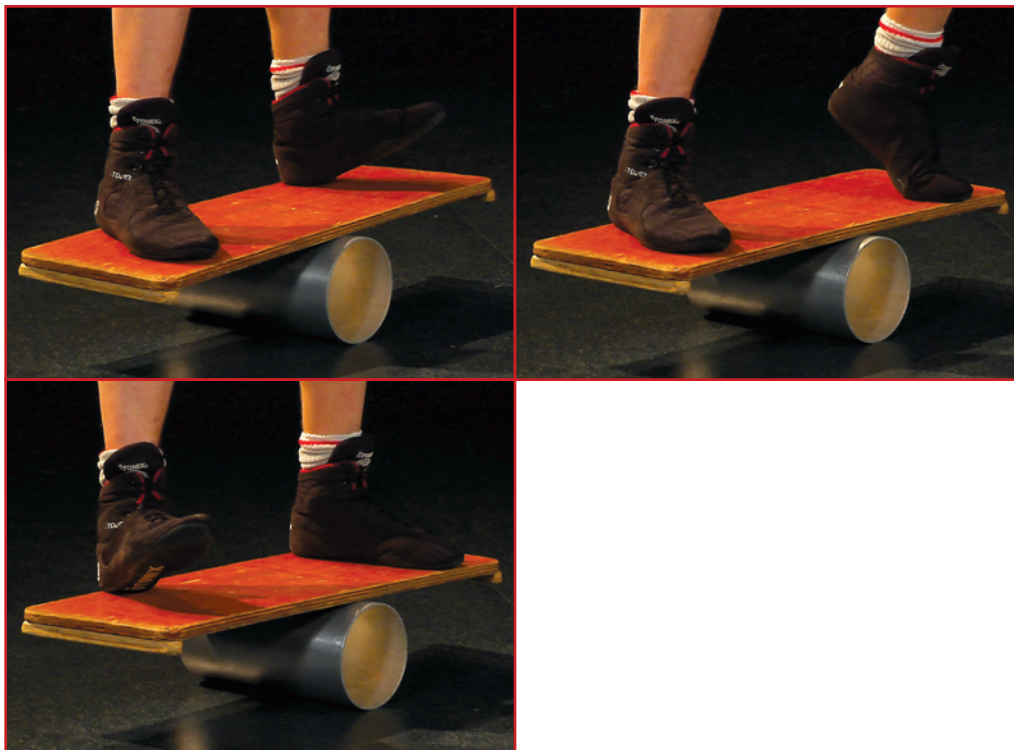
M 1

Educationals

1. On the floor, go through the hoop laterally, putting each leg through the hoop without lifting it completely off the floor. **ED 1**
2. From FBP, maintain balance while alternately lifting the heels and toes of each foot. **ED 2**



ED 1



ED 2

Manual Aid

- The spotter stands behind the participant and holds his hips to help him put his COM over the roller.

Common Mistakes

1. The participant has trouble passing the hoop under his foot.
2. The participant has trouble passing his body through the hoop.

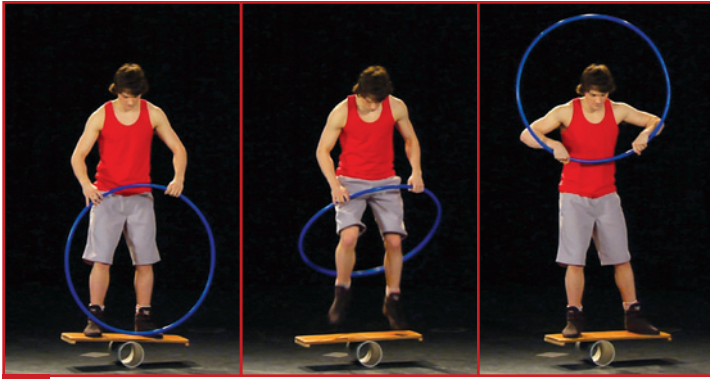
Corrections and Corrective Exercises

1. Fully lifting the toes and the heel alternately.
2. Using a bigger hoop.
Rounding the back and the neck to reduce the length of the torso.

Variants

1. Horizontal hoop: From FBP, jump on the board while moving a hoop under the feet. Swing the hoop over the head with the hands. **V 1**
2. Two hoops at once: One of the hoops has to be a little smaller than the other.





V1



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In collaboration with



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