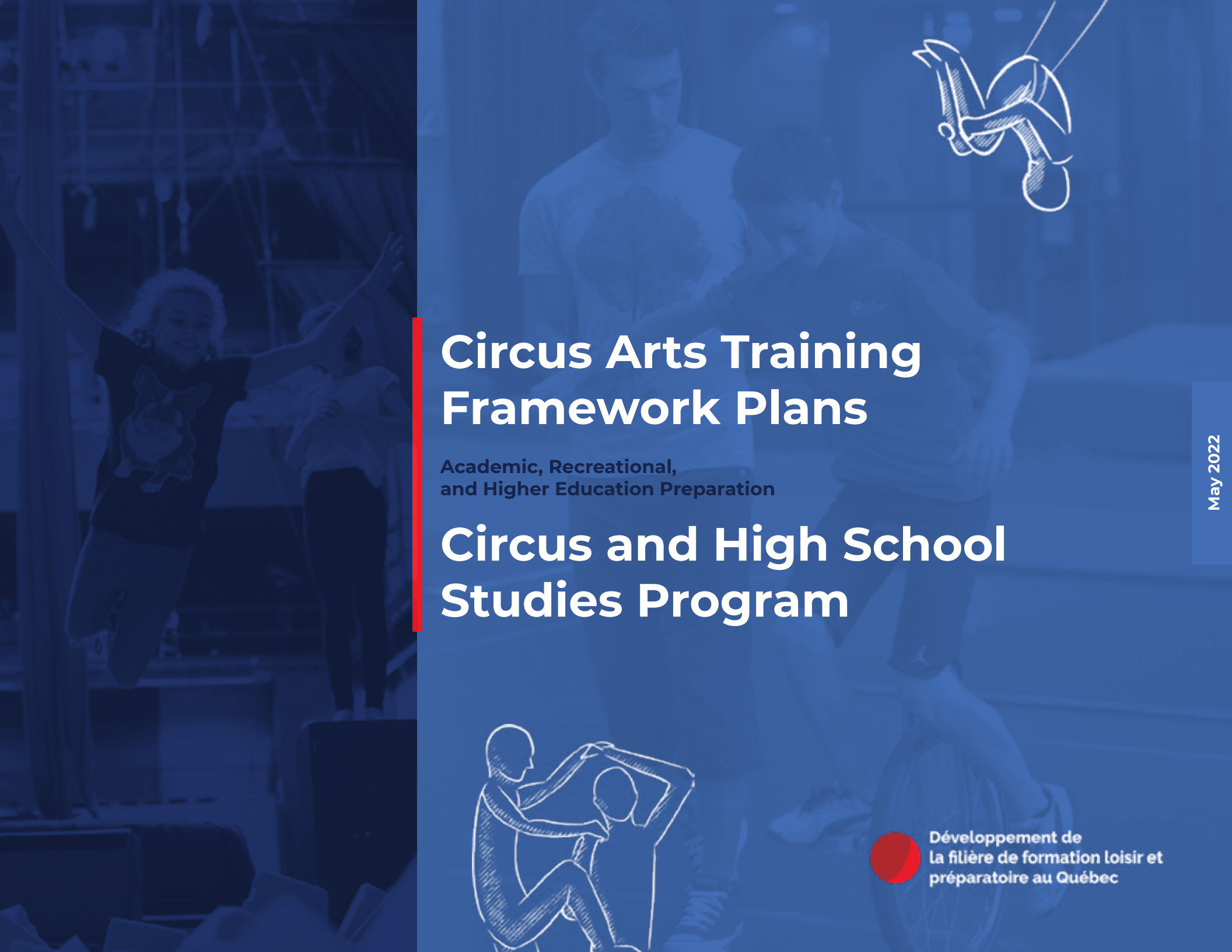




Circus Arts Training Framework Plans

Academic, Recreational,
and Higher Education Preparation

Circus and High School Studies Program



Développement de
la filière de formation loisir et
préparatoire au Québec

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In this document, the masculine gender is used generically for the sole purpose of keeping the text simple.

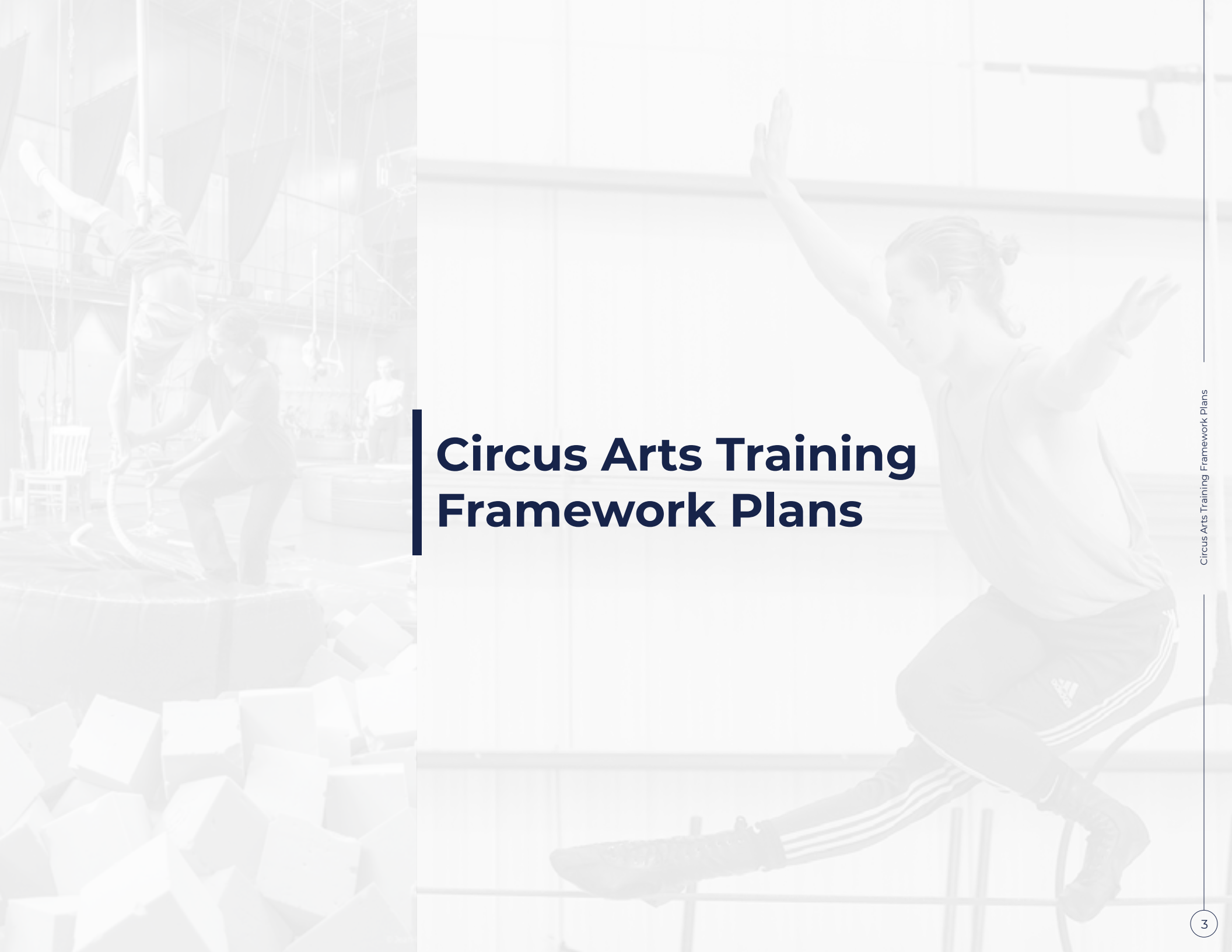
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- Titles of books or documentation published in French
- Certain specific circus terms.

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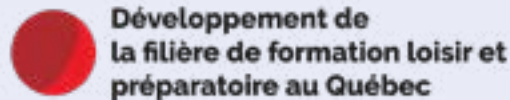
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Circus Arts Training Framework Plans

Foreword



In June 2018, the National Circus School (NCS) was mandated by the Ministère de la Culture et des Communications du Québec (Quebec Ministry of Culture and Communications; MCC) to organize and develop the recreational and preparatory training sector. This issue had been identified and documented in the Sector Development Plan prepared by En Piste, the National Circus Arts Alliance, in 2017, and, prior to that, in a brief presented by the NCS to the MCC in 2016. As part of its mandate, the NCS formed a consultation group representing the industry (the steering committee*) to ensure collaboration with stakeholders in Quebec's circus arts sector. The work was divided into stages to cover the mandate's main issues.

As a first step, the Centre for Circus Arts Research, Innovation and Knowledge Transfer (CRITAC) was mandated in fall 2018 to analyze the current state of recreational and preparatory circus arts training, benchmark best practices in related fields, and present a model for developing the implementation of recreational and preparatory circus arts training.

Through this initiative, the community of recreational and preparatory training stakeholders in Quebec aims to increase understanding of circus arts practice in elementary and high schools, recreational and sports schools, recreational and preparatory circus schools, summer camps, and clubs, as well as developing a long-term development model for participants that will guide its core action strategies for the training sector.

*Steering committee: To ensure the work's guiding principles are followed, a steering committee was formed, featuring representatives of leading circus schools and En Piste, the National Circus Arts Alliance.



Foreword (Continued)

The study's findings were shared in spring 2020 to promote a full understanding of the key issues in the training sector. Two key areas that emerged from the study were: 1) retaining participants to ensure continued, structured practice throughout their studies, and 2) issues related to training teachers. For example, the report noted that two out of three students leave circus arts courses after the age of 11. One of the challenges is to address this discontinuation of training. Another example: for the most part, introduction to and practice of circus arts is conducted in an academic setting by physical and health education teachers. They are rarely specialized in teaching circus arts and, due to their lack of technical expertise, often limit themselves simply to providing an introduction to the field.

Developing framework plans for training programs addresses these needs by establishing a comprehensive training cycle, covering everything from recreational community training to the Circus and High School Studies program, including the development of an introductory program at school and a circus arts concentration at elementary school. The goal is to equip educators with tools and develop their knowledge of teaching circus arts. Sharing these standard tools recognized throughout Quebec will help encourage youth to continue on this path.

To lead the work of developing the program framework plans, expert committee teams of teachers and managers were formed in collaboration with specialists in circus arts disciplines and education. Furthermore, during the validation process, groups of teachers representing circus arts practice in Quebec were consulted. The list of experts is provided on the next page.

It's important to emphasize that other work was also carried out in parallel with the above in order to structure and enhance circus arts training with the aim of developing Quebec's circus sector. To meet the recognition and qualification needs of the circus arts teaching profession, we have created a circus arts instructor certification program, including a process for recognizing knowledge and competencies. In addition, as a tool for decision-makers and managers responsible for developing and administering specific infrastructure, spaces, and equipment, we have created a Training Space and Circus Equipment Layout Guide, thereby covering all elements of the training sector..

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For decades, various types of training have been offered by circus arts schools and institutions in Quebec. In light of the government's desire to enhance the quality and professionalism of circus arts training, the project's goal was to create effective and up-to-date training framework plans. To achieve this goal, experts in circus arts education identified and synthesized best practices in order to provide the academic and recreational sectors with common objectives, standardized training evaluation, and tools for teachers dealing with a large and diversified clientele. The idea is to develop and structure the circus arts training sector (regardless of whether training is academic, recreational, or preparation for higher education at the college level).

The teaching sites for the programs covered by the framework plans are elementary and high schools, schools specializing in circus arts, and recreation and community centres.

The primary aim in education is to support children's overall development so they will acquire the tools needed to deal with various challenges throughout their life and become well-rounded adults. Teaching circus arts has many benefits, including enhancing belief in one's ability to execute various artistic, technical, and motor skills, as well as reducing the motor skills gender gap. Practicing circus arts changes how learners are perceived by their peers and in their community, and it may also have a positive impact on relations between teachers and students, students and parents, or parents and teachers. Knowledge gained through developing circus arts competencies allows learners to develop a sense of belonging that is highly beneficial to their overall development and self-esteem.

The general objectives are:

- To support circus arts teachers with the framework plan content and training programs with common objectives.
- To establish a structure for a training sector that includes framework plans and a Circus and High School Studies program with graded intensity that is tailored to learners' needs.

We have formulated training framework plans from early childhood to adulthood based on two tracks:

- Academic and Recreational Track
- Performance Track

Academic and Recreational Track

In the Academic and Recreational Track, we have identified three levels to be reached in the course of learning: beginner, intermediate, and advanced. The intention of this framework plan is to allow learners to develop physically, artistically, creatively, and socially, with a focus on developing technical and social skills while enjoying learning and excelling.

In this track, we have added a concentration option. This allows students to enrich their learning during school hours. As part of the services they offer, a number of schools want to provide the concentration option to further stimulate students' artistic and academic development with the aim of overall growth, but without setting performance-related expectations.

Performance Track

In the Performance Track, as the name suggests, we emphasize the ultimate objective. This track could lead to pursuing college-level higher education (DCS in circus arts) in order to become a professional circus artist. In the sector's structure, as in artistic tracks at conservatories or dance schools, the Performance Track begins with the preparatory framework plan for higher education. This is organized in four levels: Stages 1 to 4. Two integration approaches are available: the extracurricular or non-academic format, which takes place outside of class time, and the Circus and High School Studies format, which is integrated into the school's schedule.

The Circus and High School Studies program is a preparatory program that falls under the banner of Ministère de l'Éducation (Ministry of Education; MEQ) specialized programs (such as arts/study and sports/study programs). The process of receiving official recognition from the MEQ is under way. For many years, the MCC has recognized circus arts training offered by major institutions such as the National Circus School and École de cirque de Québec as well as schools in Verdun and the Îles-de-la-Madeleine. These schools are subsidized under the Programme d'aide à la formation professionnelle en arts (PAFOFA). In this document, we present the Performance Track preparatory framework plan.



Introduction

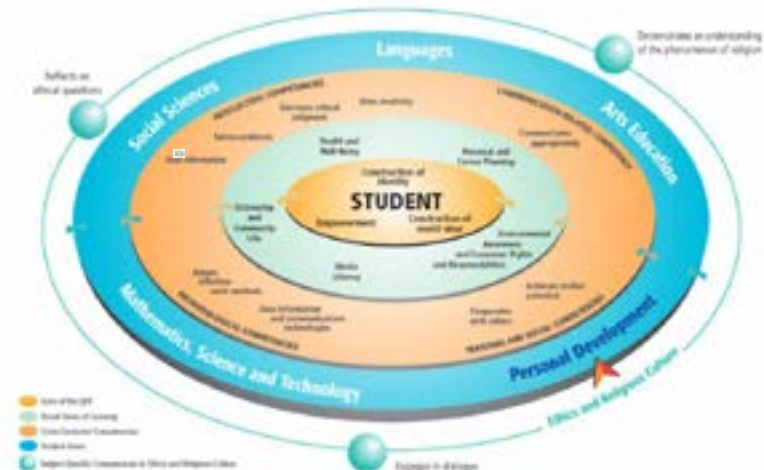
While considering and elaborating the educational concepts for developing program framework plans, the expert committee relied primarily on two sources of inspiration. First, the Quebec Education Program (QEP) offers a set of structured elements in the national education system that provide institutions with guidelines for implementing their educational projects. Second, pertaining more specifically to the circus sector, findings from research and specific projects undertaken in recent years provided reliable guidance and scientific arguments about the benefits of circus arts for youth. National and international studies have in fact provided conclusive data. Among these, those by CRITAC are used and presented for reference purposes.

Furthermore, as part of the work of developing the sector, CRITAC was mandated to create a schematic circus arts development model to be shared with teachers and all other stakeholders.

Quebec Education Program (QEP)



Contribution of the Ethics and Religious Culture Program to the Québec Education Program (QEP)



Source : QEP : QEP, 2007

Essential Elements

Our considerations and work drew inspiration from the subject area field in the educational program for Quebec schools:

- Personal development: reflecting about yourself and your relationships with others and with your environment, in terms of action and interaction, particularly via the study of physical and health education.
- Arts education: transposing your representation of reality and world-view with the help of symbolic language.

They are also inspired by certain elements from the broad areas of learning:

- Health and well-being
- Personal and career planning

They are closely linked to the following five cross-curricular competencies as well:

- Uses creativity
- Adopts effective work methods
- Achieves his/her potential
- Cooperates with others
- Communicates appropriately

In the academic context, circus arts (introduction or concentration) should be closely linked to the school's educational project and to physical and health education classes, making it possible to develop the three competencies for this subject set by the QEP:

- Performs movement skills in different physical activity settings
- Interacts with others in different physical activity settings
- Adopts a healthy, active lifestyle



Links to Arts Education Field

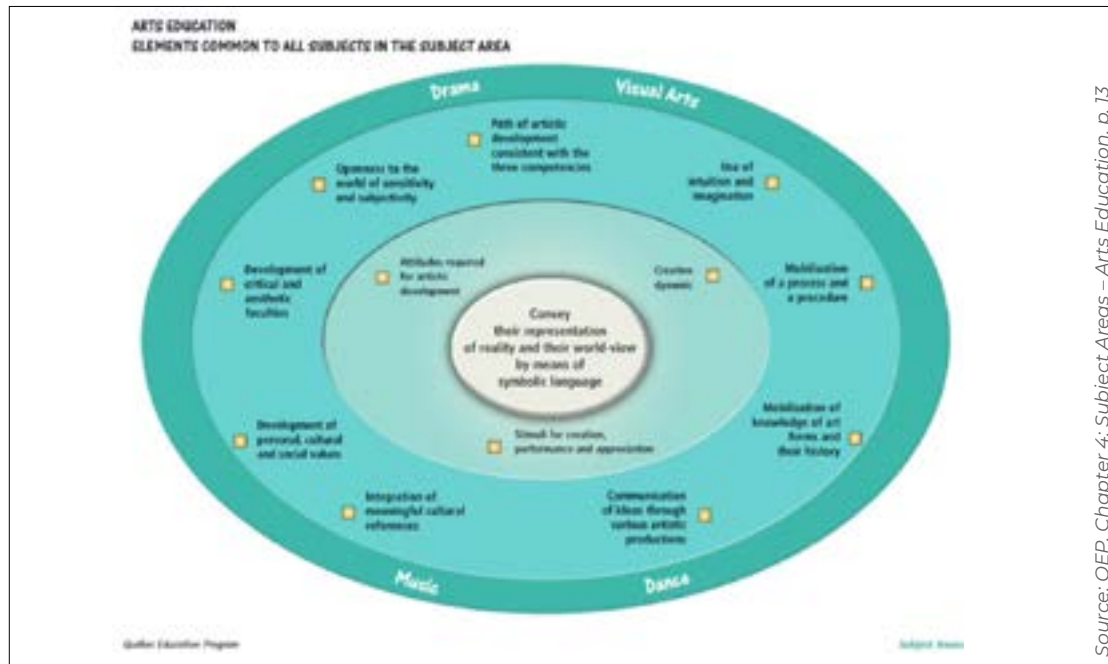
The same applies to competencies developed in academic arts education programs.

- Creating, performing, and appreciating (for the four arts: music, theatre, dance, and visual arts)

Given that the general objective in arts education is to learn to create, perform, and appreciate artistic productions in order to integrate the artistic dimension into one's daily life, it seemed essential that we should use it as a reference point, since the circus arts play a significant role in developing the learner's artistic dimension.

This involves developing students' sensitivity and creative potential, as stipulated in the elementary school and high school arts education program, by leading them to explore the principles and natural vocabulary of human movement. Movement becomes a symbol that students use to express and communicate their ideas.

In this regard, in the work undertaken by CRITAC (introduced below), you will see that the circus arts development model, which was created to understand and promote circus arts education, places human movement at its heart. The physical, social, psychological, and creative components are used to form a coherent whole for circus arts education.



Source: QEP, Chapter 4: Subject Areas – Arts Education, p. 13

The artistic component of circus arts learning manifests in what we call artistic expression, whose parameters will be defined a little later.



Description and Mission

CRITAC also inspired us through its recent research on various factors related to the circus arts field, especially on teaching them and the benefits of practicing them. Its research helped to guide and support the work of developing the circus arts training framework plans.

In collaboration with its many partners, CRITAC develops applied research projects and offers technical assistance, information, and training to people working in the circus, performing arts, and human performance sectors. It is recognized as a College Centre for the Transfer of Technology (CCTT) and holds a Human Resources Council of Canada Industrial Research Chair in Colleges.

Its mission is to advance and share knowledge in the fields of circus arts, performing arts, and human performance. It promotes the

evolution and diversification of practices, teachings, and aesthetic approaches, as well as highlighting their benefits to society.

Through its research in the field of performing and circus arts, CRITAC has acquired extensive knowledge in performance and the development of human potential, which has led to it basing its activities on four interconnected pillars:

- **Physical** : capacity for movement
- **Psychological** : resilience, motivation, and confidence
- **Social** : interaction with the sector and community
- **Creative** : capacity to innovate and adapt

Examples of Relevant Research

CRITAC has conducted numerous research projects on the teaching of circus arts and its benefits for learners. Here are some examples :

- Taking the circus to school: how kids benefit from learning trapeze, juggling, and unicycle in gym class. *The Conversation* (academic journal), July 2021
- Factor structure of play creativity: a new instrument to assess movement creativity. *Creativity Research Journal*, vol. 32, 2020 – issue 4, pp. 383-393, January 2020.

- Physical literacy and resilience in children and youth. *Frontiers journal*, November 2018
- The impact of circus arts instruction on physical literacy. *Calgary Physical Literacy Summit*, 2016
- The impact of circus arts instruction in physical education on the physical literacy of children in grades 4 & 5. *Journal of Teaching in Physical Education*, vol. 38 no. 2, pp. 162-170, April 2019
- Developing cognitive and motor creativity in children through an exercise program using nonlinear pedagogy principles. *Creativity Research Journal*, vol. 30 no. 4, pp. 391-401, December 2018

- Circus arts in the context of elementary school instruction in Canada: genesis of a research study and social innovation project. *Éditions et presses universitaires de Reims*, pp. 157-173, 2018

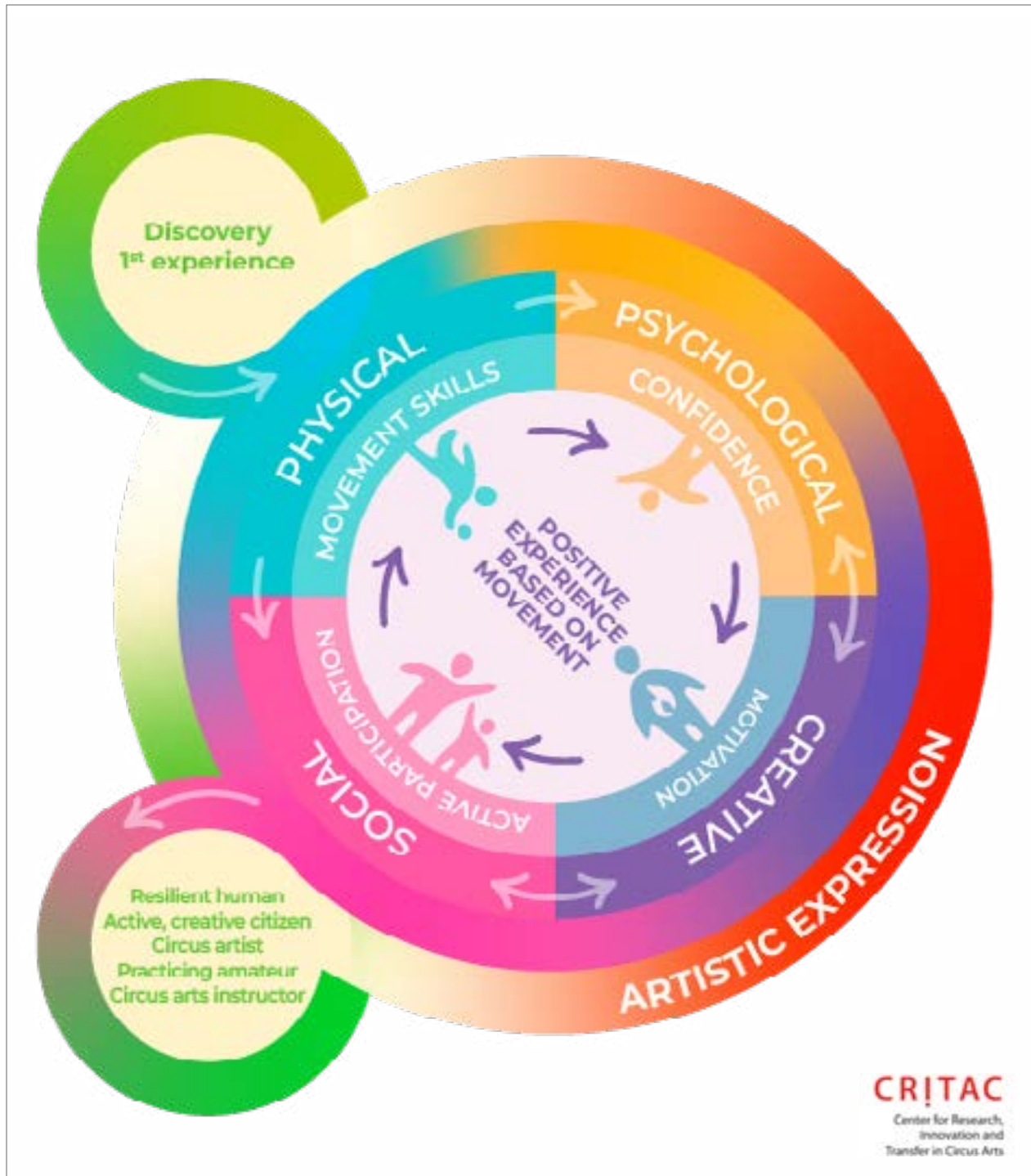
Learn More

- [CRITAC: education-related research](#)

Circus Arts Development Model

The findings of the research projects on the impact of circus arts instruction on physical literacy have demonstrated a correlation between physical development and the development of resilience and creativity among learners. Through its various research projects, CRITAC found that the available models for human development via physical activity were based on sport, with a strong emphasis on competition, and primarily focused on the development of physical skills. CRITAC therefore developed a model that accounts for the holistic development of individuals through movement-based experiences in the contexts where they take place. Along with holistic human development, the model also considers the importance of establishing movement contexts that provide participants with appropriate challenges, regardless of their levels of physical, psychological, social, and creative ability, thereby making inclusion and accessibility a central element of the model.

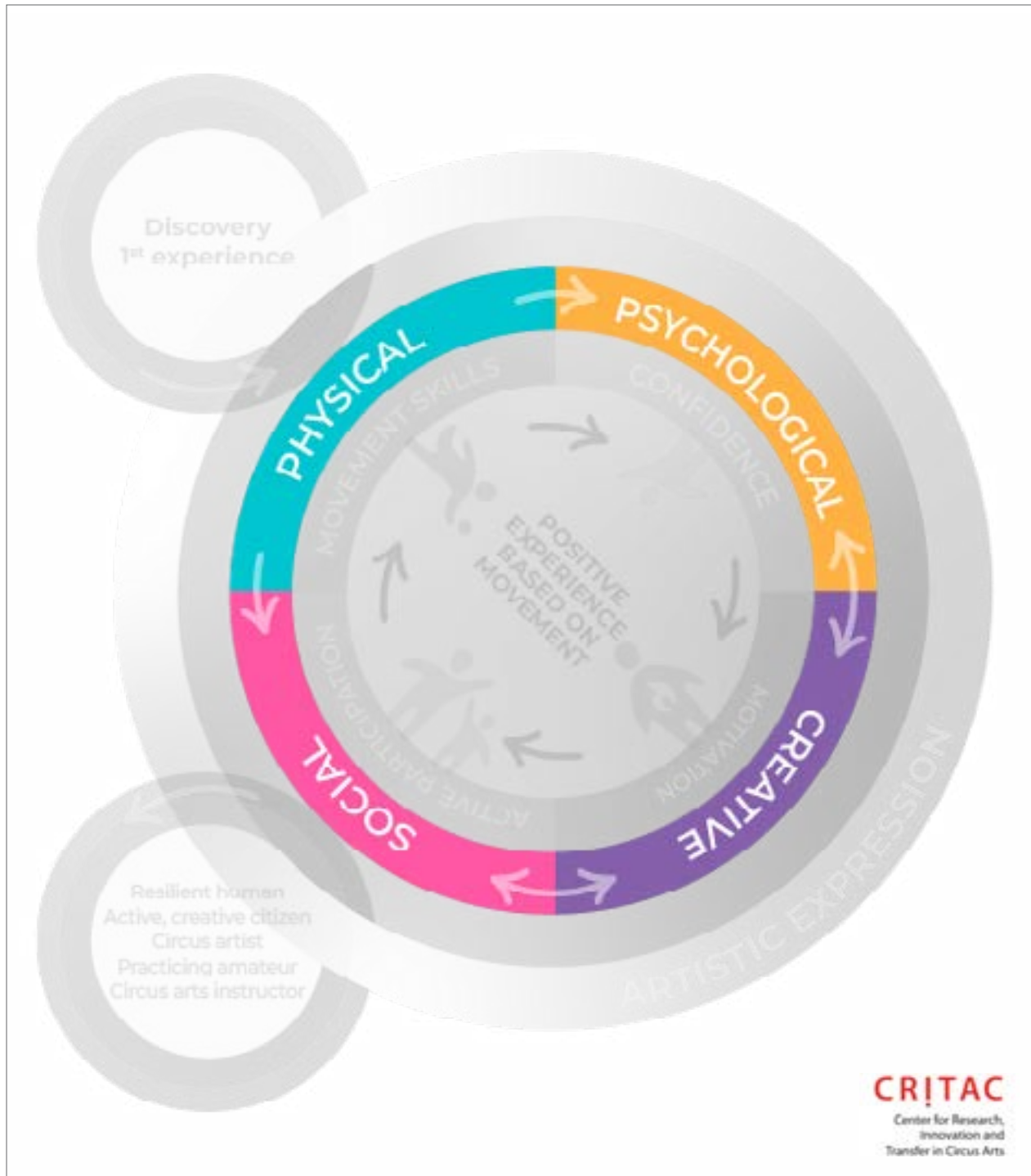
The circus arts development model shows the relationship between learning movements and gaining confidence and motivation, which promotes social participation and enables learners to establish their own purpose for learning new movements and the like. The model therefore involves establishing rewarding challenges based on each individual's physical capabilities.



Areas of Development

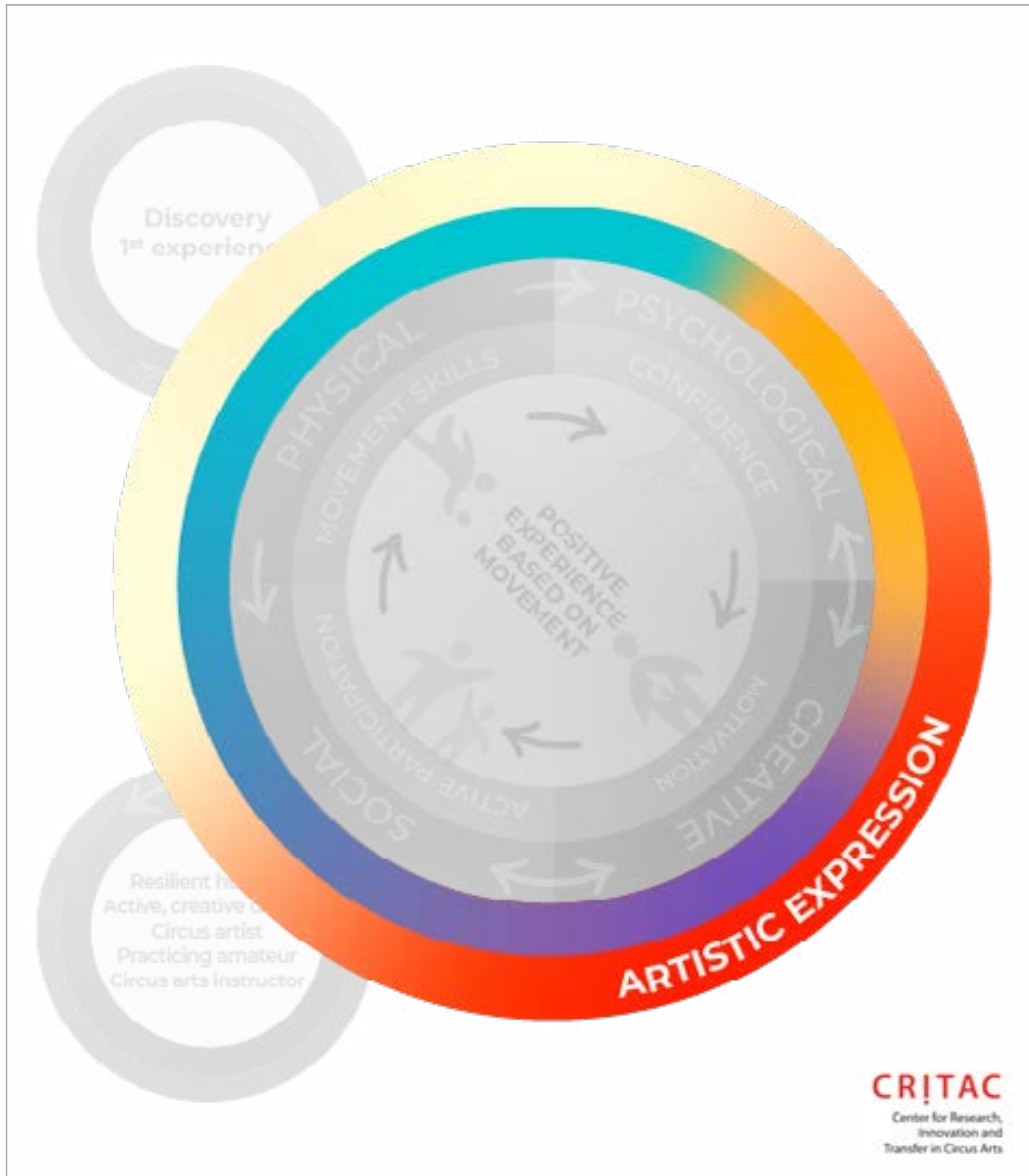
As shown in the model diagram, experiences based on movement enable learners to develop based on several interrelated areas:

- **Physical** : the physical field encompasses all the physical and physiological impacts that movement has on the body along with the development of associated skills.
- **Psychological** : the psychological field encompasses all mental processes, including cognition, resilience, mental health, and general well-being.
- **Creativity** : creativity can be developed through movement by executing new motor patterns or expressing an idea or emotion using the body (Bournelli, Makri, Mylonas, 2009).
- **Social** : social well-being based on developing and maintaining social and interpersonal skills, leadership, and collaboration.



Artistic Expression

Artistic expression crosses the four development areas while helping to connect them. It stimulates bodily awareness, movement, confidence, motivation, and social participation. It plays an important role in the establishment of social relations, emotional development, and self-esteem. Depending on the learner and his/her interests, teacher, and context, artistic expression may arise from a particular development area (physical, emotional, social, or creative), but its implementation will inevitably include the others as well.



Artistic Expression (Continued)

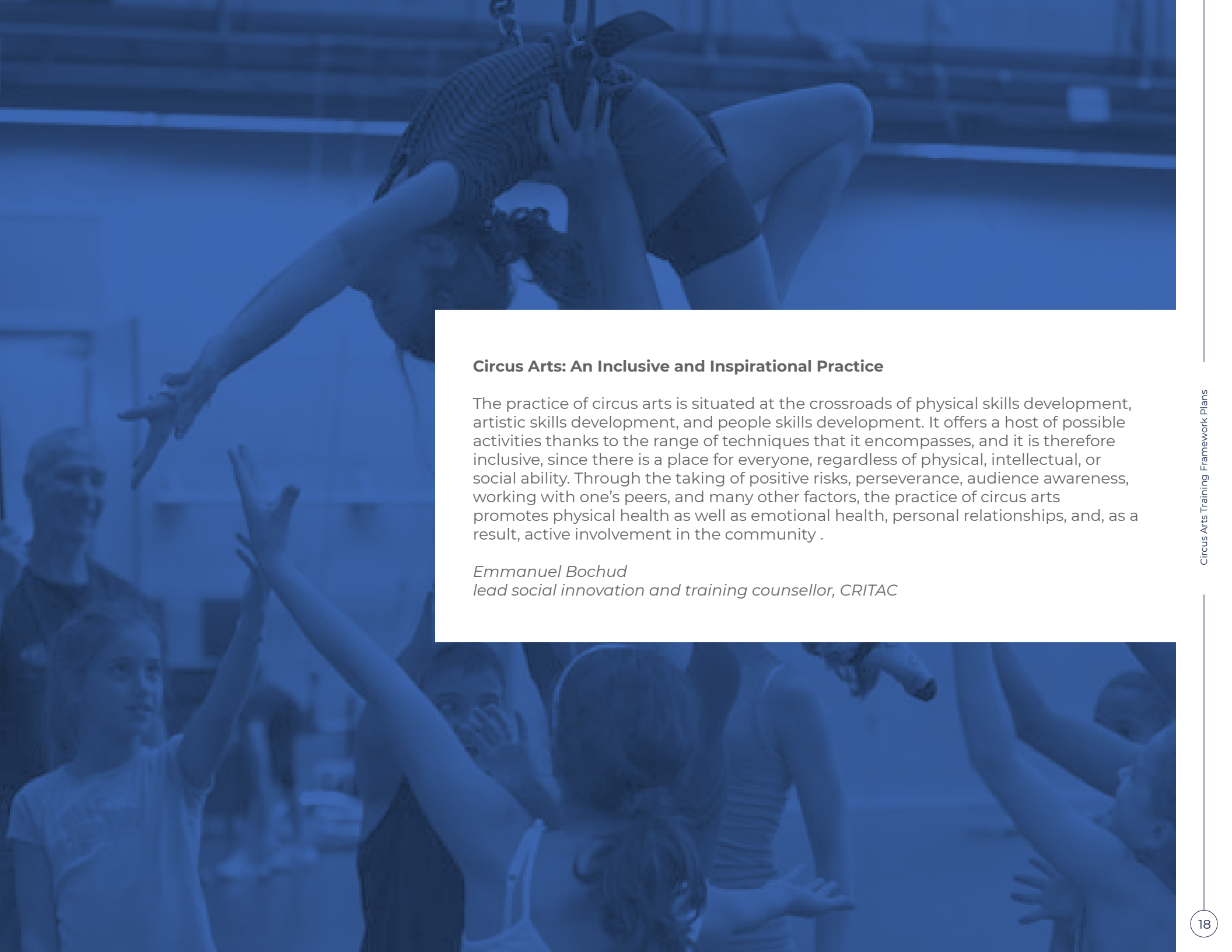
The artistic component of circus arts learning manifests as what we refer to above as artistic expression. By this, we mean a way of representing something (an idea, a feeling, a personality, a performance, etc.) and making it perceptible and accessible by means of an artistic skill or technique. It also enables learners to better understand themselves and to recognize their abilities and emotions in order to express them as appropriately as possible. What's more, artistic expression helps to broaden their cultural horizons, leverage their creative potential, and invest themselves in a creative process, always in accordance with their age, development, and learnings.

As examples, artistic expression may be expressed :

- Physically, by using one's body and skills with the aim of showing one's abilities. Inevitably, this will also involve social development, since there will be observers (i.e., an audience), emotions will be experienced, and nervousness, excitement, joy, and creativity will be stimulated, with the aim of creating a routine, incorporating music, etc.
- Emotionally, by drawing on one's personal experience with the desire to express an emotion, something that will touch the performer and the spectator. To achieve this, movement, creativity, or social relations will be used or harnessed as a means of expression..

- Socially, by drawing on one's culture, relationship with one's peers, or desire to make something collectively as part of a group that shares the same passions, with the aim of touching an audience. After that, creativity will also be involved, as will movement and emotions experienced both individually and collectively.
- Creatively, by drawing on one's imagination, based on an idea that forms and that one wishes to make a reality. The physical, social, and emotional areas will also be involved to link everything and make it accessible and seamless for spectators.





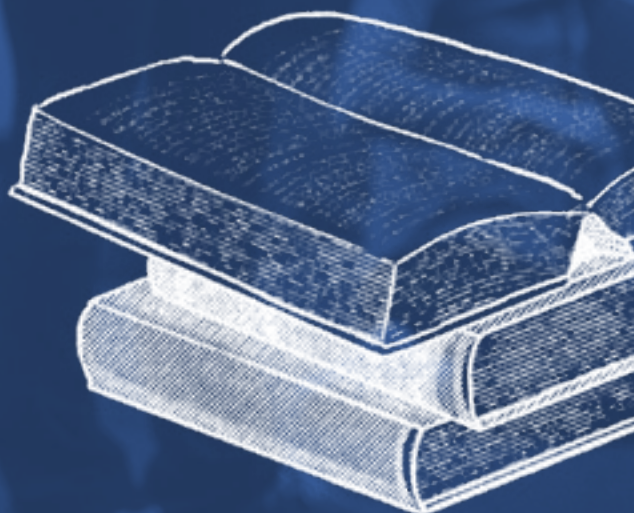
Circus Arts: An Inclusive and Inspirational Practice

The practice of circus arts is situated at the crossroads of physical skills development, artistic skills development, and people skills development. It offers a host of possible activities thanks to the range of techniques that it encompasses, and it is therefore inclusive, since there is a place for everyone, regardless of physical, intellectual, or social ability. Through the taking of positive risks, perseverance, audience awareness, working with one's peers, and many other factors, the practice of circus arts promotes physical health as well as emotional health, personal relationships, and, as a result, active involvement in the community .

Emmanuel Bochud
lead social innovation and training counsellor, CRITAC

Conclusion

All the inspirational elements mentioned that support our work come from the QEP and CRITAC's research. Besides feeding into and supporting the framework plans, these tools validate their necessity in the education world: first, through the clear links with the QEP, especially its main orientations (cross-curricular competencies, subject areas, and broad areas of learning), and more specifically, through the competencies developed in physical and health education and also many of those developed in the four arts, both at the elementary and high school levels. These elements also support extracurricular and non-academic training, as they are highly inspiring for developing competencies. In addition to this, there are the benefits of circus arts learning backed by CRITAC, which has conducted numerous research studies on the topic. These benefits apply to learners' physical, psychological, social, and creative development, from early childhood through adulthood. The research we have used as a reference in the field provides a firm basis for our suggestions and tools for developing the circus arts.



To situate the path of circus arts training students or participants and the structure established by the framework plans for the programs, we have created a training track diagram. This facilitates visualizing the contexts in which circus arts training is pursued. We defined four main tracks, and the framework plans presented here address the varying needs and interests of the target participants for each mandate: recreational, academic, and preparatory training.

Recreational and Academic Track

Amateur circus arts programs

Beginner → Intermediate → Advanced

Concentration Option

Increased number of hours dedicated to circus arts at school

Performance Track

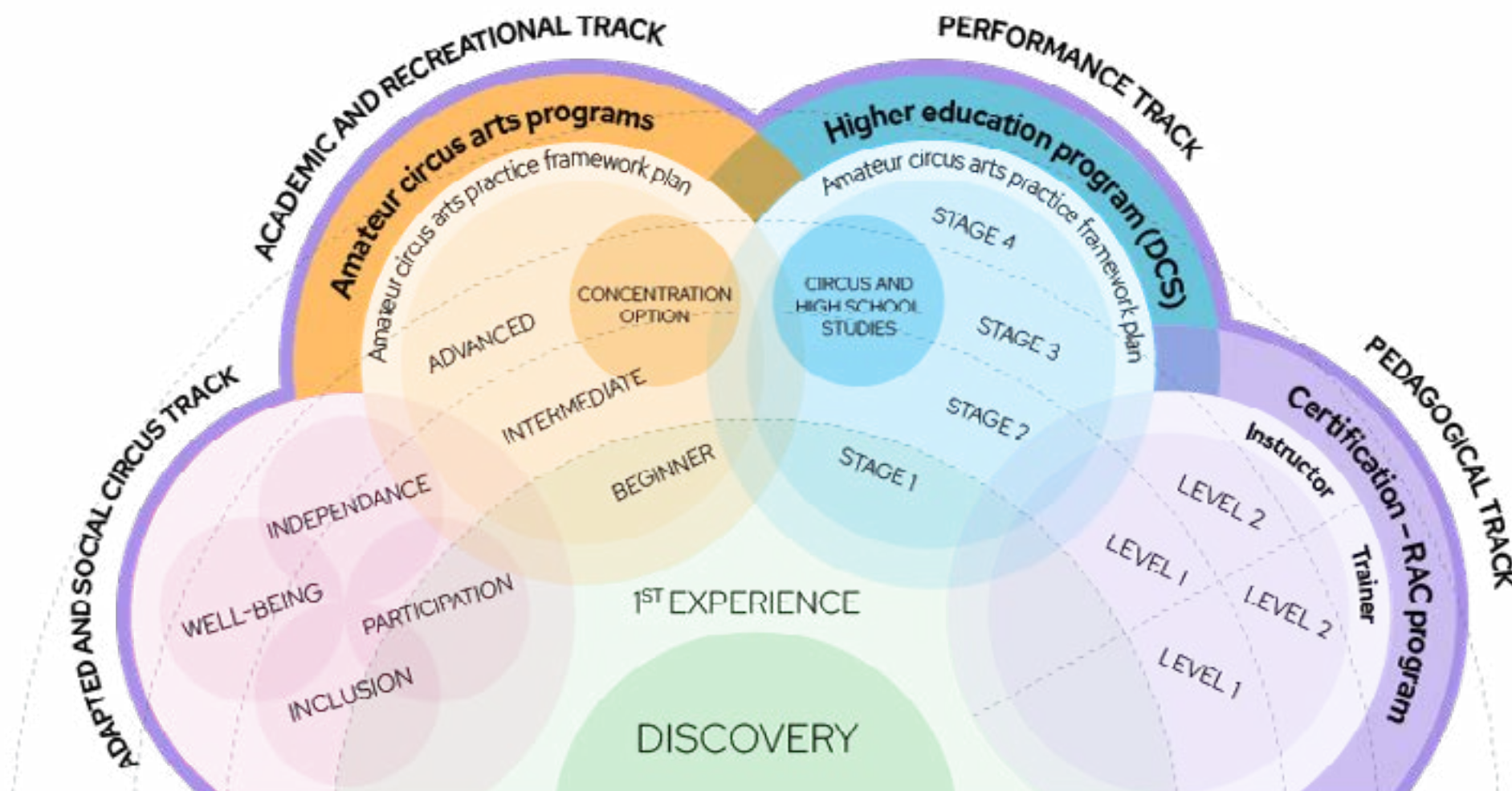
Preparatory program for higher education in circus arts
(to become a circus artist)

Stage 1 → Stage 2 → Stage 3 → Stage 4

Circus and High School Studies

Recognized specialized program (minimum 15 hours) offered within an academic institution's schedule.

Overview of Tracks



The training track diagram is presented using a visual that is intended to be dynamic. The bubbles highlight the different concepts developed for each track. These areas of development are not self-contained: students may move from one track to another and from one form of training to another, depending on their abilities, progress, and interest in continuing their path.



Academic and Recreational Track

Students are first introduced to the circus arts within an academic or recreational framework. The Academic and Recreational Track (orange) is the second from the left in the diagram above. It is divided into three development levels: beginner, intermediate, and advanced. The beginner and intermediate levels involve one to five hours of training per week in the school system, extracurricular programming, or the community, for a set time that varies from one organization to another. In a community setting, training may be scheduled seven days a week, based on the availability of the organization and the learner. Advanced training varies from one institution or organization to another, with up to seven hours of training per week. It is slightly more demanding, since it aims to develop certain aspects of circus arts more intensively, always based on the learner's choice and depending on the availability of trainers.

This track also includes the concentration option bubble, which itself features multiple training paths, since it is offered in both academic and recreational settings, based on the choice of option and the number of hours that will be regularly dedicated to circus arts training. In an academic setting, a concentration-type specialized program adds two to six periods to the regular schedule during a five- or nine-day cycle. It varies widely based on the institution's choices and the availability of training rooms and the trainer team.



Performance Track

Next is the Performance Track, located third from the left (blue) in the diagram. It is made up of the Stage 1 to 4 levels and the Circus and High School Studies program. This track, which leads to higher education circus studies, is more demanding and more concentrated in order to offer learners comprehensive preparatory training that meets the requirements of leading higher-education circus schools. It includes the Circus and High School Studies program offered in the school system that is recognized by the MEQ. The Stage 1 to 4 levels are sometimes offered at schools but mostly in community or extracurricular settings, based on institutions' and training centres' arrangements.



Pedagogic Track

Following the track diagram to the right-hand side (purple), we come to the pedagogic track, which defines the development of participants who will become circus arts teachers. The structure of this track is based on the instructional context and competency levels. There are instructors, who teach academic and recreational learners, and trainers, who teach preparatory or higher education learners. As mentioned in the foreword, as part of our work in the sector, we wanted to address the need for circus arts teacher recognition and qualification in Quebec. The national circus arts instructor certification program meets this objective (see full documentation on the national circus arts instructor certification program).

In the detailed description of the Academic and Recreational Track and Performance Track, the human resources needed to support the framework plans will be identified, and we will indicate the qualifications and levels expected of teachers.

Social Circus Track

Completing the track diagram is the social and adapted circus track on the left-hand side. This track is widely available in numerous schools and communities, both in Quebec and elsewhere in the world. In the sector development mandate issued by the MCC, it was clear that the social or adapted component would not fit within the project to develop academic, recreational, or preparatory training. In this text introducing the social circus program, we will present the whys and wherefores of this approach. The reader will be able to appreciate its reach and also its complexity, as it integrates adapted, humanitarian content involving social intervention (mental health, addiction, etc.).

Among the options when considering circus arts training is social circus, an innovative form of social intervention, as well as variants specific to particular issues or social contexts, such as adapted circus or humanitarian circus. While this concept will not be the subject of a program framework plan as such, it deserves to be recognized, and its importance in the context of social intervention should be highlighted. Some principles are used by teachers in different training tracks since they are suited to students with special needs, whether in terms of the pedagogical objective or a one-time intervention.

In Quebec, the term social circus appeared during the 1990s, and its practice has since developed considerably both here and elsewhere in the world. Social circus places greater emphasis on life experience and personal growth than on technical performance or artistic outcomes as such.

It uses an approach centered on intervention via the circus arts, which become a vehicle of change; it promotes equality, inclusion, and diversity and enables the development of self-esteem and confidence in oneself and others, the acquisition of social and emotional skills, and the development of civic spirit and solidarity among participants. These are participants with special needs or deemed to be at risk—e.g., people who have mental health issues or have been marginalized, street kids, participants from detention centres, victims of violence or substance abuse, or refugees. Like others who learn circus arts, they develop tenacity, perseverance, and discipline, as well as establishing themselves personally and socially, which provides further value to our circus arts training programs.

This additional value is important, and it would be preferable if everyone could take inspiration from it and for certain elements of social circus to be integrated into various programs, since they offer youth an alternative, inclusive space for creation while also addressing glaring needs. The participants, who are in our schools and social community, can count on the benefits of circus arts to guide and support their development as responsible citizens in the making. While social circus is not included among the tracks presented here, it deserves to be studied further in the near future within the context of social intervention.



Components of Framework Plan and Diagram

The aim of the academic and recreational circus arts track is to offer learners the opportunity to develop their physical, artistic, psychological, creative, and social attributes with a focus on developing technical and social skills while enjoying learning and excelling. The provided framework plan is aimed at a varied clientele, since it is intended to be inclusive, promoting equality and diversity at all training levels.

List of framework plan's components :

- Objectives and description of each development level
- Clientele and allotted hours
- Circus arts techniques and disciplines
- Pedagogic approach
- Learners' entrance and exit profiles
- Progression and evaluation of learning



Objectives and Description

Beginner

This framework plan is intended for youth who wish to discover the basics of circus arts techniques and learning, including both the physical and artistic aspects. By its very nature, it has a playful element to it, and it is designed for youth seeking to push their limits while developing their creativity, body movement, confidence, and motivation. It may be offered in an academic, extracurricular, non-academic, or community setting.

The objective is to introduce youth to circus disciplines by gradually integrating the competencies described in the circus arts development model (physical, social, psychological, and creative) while stimulating their artistic abilities.

Tools and resources for the progression of learning are proposed in the movement tables, which can be found in Appendix 1.

Intermediate

This framework plan is intended for youth who want to pursue their artistic studies in circus disciplines by exploring different aspects of expression and movement techniques. It is designed for youth who like to push their limits and continue learning while enhancing their confidence and motivation and adopting a slightly more rigorous approach.

More specific objectives are presented below, which will vary based on the age group and discipline(s):

- To pursue the development of physical, technical, and artistic competencies specific to the circus arts (in various settings: academic, extracurricular, non-academic, or community).
- To understand and acquire basic techniques for specific disciplines or a sequence of relatively complex physical movements, then introduce artistic elements to them.

Many circus arts techniques are proposed to learners, which requires the teacher to direct the training and adapt it to their specific needs. Tools and resources for the progression of learning are proposed in the movement tables in Appendix 1.

Advanced

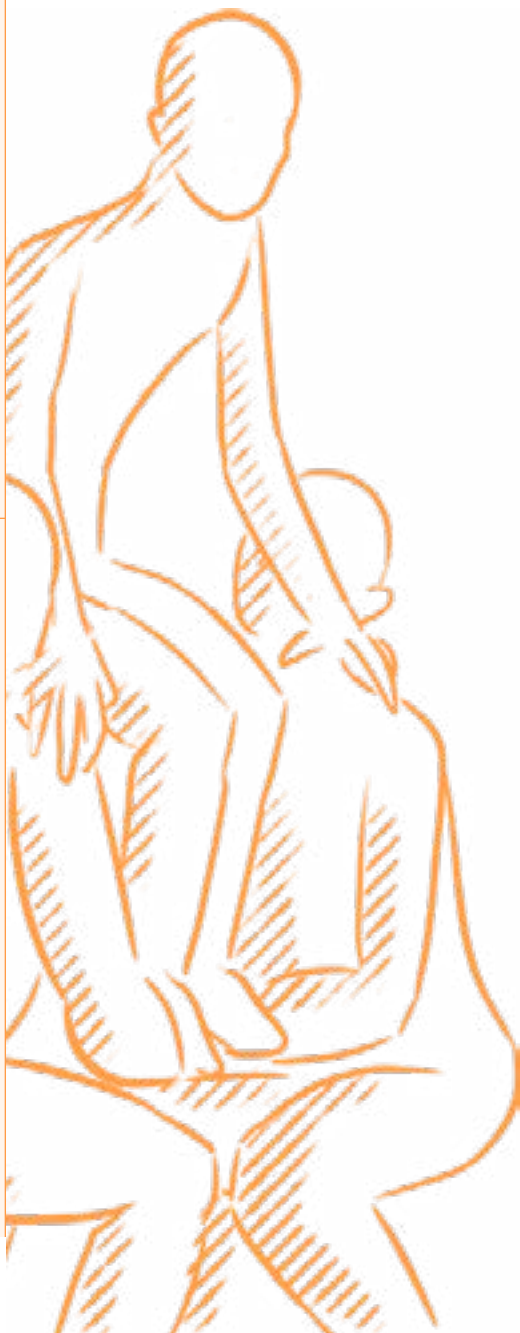
This framework plan is intended for youth who have achieved the prerequisites at the intermediate level and want to engage in more advanced practice and improve their development, knowledge, and competencies by devoting more hours to circus arts each week. It is notable for the intensity and regularity of the work required of students. It may be offered in an academic, extracurricular, non-academic, or community setting.

More specific objectives are presented below, which will vary based on the age group, discipline, or profile :

- To pursue the development of physical, technical, and artistic competencies specific to the circus arts in various settings: academic, extracurricular, or non-academic.
- To pursue the development of a technique or a sequence of complex physical movements, along with incorporating artistic elements (in a broad sense) of all kinds into them.

Many circus arts techniques are proposed to learners, which requires the teacher to direct the training and adapt it to their specific needs. Learners will be expected to possess a certain degree of autonomy.

Tools and resources for the progression of learning are proposed in the movement tables in Appendix 1.



Clientele and Allotted Hours

Beginner and Intermediate

Clientele aged 4 to 16 in an academic setting; youth or adults in a community setting.

The allotted hours are :

- Limited to 1 to 5 hours per week in the school system, extracurricular programming, or the community, with the exact time varying from one organization to another.
- May be scheduled seven days a week, based on the availability of the organization and the learner.

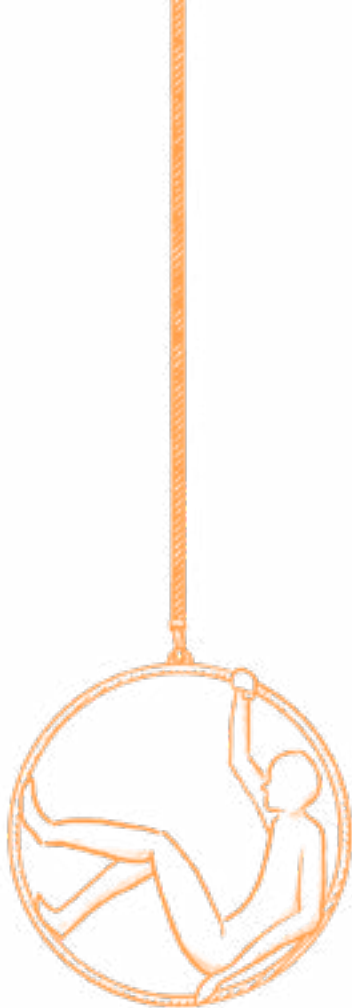
A certain number of hours may be allocated to occasional workshops, day or summer camps, or other more intensive formats focusing on a specific discipline or technique.

Advanced

Clientele aged 4 to 16 in an academic setting; youth or adults in a community setting.

In an academic setting, a specialized concentration-type program includes three to six periods or more. The option and concentration formats are not performance-focused. The levels are used as reference points for setting the framework plan's objectives, and the number of hours may vary.

Up to eight hours of circus arts per week; beyond that requires a concentration (eight to 12 hours), whether in an academic or community setting.

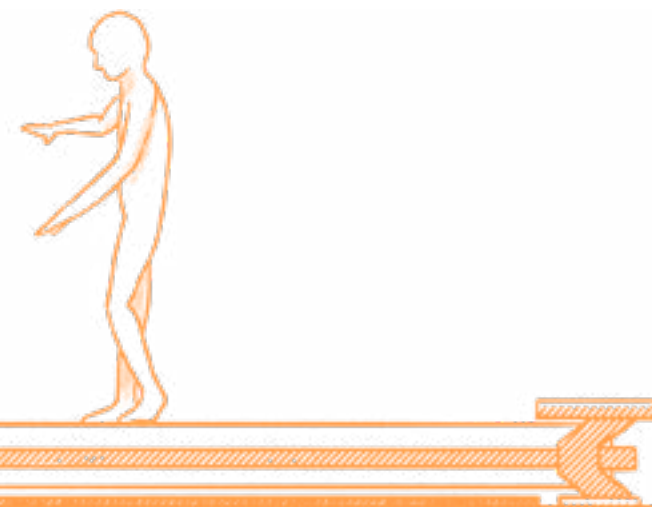


Circus Disciplines

The main families of circus disciplines are balancing, floor acrobatics, aerial acrobatics, juggling and manipulation, and acting and movement (including clowning). With the aim of promoting artistic and physical development, we present these disciplines with examples of techniques and activities developed in the family to which they belong. The list is not exhaustive and may be completed by the teacher or trainer. Please note that clowning is integrated into acting and movement, which is the most appropriate option with respect to actual training at recreational and preparatory circus arts schools. In addition, it should be mentioned that equestrian arts are also a circus discipline, but they are not covered in this document given the complexity of this practice.

Definition of circus disciplines: Circus disciplines are the specialties in which acrobats work and that involve physical virtuosity and risk. A major source of circus expression, they are also on the cutting edge of new advancements in circus arts, contributing to their technical evolution and the invention of new apparatus. Circus disciplines also encourage acrobatic aesthetic explorations and require a specific register of circus movements. They are grouped into broad categories based on the apparatus or rigging used and the skills and aptitudes required to practice them.

(Source: National Circus School library)



Academic and Recreational Track – Circus Disciplines

Partial List of Techniques Taught Most Often in the Academic and Recreational Track

Balancing	Floor Acrobatics	Aerial Acrobatics	Juggling and Manipulation	Acting and Movement
• Balance board (rolla bolla) • Unicycle and bicycle • Wire • Beam • Floor balancing • Block balancing • Stilts • Cylinder • Pedalo • Pyramid • Slackline	• Banquine and acrobatic lifting • German wheel and Cyr wheel • Hand to hand / pyramid • Chinese pole • Russian bar • Trampoline and mini-trampoline • Jumping board and Korean plank	• Static trapeze • Flying trapeze • Aerial rope • Silk • Silk loop • Swinging trapeze • Dance trapeze • Duo and triple trapeze • Aerial hoop • Aerial cube	• Scarves • Balls • Bowling pins • Rings • Diabolo • Plate spinning • Flower sticks • Devil sticks • Hula hoops • Bouncing balls • Poi balls • Cigar box	• Mimicry of everyday life and naturalism • Improvisation • Mime and gesturing • Character creation • Mask work • Commedia dell'arte • Exploration of theatrical genres • The chorus and tragedy • Mechanisms of creation • Clowning

Examples of activities that improve motor skills:

- Learning to juggle and manipulate different objects (spinning plates, diabolo, flower sticks, etc.) teaches fine motor skills and enhances throwing, catching, and aiming skills.
- Learning to balance on equipment designed for that purpose (stilts, rolla bolla, unicycle, tightrope) teaches proprioception, meaning that students learn to situate their body spatially and stabilize it.
- Floor and aerial acrobatics contribute to the health, well-being, and overall activity level of youth, as well as enabling them to develop the strength and precision of their movements.

Academic and Recreational Track – Circus Disciplines

Other Artistic Disciplines That May Be Integrated into Circus Learning

The contemporary approach to the circus arts incorporates other artistic disciplines. Techniques from other disciplines are therefore integrated into circus arts expression to create a unique artistic language. In keeping with the four arts in the education program at Quebec schools, artistic learning is inclusive and integrated into technical and physical development. The aim is to develop artistic competencies, discover learners' creative potential, and broaden their cultural horizons and creative process.

Dance

- Choreography
- Improvisational play
- Introduction to entering/exiting the stage
- Stage presence
- Visualization

Music

- Musicality and rhythm
- Musical language and creativity
- Creative imagination (convergent and divergent thinking)

Performing Arts

- Acting
- Introduction to entering/exiting the stage
- Stage presence
- Memorization exercises
- Visualization

Visual Arts

- Makeup
- Costume design
- Set design



Pedagogic Approach

The pedagogical philosophy for circus arts encourages exploration, creativity, and discovery. Teachers should promote a safe, fun, inclusive, collaborative, and non-competitive environment that encourages constructive risk-taking while taking learners' age and development into account.

In teaching circus disciplines, various pedagogical practices are used :

- Group demonstration (lecture)
- Small-group workshops (cooperative learning)
- Sites organized into multiple workstations (adapted and evolving pedagogy)
- Individual training or observation to refine technique
- Involving more advanced peers to help beginners
- Sustained development of creativity (or artistic or creative sensibility) to explore various avenues within this niche and maximize overall achievement of goals
- Planning that is understood and posted/ displayed visually to actively engage learners in their studies
- Rotating circuits and arranging sites to promote multi-disciplinarity
- Combining technical knowledge and methodologies (pedagogical, physical, educational, sports, arts, etc.) that are fundamental to the teaching of circus arts
- Evaluating each individual's strengths and challenges, repeated practice, and supervision of interactions
- Clear explanations to ensure understanding and incorporation of any safety rules that may be posted, as well as checking understanding of the procedure and safety rules for all required activities
- Organizing the premises in a way that maintains user safety
- Adapted, evolving, safe, independent workshops
- Establishing and promoting the importance of listening to others (teacher-student, student-student)

Pedagogic Approach

Learning circus arts allows learners to evolve at their own pace. Their development provides them with motivation and requires personalized follow-up. The principle of trial and error is favoured, which helps to build self-confidence and deeper understanding of certain circus disciplines. The challenge for the teacher is to maintain learners' interest and help them master their fears, always in the context of a safe environment where there is a relationship of trust between teacher and student in an adapted, graduated program. Learning to safely take risks (physical and emotional) is an important element in both circus arts framework plans that has been validated by research.

The challenge in both tracks is to follow and document students' progress over and above the individual report card that everyone receives. Some schools or community learning centres have created logbooks, personalized records, or supplemental report cards for learners and parents. It should also be noted that development varies from one circus discipline to another and it remains important to promote advancement from one stage to the next while respecting how groups are organized and how learners develop.

The process of learning circus arts competencies includes difficulties, which should be viewed as a positive. The gradation of activities and studies is a motivating factor. Teachers can also introduce and integrate the history of the circus, including its origins and development in Quebec and worldwide, to provide learners with cultural reference points. This is left to teachers' discretion, based on the training they have received on this subject.

Circus arts are an excellent way for young people to overcome difficulties and learn to pick themselves up and keep persevering. They have a right to make mistakes and a duty to try again, while experiencing successes both big and small, throughout their learning journey.

"Through its unique pedagogical approach, learning circus arts enables young people to explore and to express their individual talent, take calculated risks, learn to fail, and receive and apply feedback, as well as developing social skills and relationships by working with others to achieve common objectives."

Bolton, 2004



Entrance Profile of Students

Beginner

Elementary school-age students are often introduced to circus arts through physical and health education classes at school, a community centre, or a specialized school. The beginner program based on the framework plans is offered to beginners with no prerequisites for entry.

Intermediate and Advanced

For the other training levels, participants must demonstrate motivation and the ability to listen to and apply detailed instructions. Each organization should establish its own criteria for accepting program candidates. However, these must be determined based on students' participation level, not on the quality of their performance.

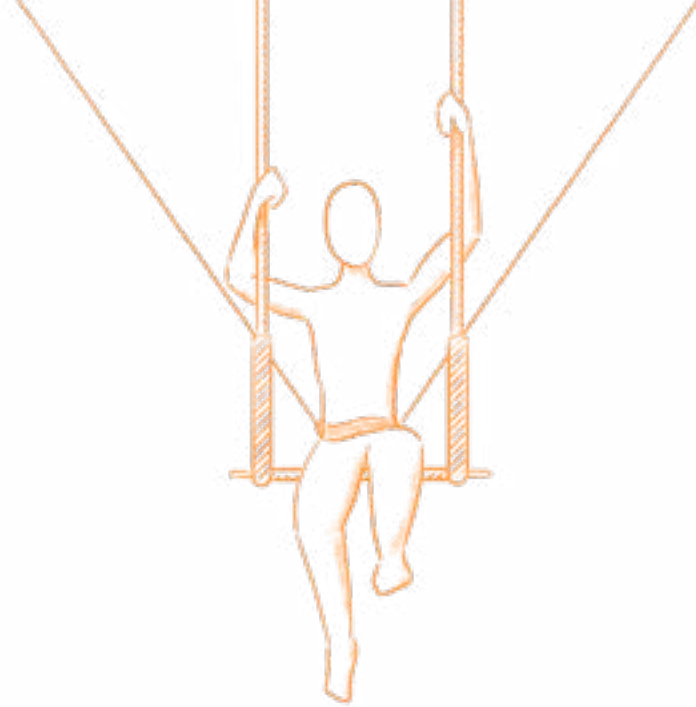


Exit Profile of Students

Beginner, Intermediate, and Advanced

Expected competencies and learnings :

- Developing pleasure in learning and pushing one's limits
- Achieving the objectives for one's development level
- Acquiring physical and artistic training and excellent body awareness while recognizing one's limits
- Developing one's physical, creative, and social attributes, knowledge, and skills
- Optimizing one's motor development, based on age and ability level
- Realizing one's full potential
- Making progress in studying circus arts and wanting to pursue one's training



Progression of Learning

Beginner, Intermediate and Advanced

A learning guide is provided to support the teacher's planning. This is an accessible, flexible, and adaptable tool that can be tailored to meet the needs of educators and learners. It is intended to:

- Evaluate the progress and quality of physical, technical, artistic, and motor skills
- Promote overall development based on learners' age and knowledge while respecting their learning pace
- Develop physical literacy
- Support the teaching and evaluation of learning
- Document and facilitate the placement or grouping of learners.

While not mandatory, the tables have been developed to meet teaching personnel's need for support while fully respecting their professional autonomy. They are progressive and customizable, use standard terminology, and make it possible to organize studies and even provide additional motivation for learners. The tables may be found at the end of this document (Appendix 2).

Evaluation of Learning

Beginner, Intermediate and Advanced

The primary goal of evaluation is to support the student's learning throughout the entire track.

In an academic setting, evaluations must meet the QEP's requirements in terms of their format, nature, and order. These will be clearly specified in the Standards and Procedures for the Evaluation of Learning document in alignment with ministerial requirements. Feedback is provided regularly and makes it possible to readjust requirements and motivate students, among other things.

Features of the evaluation of learning include :

- Supporting learning
- Compliance with the legal framework in an academic setting
- Various types of evaluation: initial, formative, summative, feedback, and self-evaluation
- Conducted by the teacher or trainer and also by the discipline team
- In an academic setting, the framework plan for this track is subject to the rules on evaluation of learning in the Education Act, the same as any other subject, especially if it takes place during regular class time
- In recreational or extracurricular settings, evaluation more often consists of personalized follow-up that may be recorded in various ways, with the goal of monitoring learners' development and keeping them informed about it

Various evaluation options are used :

- Initial evaluation: for beginners
- Formative evaluation: observations and feedback for correction
- Summative evaluation: circus arts become a method of evaluation in accordance with the Ministry of Education or school's requirements (Standards and Procedures for the Evaluation of Learning).

Evaluation may serve as a source of motivation for students, who can choose the elements to be evaluated with the teacher's guidance.

Beginner and Intermediate

In recreational settings, evaluations are conducted at the start of a session to ensure there is a certain consistency within groups and a certain similarity in learners' knowledge, while also taking into account their age.

Advanced

In this training profile, there is closer and — crucially — more personalized follow-up, based on the objectives set with the teacher. Given that this program leads to a higher level of education and that more time is dedicated to learning and rehearsal, it is important to ensure that regular follow-up is carried out.

Components of Framework Plan and Diagram

This section introduces the Performance Track preparatory training framework plan.

The objective of the circus arts preparatory training framework plan is to reach a higher, more demanding level—i.e., college-level circus arts training—and ultimately to become a circus artist. The term “preparatory” is used here to cover both the framework plan and the Circus and High School Studies program offered in this track. It is also widely used in conservatories and arts schools with specialized arts/study programs. Higher-level education in circus arts techniques for the purpose of becoming a circus professional is located in the second arc of the diagram.

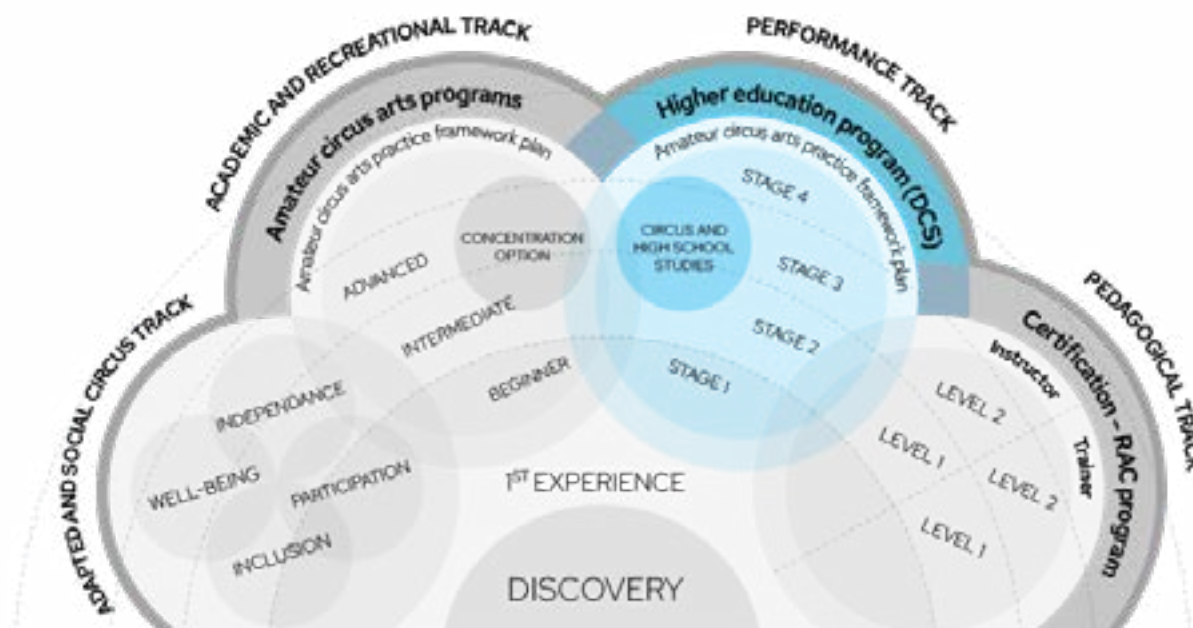
In this track, the preparatory framework plan for higher education in circus arts training is divided into four levels. **Stages 1 to 4** are offered in academic, non-academic, and extracurricular settings. In addition, the Circus and High School Studies program, corresponding to Stage 2 and 3, is offered in academic settings as part of the school schedule.

The objective of the Performance Track, based on the preparatory framework plan, is to provide higher education institutions with highly qualified candidates who have undergone comprehensive training that is broadly equivalent across Quebec. Over and above teaching a discipline and training professional circus artists, this program also aims to produce outstanding citizens who are creative, open-minded, and responsible.

The placement of learners in the various levels of the Performance Track is based not solely on their age but also on their knowledge, aptitudes, and previous learnings.

List of framework plan's components :

- Objectives and description of each development level
- Clientele and allotted hours
- Circus arts techniques and disciplines
- Pedagogic approach
- Learners' entrance and exit profiles
- Progression and evaluation of learning.



Objectives and Description

Stage 1

Learning circus arts techniques and disciplines in academic, extracurricular, and non-academic settings.

- Enriching fields of learning in the arts and personal development in order to realize the learner's full potential
- Progressing toward higher education

General competencies, based on physical literacy :

- Self-expression and creativity
- Physical competencies (motor functions/coordination, body awareness, spatial orientation, strength, flexibility)
- Confidence
- Motivation

This framework plan may be enriched by each institution or centre that offers it.

Stage 2 et 3

Learning circus arts techniques and disciplines in extracurricular and non-academic settings.

- Enriching fields of learning in the arts and personal development in order to realize the learner's full potential
- Preparatory training for circus arts higher education with the aim of becoming a circus artist.

General competencies, based on physical literacy :

- Self-expression and creativity
- Physical competencies (motor functions/coordination, body awareness, spatial orientation, strength, flexibility)
- Confidence
- Motivation

This framework plan may be enriched by each institution or centre that offers it.

Stage 4

Learning circus arts techniques and disciplines in extracurricular and non-academic settings.

- Preparatory training for circus arts higher education with the aim of becoming a circus artist.

General competencies, based on physical literacy :

- Self-expression and creativity
- Physical competencies (motor functions/coordination, body awareness, spatial orientation, strength, flexibility)
- Confidence

This framework plan may be enriched by each institution or centre that offers it.



Clientele and Allotted Hours

Stage 1

- ☐ Clientele aged 9 to 11
- ☐ Elementary school: Grade 4, 5, and 6
- ☐ 8 hours or more per week
- ☐ Offered during class times, at lunch, or after school

Stage 3

- ☐ Clientele aged 14 to 17
- ☐ Secondary 4 and 5
- ☐ 12 hours or more per week
- ☐ Offered during class times, at lunch, or after school

Stage 2

- ☐ Clientele aged 12 to 14
- ☐ Secondary 1, 2, and 3
- ☐ 10 hours or more per week
- ☐ Offered during class times, at lunch, or after school

Stage 4

- ☐ Post-secondary clientele aged 18+
- ☐ DCS or equivalent
- ☐ 16 hours or more per week
- ☐ Offered in the daytime or the evening, based on the availability of the clientele and the organization offering the framework plan

Main Families of Disciplines

- Balancing techniques
- Acrobatic techniques
- Aerial techniques
- Juggling and manipulation
- Acting and movement

Contents of Basic Techniques

- Acrobatics
- Trampoline
- Juggling
- Handstand
- Physical and artistic patterns
- Physical preparation
- Flexibility
- Expressive and theatrical acting
- Dance and movement

Circus Techniques and Disciplines

Stage 1

- The learner is introduced to various circus disciplines in order to explore them and choose an area of specialization.
- Evaluation is necessary at the time of registration, and expectations will be established and adapted based on the learner's knowledge, potential, and age.
- The provided activities may take the form of workshops (either individual or team).

Stage 2

- The learner is introduced to various circus disciplines in order to explore them and choose an area of specialization.
- An audition is necessary at the time of registration, and expectations will be established and adapted based on the learner's knowledge, potential, and age.
- The provided activities may take the form of workshops (either individual or team).

Stage 3

- The learner must choose a circus discipline that will be pursued in the higher education program.
- An audition is necessary at the time of registration, and expectations will be established and adapted based on the learner's knowledge, potential, and age.
- The provided activities may take the form of workshops (either individual or team).

Stage 4

- The learner is introduced to various circus disciplines in order to explore them and choose an area of specialization to continue their path in a higher education program.



Competencies

Stage 1 to 4

Competency 1

To acquire a training in different basic techniques and circus disciplines.

Elements enabling the development of this competency are :

- Developing one's overall motor function and physical attributes
- Utilizing one's physical attributes in the execution of movements
- Executing the requirement movements specific to the technique
- Developing creativity and artistic sensibility

Competency 2

Integrating knowledge into a circus arts performance.

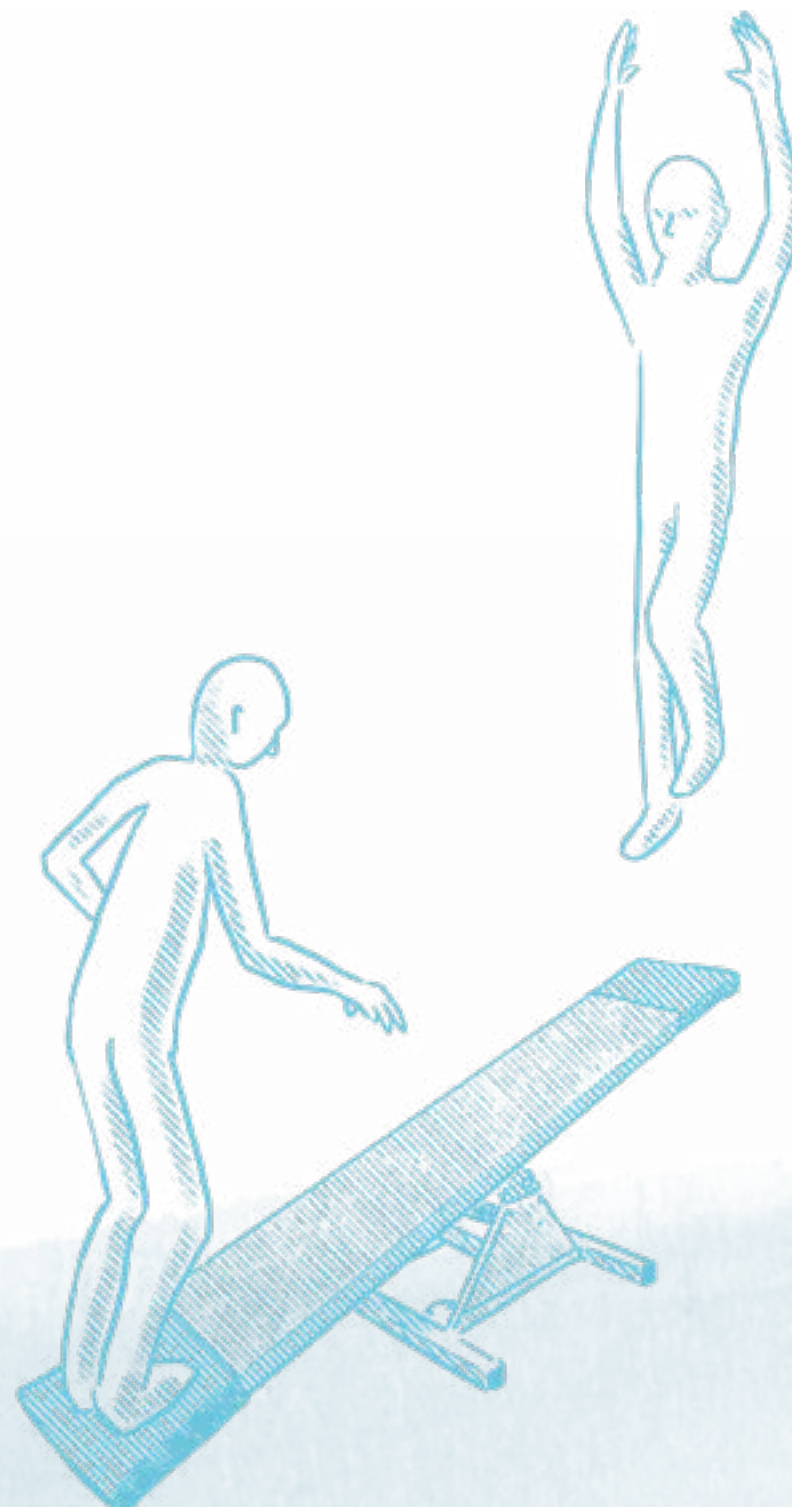
Elements enabling the development of this competency are :

- Utilizing ideas with an artistic creation in mind
- Using technical elements in a circus arts performance
- Expressing oneself and communicating via a circus discipline
- Collaborating on and participating in completing an artistic project
- These elements are adapted based on the learner's age group, development, and level

Pedagogic Approach

Stage 1

- Encouraging and stimulating the pleasure of pushing one's limits while learning
- Promoting an environment that enhances learner motivation and engagement
- Promoting repetition via directed teaching, both for technical and choreographed movements, as well as the development of projects (shows)
- Organizing activities that enable individual learners to develop at their own learning pace
- Supporting learners' development through enriching their knowledge, technical skills, and social skills
- Developing confidence in oneself and others through various challenges and successes
- Learning to understand and push one's limits by taking calculated, positive risks
- Introducing tools for learning to manage one's emotions and the personal and relational challenges to be faced (collective and individual)



Pedagogic Approach

Stage 2 and 3

- Encouraging development of learners' independence, motivation, and pleasure in pushing their limits while learning
- Promoting an environment that enhances learner motivation and engagement
- Promoting repetition via directed and assisted teaching, both for technical and choreographed movements, as well as the development of projects (shows)
- Organizing activities that enable individual learners to develop at their own learning pace
- Supporting learners' development through enriching their knowledge, technical skills, and social skills
- Developing confidence in oneself and others through various challenges and successes
- Learning to understand and push one's limits by taking calculated, positive risks
- Leading learners to make connections and integrate different aspects of what they have learned into a performance
- Developing tools for learning to manage one's emotions and the personal and relational challenges to be faced (collective and individual).

Circus pedagogy revolves around established concepts: feeling comfortable with oneself and others and learning to learn and do.





Pedagogic Approach

Stage 4

- Promoting an environment that enhances learner motivation and engagement
- Promoting repetition via directed and assisted teaching, both for technical and choreographed movements, as well as the development of projects (shows)
- Organizing activities that enable individual learners to develop at their own learning pace
- Developing confidence in oneself and others through various challenges and successes
- Learning to understand and push one's limits by taking calculated, positive risks
- Leading learners to make connections and integrate different aspects of what they have learned into a performance
- Developing tools for learning to manage one's emotions and the personal and relationship challenges to be faced (collective and individual).

Entrance Profile of Students

Stage 1

- Physical and artistic potential
- Ability to follow a high-intensity program (good physical condition)
- Interest and motivation
- Previously acquired knowledge of circus arts or related disciplines (an asset but not mandatory).

In an academic setting, maintaining a passing grade level in all academic subjects.

Stage 2

- Physical and artistic potential
- Ability to follow a high-intensity program (good physical condition)
- Interest and motivation
- Previously acquired knowledge of circus arts or related disciplines (an asset but not mandatory)
- Willingness to commit to and meet the framework plan's requirements

In an academic setting, maintaining a passing grade level in all academic subjects.

Stage 3

- Physical and artistic knowledge and potential
- Ability to follow a high-intensity program (good physical condition)
- Interest and motivation
- Previously acquired knowledge in circus arts or related disciplines (an asset but not mandatory)
- Willingness to commit to and meet the framework plan's requirements

In an academic setting, maintaining a passing grade level in all academic subjects..

Stage 4

- Physical and artistic knowledge and potential
- Ability to follow a high-intensity program (good physical condition)
- Interest and motivation
- Previously acquired knowledge of circus arts or a related sport
- Willingness to commit to and meet the framework plan's requirements
- Demonstrates autonomy.



Exit Profile of Students

Stage 1

- ☐ Adequately prepared to continue in Stage 2
- ☐ Motivated and interested in pursuing circus arts studies
- ☐ Technical and artistic learning suited to level of development
- ☐ Active engagement in studies, familiarity with various ways of applying creativity, and ability to cooperate with peers
- ☐ Good work ethic.

Stage 2 and 3

- ☐ Adequately prepared to continue in Stage 3/4
- ☐ Motivated and interested in pursuing circus arts studies
- ☐ Technical and artistic learning suited to level of development
- ☐ Active engagement in studies: application of creative thinking, ability to cooperate with peers and adapt, ability to work with a certain degree of autonomy, persistence, rigour
- ☐ Good work ethic
- ☐ Possesses a mindset that facilitates personal development, including attentiveness to oneself and others, open-mindedness, tolerance, risk-taking, and collaboration
- ☐ Demonstrates artistic sensibility and excellent creativity

Stage 4

- ☐ Adequately prepared to pursue a post-secondary program in circus arts
- ☐ Motivated and interested in pursuing circus arts studies
- ☐ Technical and artistic learning suited to level of development
- ☐ Perseverance, active engagement in studies, ability to adapt, rigorous, autonomous
- ☐ Demonstrates artistic sensibility and excellent creativity
- ☐ Possesses a mindset that facilitates personal development, including attentiveness to oneself and others, open-mindedness, tolerance, risk-taking, and collaboration





Progression of Learning

A learning guide is provided to support the teacher's planning. This is an accessible, flexible, and adaptable tool that can be tailored to meet the needs of educators and learners. It may be found in Appendix 2.

It is intended to :

- Evaluate the progress and quality of physical, technical, artistic, and motor skills
- Promote overall development based on learners' age and knowledge while respecting their learning pace
- Develop physical literacy
- Support the teacher and evaluation of learning
- Document and facilitate the placement of learners.



Evaluation of Learning

Features of the evaluation of learning include :

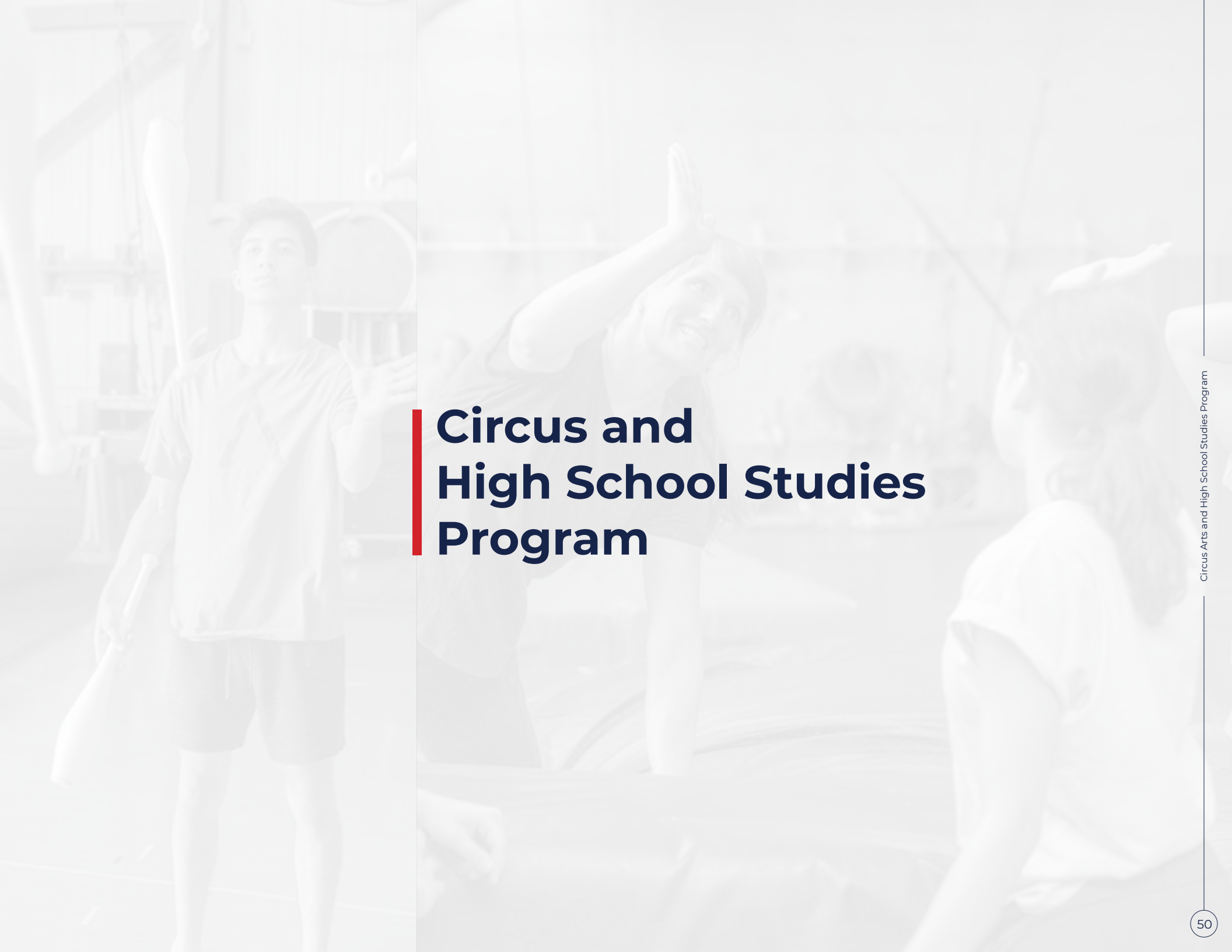
- Supporting learning
- Compliance with the legal framework in an academic setting
- Various types of evaluation: initial, formative, summative, feedback, and self-evaluation
- Conducted by the teacher or trainer and also by the discipline team
- In an academic setting, the framework plan for this track is subject to the rules on evaluation of learning in the Education Act, the same as any other subject, especially if it takes place during regular class time
- In recreational or extracurricular settings, evaluation most often consists of personalized follow-up that may be recorded in various ways, with the goal of monitoring learners' development and keeping them informed.

Various evaluation options are used :

- **Formative evaluation:** observations and feedback for correction
- **Summative evaluation:** circus arts become a method of evaluating competencies developed in accordance with the Ministry of Education or school's requirements (Standards and Procedures for the Evaluation of Learning).

L'évaluation peut aussi devenir une source de motivation pour l'élève et celui-ci peut choisir les éléments de l'évaluation, toujours encadré par l'enseignant.

Vous trouverez les grilles de mouvements du parcours performance (annexe 2) qui devraient servir à la progression des apprentissages et, ultimement, comme outils d'évaluation formelle, formative ou sommative. Ces grilles sont fortement recommandées car elles permettent d'uniformiser et de standardiser la progression des apprentissages sans toutefois entraver l'autonomie professionnelle de l'enseignant, qui demeure le seul responsable de l'évaluation et des outils qu'il choisit pour le faire. S'ajoutent à cela des propositions de développement de l'aspect artistique, aussi un guide pour le formateur ou l'enseignant.



Circus and High School Studies Program



For a number of years, the school system and circus schools have been calling for the MCC and MEQ to recognize a Circus and High School Studies-type program. Quebec subsidizes two higher education schools at the college level, a situation which is almost unparalleled around the world, whether at the provincial or national level. What's more, schools such as the National Circus School and École de cirque de Québec offer specialized Circus and High School Studies programs that are not recognized by the MEQ. Since circus arts are not recognized among the four art forms (dance, theatre, music, and visual arts) or as a sport, they need to have their own program.

The MCC and MEQ wish to find a solution. The development of the Circus and High School Studies program, which will serve as the core training program, should be recognized. As the highest level of the recreational and preparatory training sector, it serves as the reference point guiding the cycle of training programs that precedes it, as discussed in the foreword.

To carry out this project, a committee of experts from leading circus schools was formed to develop content suited to the needs and realities of the academic milieu and the requirements established by the MEQ for recognizing this type of program.

Description of Circus and High School Studies Program

The Circus and High School Studies program is situated within the personal development and arts education subject areas. It aims to help students develop their full potential with regard to the artistic and physical components, providing them with competencies in self-expression, creativity, and physical literacy. It is a preparatory training program that represents an academic track, giving students the possibility of applying for a college-level higher education program offered by the National Circus School, the École de cirque de Québec, or a higher education school in another country. If students do not pursue this path, they may instead focus on another area of expertise. They will benefit from a learning experience that provides them with advantages they can apply to their development as a citizen and in their professional life.

Academic Component

This program is offered at the high school level. It is aimed at students aged 12 to 17. It is a specialized program that enables them to combine practicing circus arts with prioritizing academic success and obtaining a high school diploma. In cases where a school offering the Circus and High School Studies program cannot offer the circus component, it may partner with a specialized school that is recognized by the MEQ and MCC.

Students who register for this program should expect that the pace required for their studies will be more demanding than in regular programs, since there is less time devoted to academic subjects. Students must commit themselves by demonstrating considerable autonomy and diligence in carrying out their academic activities.

All the mandatory subjects stipulated in Articles 23 and 23.1 of the Basic School Regulation for Preschool, Elementary, and Secondary Education are included in circus arts students' schedules, and teaching periods are scheduled consecutively. In addition, all disciplines and academic subjects are taught in French, in accordance with the basic school regulation that applies to all high school educational institutions in Quebec.

Schools have developed pedagogical support measures to meet specific needs and resolve temporary academic difficulties faced by Circus and High School Studies clientele.

These measures notably include:

- An absence management strategy
- Remedial periods
- Follow-up of results
- Support measures for students in difficulty
- Tutoring

As in sports/study and arts/study programs, academic subjects other than circus disciplines may be taught via integrated or modular learning for some students or via interdisciplinary or group projects for others, in order to include the hours allotted to circus arts education.

Circus Component

The circus component of the program takes place mostly during class time, but it may also take place at lunchtime or after school, depending on the schedule arranged by the school and the requirements of Quebec's basic school regulation.

Circus and High School Studies is a preparatory program situated at Stages 2 and 3 (see Performance Track).

The time allotted to the Circus and High School Studies program is a minimum of 15 hours a week, which may be enriched up to 21 hours. Over the entire academic year, a minimum of 28 weeks must be allotted to the basic program (see tables in Appendix 3). In addition, there is the work of creating and preparing at least one performance or show. The other weeks must be allotted to supplemental training and enriching students' cultural references, such as other circus disciplines, body percussion (gumboots), mime workshop classes, mental preparation, nutrition, music, various talks (circus artist, stress management, injury prevention, etc.), all at the discretion of the individual institution.

For circus arts students to fully develop in an intensive setting such as that of the Circus and High School Studies program, it is important to take into account a number of pedagogical elements based on proven practices.

The Learning and Performance Facility: A Dynamic, Safe Space

The facility is a dynamic and safe practice space. Students feel comfortable tackling challenges related to practicing circus techniques and expressing themselves. The physical layout of the facility is functional and adapted to the requirements of courses that are planned and designed to promote learning.

Meaningful Learning Situations of Gradually Increasing Complexity

Learning must be planned to enable development of basic circus discipline techniques, development of physical and artistic attributes, exploration of a wide range of circus disciplines, introduction to stage performance, and discovery of the work ethic needed for these practices.

Exploring and taking calculated, safe risks are encouraged. Students discover the importance of carrying out individual and shared artistic projects. They learn perseverance, engagement, and rigour. They develop attitudes that facilitate their development, such as listening to themselves and others, open-mindedness, tolerance, and collaboration, which are required by the Circus and High School Studies program. Learning situations grow more complex throughout their high school journey.

The learning environment is complex because it is not limited to simple mechanical repetition of techniques associated with the discipline but instead prompts students to make connections and integrate various aspects of their learning into a performance. It also offers the possibility of including artistic and cultural elements. As they progress, students will be able to adopt the content of disciplinary skills suited to their level of psychological and motor function development, along with artistic content.



The Teacher: Guide and Expert

Circus arts teachers play an important role, as they must put realizing students' artistic and technical potential at the heart of their practice. They are responsible for guiding students to be engaged in their circus training and to adopt the mindset required for their development throughout their training. Teachers adopt a caring approach in supervising and supporting training, since they are concerned about students' success, viewing mistakes as opportunities to improve their technical and artistic knowledge. They must teach students best practices for collaboration in order to support their artistic projects, which require a group performance, and promote a healthy learning environment. Evaluations should be considered as a platform for analyzing tasks in order to help students achieve the desired level of improvement.

In the context of the Circus and High School Studies program, the pedagogical approaches favoured for teaching circus arts revolve around developing positive challenges tailored to students' abilities and interests that take the difficulty level into account, while also ensuring students' safety.

At all times, teachers must employ an ethical decision-making process with respect to their overall duties and the students entrusted to them. This principle is intended to ensure a high quality of instruction for all training offered in circus arts.

Student-Centred Learning

Students have primary responsibility for their learning. They are supported by the teacher, who encourages them to become more autonomous and helps them engage in a reflective learning process. They must demonstrate open-mindedness and perseverance throughout their studies. While having students take ownership of their learning, we give them the tools necessary to leverage their technical and artistic potential, which will in turn lead to their growth as artists and citizens in the making.





Pedagogical Approach

The pedagogical approach designates the style, methods, and strategies underlying teachers' overall activities. The primary goal of this pedagogical approach is to support students' development by enriching their knowledge, technical skills, and social skills.

Just as there are various types of learning, various kinds of pedagogical approaches are used. An inclusive pedagogical approach is favoured, which involves equal access to learning and fairness in supporting students' success. The proposed activities can be conducted in a workshop format (individual or group).

The program offers an evolving learning path that promotes continued motivation and student involvement. Directed teaching and systematic repetition, along with the development of more specific projects such as preparing a show for an audience, are also used.

Students will undergo formative evaluation, which will be revised regularly to monitor their development in a personalized manner. It is vital that teachers help students become more autonomous in their work.

Learning is adapted to the physical and psychological development of students aged 12 to 17.

Evaluation as a Learning Aid

The primary goal of evaluation is to support students' learning throughout their Circus and High School Studies journey. For that reason, various types of evaluation are used, based on the target objective.

Evaluations in this program must meet the requirements of the Quebec Education Program (QEP) in terms of their format, nature, and order. These will be clearly specified in the Standards and Procedures for the Evaluation of Learning document in alignment with ministerial requirements.

Feedback is provided regularly and makes it possible to readjust requirements and motivate students, among other things.

The different types of evaluation are :

- **Initial evaluation:** At the start of the year.
- **Formative evaluation:** Ongoing formative evaluation. Through regular feedback, teachers help students to become aware of their mistakes, develop their capacity for self-correction, and stay motivated.
- **Summative evaluation:** End-of-term evaluation for the purpose of preparing a report card, as specified in Quebec's basic education regulation. The passing grade is 60%, as in other subjects and programs offered to Quebec students

Evaluations are conducted by teachers but also through sharing the pedagogical team's expertise in performance situations.

At the end of the academic year, it's recommended to conduct a review with clearly established guidelines. It is suggested that students should not be allowed to continue in the Circus and High School Studies program if they fail twice in a row in the same basic technique or the same discipline or if their behaviour is inadequate, they suffer a serious injury, or their academic results are unsatisfactory. This will all be specified in each educational institution's Standards and Procedures for the Evaluation of Learning.





2.3 Pedagogical Context

Overall Planning and Progression of Learning

Planning and progression of learning are closely linked to the number of hours allotted to the program. Circus arts teachers will have to develop or organize a plan while retaining their professional autonomy. The program does, however, provide an overall basic plan which may then be personalized. You can find an example of organizing the allotted time in Appendix 3.

Tables outlining the approach based on the discipline to be acquired are suggested in the program, but it is up to each school and teacher to align these with their annual plan.

Elements Ensuring Program Quality

The tools provided in the Circus and High School Studies program are essential elements for ensuring appropriate support and guaranteeing the quality of students' learning. Whether for content to be developed and taught or associated teaching and support strategies, educational institutions who wish to offer their students this training program will have references and guidelines to follow in order to ensure the project's success.

The tools and various tables provided are a reference resource and development model for implementing this kind of program. The program's expert committee has recommended to the advisory committee that it propose mandated institutions to the MEQ. These would ensure the quality of the implemented program, initial support, and supervision of the offered Circus and High School Studies program.

Educational institutions who want to offer this training must demonstrate that their Circus and High School Studies program enables students to achieve an advanced level in the circus arts, based on the following elements :

- Quality instruction that complies with the legal obligations of Quebec's basic education regulation and the QEP while adding content specific to the Circus and High School Studies program
- Appropriate training areas that are safe and accessible
- A student-teacher ratio determined by the mandated institution(s), based on the safety regulations for the practice of different circus disciplines
- At least one full-time teacher with the minimum required qualification (i.e., a circus arts teaching certificate) to support circus practice
- Submission of circus practice evaluation charts aligned with the development model for students registered in the program to the mandated organization(s) and the Ministry for approval.
- Submission to the school of a summary of the student's progress, based on the terms of standardized report cards, that reflects the evaluation chart proposed by the mandated institution(s)..

Entrance Profile

To be accepted into the program, students must pass an audition. This involves various tests to determine the candidate's knowledge and development potential :

- Physical tests enabling evaluation of muscle tone, body alignment, motor coordination, spatial orientation, concentration, strength, flexibility, and ease of movement
- Artistic potential is evaluated with the help of exercises that highlight the candidate's imagination, initiative, attentiveness, stage presence, bodily expression, ability to memorize movements, creativity, and musicality.

Students who wish to enter Circus and High School Studies training must have the interest and motivation needed to actively pursue the program. Since it is very demanding, students need the physical capacity to handle the workload. They must maintain a passing grade in all academic subjects. Knowledge acquired in an extracurricular or recreational program, either in circus arts or a related discipline, will be an asset at the time of registration.

Exit Profile

Upon exiting the program, students will have acquired competencies that meet the requirements for obtaining a high school diploma and developed artistic and technical competencies in multiple circus disciplines. The perseverance they have shown will be of value to them throughout their lives, helping them become responsible citizens who are actively engaged in their learning and flourishing in various aspects of their development.

Through the training, students will acquire various traits enabling them to continue on this artistic path. They will be able to use their imagination, creativity, and curiosity, integrate socially and work with a team, and demonstrate rigour, autonomy, discipline, and initiative in their learning, among other benefits.

More specifically, they will be well-prepared to meet the requirements for circus arts higher education, with the aim of continuing their studies at a post-secondary training institution.



Competency 1

Training in various basic techniques and circus disciplines

Elements

- Developing one's overall motor skills and physical attributes
- Being trained in various basic techniques and circus disciplines.
- Leveraging one's physical attributes in the execution of movements
- Executing the required movements specific to the technique.
- Developing creativity and artistic sensibility.

Evaluation Criteria

- Coordination of specific muscular actions according to the content of the disciplines
- Mechanical understanding of each movement's composition
- Transfer of knowledge and abilities to each discipline
- Ability to work in a team and communicate effectively
- Application of feedback
- Integration of reflections on daily learning
- Compliance with safety rules.



Competency 2

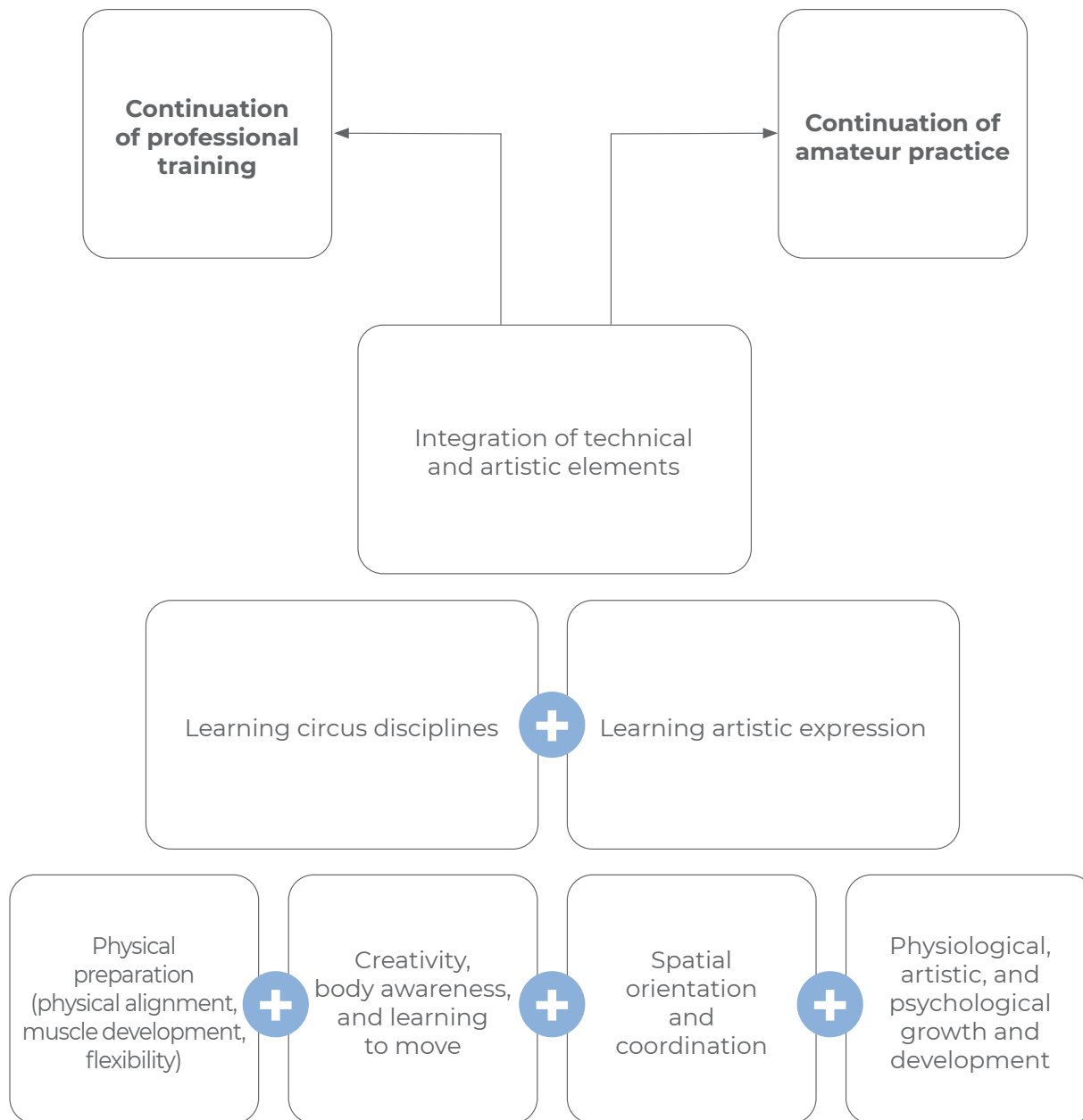
Integrating acquired knowledge and skills into a circus arts performance

Elements

- Leveraging ideas for the purpose of an artistic creation
- Using technical elements in a circus arts performance.
- Integrating knowledge into a circus arts performance
- Expressing oneself and communicating via the circus discipline.
- Collaborating and participating in the completion of an artistic project.

Critères d'évaluation

- Ability to integrate elements of technical and artistic expression
- Open-mindedness and respect for different creative processes
- Integration of personal reflections during the creative experience
- Consistency in interpreting the chosen artistic elements
- Ability to listen and concentrate
- Use of imagination, creativity, and curiosity.



2.6

Training Content Related to Discipline Competencies

Students have to realize their full potential with respect to the artistic and physical components, giving them competencies in the areas of expression, creativity, and physical literacy.

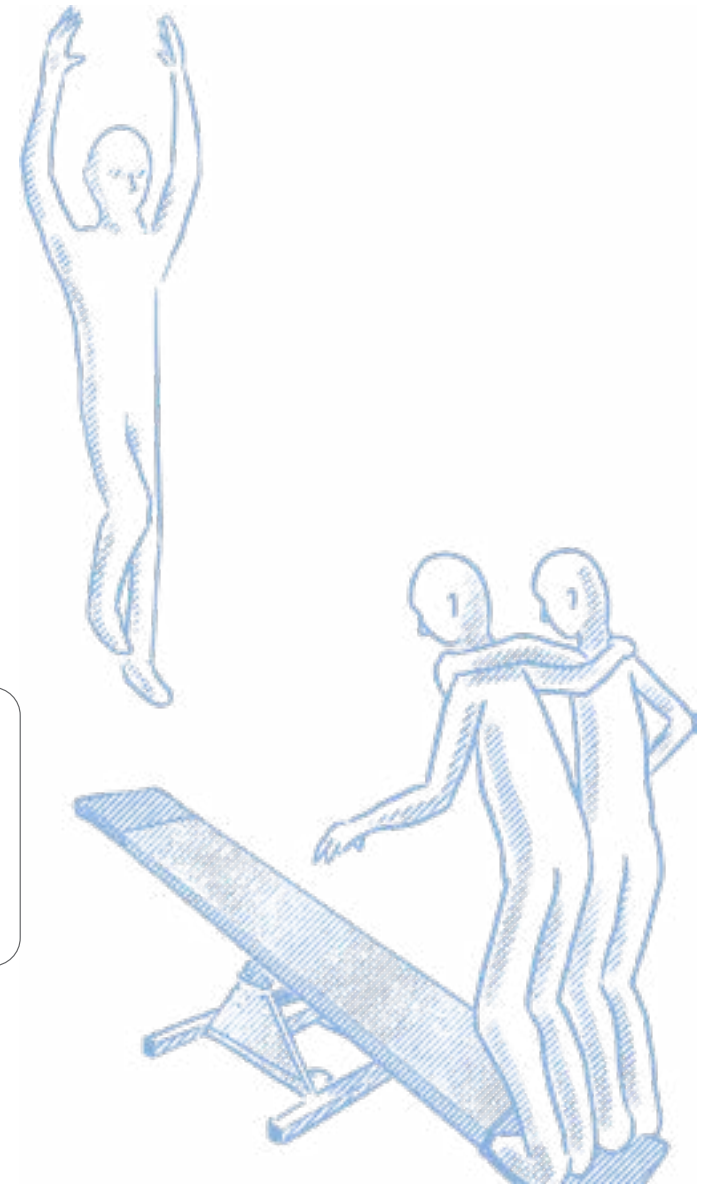


Table of Basic Techniques in Circus and High School Studies Program by Academic Level

Secondary 1 and 2

Students develop the basic techniques that are essential to circus arts training. They discover the world of art in various forms and begin their introduction to the different circus discipline families.

Discipline	Hours	Objectives	Supplemental Information
Acrobatics/ Trampoline	3	• Introduction to forward, backward and lateral rotation movements • Succeeding at level 1 and 2 content (see Appendix 2)	• Acrobatics has a direct impact throughout the circus arts learning journey. Acrobatic classes enable students to transfer knowledge to all the other disciplines. • Acrobatics develops spatial orientation, coordination, body awareness, and muscle tone.
Flexibility	2	• Developing stretching ability, overall reach, and flexibility of various muscle and joint groups.	• Students will gradually learn flexibility while discovering their limits and physical aptitudes.
Physical preparation/ Body schema	3	• Developing ◊ body awareness ◊ spatial orientation ◊ coordination ◊ motor skills repertoire and control ◊ stability ◊ physical abilities • Learning aspects of safety related to muscle-building • Developing the basic motor patterns of physical literacy • Learning to develop appropriate reactions for all situations involving a fall.	• Physical preparation and body schema classes are necessary to enhance students' tolerance for the workload required by the program. • They help prevent injuries. • The knowledge acquired in these classes is a necessary foundation for learning most circus technique movements. • It is necessary to have a minimum level of stability, proprioception, and balance in order to develop the basic motor patterns.

Table of Basic Techniques in Circus and High School Studies Program by Academic Level – Secondary 1 and 2

Discipline	Hours	Objectives	Supplemental Information
Juggling	2	• Developing peripheral vision • Being introduced to various juggling accessories • Developing body posture and hand-eye coordination • Succeeding at level 1 and 2 content (see Appendix 2.	• Students learn to situate themselves spatially in relation to the objects they manipulate.
Circus disciplines	3	• Introduction to four families of circus disciplines: manipulation techniques, aerial techniques, balancing techniques, and acrobatic techniques (see table in appendix).	• Exploring the various disciplines in four circus arts families is a prerequisite for choosing a specialty.
Techniques artistiques			
Movement	1	• Introduction to physical expression • Enhancing students' awareness of physical movement • Using each part of the body along different axes • Developing coordination • Gaining awareness of the world of music • Learning the basics of group work	• Movement promotes the development of body awareness in space. • Emphasis is placed on developing imagination and creative movement. • Students learn to use each body part as a driver of movement along different axes, both while stationary and in motion.
Expression	1	• Stimulating the desire to express oneself • Developing spontaneity, confidence, self-esteem, imagination, curiosity, and generosity.	• Students are encouraged to open themselves to others, learn to listen, make choices, and assert themselves. • The exercises lead to enhancing students' confidence and defining their comfort zone.
Total: 15 hours per week for 26 weeks			

Table of Basic Techniques in Circus and High School Studies Program by Academic Level

Secondary 3

Students consolidate their knowledge, continue to develop the basic techniques, and pursue their introduction to circus disciplines. At this stage, handstand technique, theatrical acting, and dance classes will be introduced. At the end of the academic year, students will have to choose a main discipline to pursue in Secondary 4. The times indicated below may be divided into sections to avoid putting excess strain on the joints, particularly for balancing (handstands)

Discipline	Hours	Objectives	Supplemental Information
Acrobatics/ Trampoline	3	• Consolidating the execution of forward, backward, and lateral rotation movements along with certain static elements (acrobatics) • Developing the ability to execute a sequence of movements • Succeeding at level 3 content (see Appendix 2)	• Acrobatics has a direct impact throughout the circus arts learning journey. Acrobatic classes enable students to transfer their knowledge to all the other disciplines. • Acrobatics develops spatial orientation, coordination, body awareness, and muscle tone. • At this stage, it is important to consider students' physical development, as this may have an impact on their learning pace.
Flexibility	2	• Developing stretching ability, overall reach, and flexibility of various muscle and joint groups	• Students will learn various ways to work on developing their active and passive flexibility.
Physical preparation/ body schema	3	• Developing : ◊ body awareness ◊ spatial orientation ◊ coordination ◊ motor skills repertoire and control ◊ stability ◊ physical abilities • Learning to apply safety rules • Developing the basic motor patterns of circus arts physical literacy • Completing levels 1, 2, and 3 of the table in the appendix.	• Students will be introduced to developing physical abilities that require a higher degree of intensity. • This will be done while respecting their stage of morphological development and level of motor control, stability, mobility, and flexibility. • The knowledge acquired in these classes is the foundation required for learning the majority of technical circus arts movements.

Table of Basic Techniques in Circus and High School Studies Program by Academic Level – Secondary 3

Discipline	Hours	Objectives	Supplemental Information
Juggling	2	• Developing capacity for sensory anticipation and interaction with the environment • Learning more juggling techniques • Developing rhythm and precision of throws and catches • Introducing body movements into juggling practice • Completing levels 1, 2, and 3 in the table in the appendix.	• Juggling is a basic technique that is essential for acquiring general circus arts competencies. • Students will learn to use their peripheral vision effectively.
Handstands)	1	• Introduction to basic handstand techniques • Completing levels 1, 2, and 3 in the table in the appendix.	• Handstands develop body awareness, which is an essential element in learning all techniques taught in circus arts.
Circus disciplines	3	• Continuing the introduction to four circus arts families. Techniques: manipulation, aerial, balancing, and acrobatic techniques (see table in Appendix 4)	• Exploring the various disciplines in four circus arts families is a prerequisite for choosing a specialty.
Techniques artistiques			
Dance	1	• Introduction to different types of dance • Understanding and physically integrating the vocabulary associated with each type of dance • Developing overall coordination • Developing memorization ability through imitation and learning choreographic routines • Recognizing different musical genres and the nuances, textures, and types of movement they suggest	• Movement performed through different types of dance promotes the development of body awareness. • Through the exercises, students use space in various directions and experience different movement rhythms. • Students are encouraged to use different types of dance to nourish the imagination and creativity of their movements. • Students open themselves up and develop their sense of curiosity. • Students develop their critical eye and find the dance styles that suit them best. • Students discover their strengths and weaknesses.

Table of Basic Techniques in Circus and High School Studies Program by Academic Level – Secondary 3

Discipline	Heures	Objectifs	Complément d'information
Acting	1	• Becoming familiar with acting vocabulary and concepts (space, attentiveness, rhythm, etc.) • Stimulating the desire to express oneself and take risks in a safe environment • Developing spontaneity, confidence, self-esteem, and generosity • Developing one's imagination and gradually discovering one's creative and acting attributes	• Students deploy their physical abilities as a means of expression and communication. • They develop their creativity and boldness and improve their body awareness. • They open themselves up to others, make choices, and assert themselves. • Through the exercises, they gain confidence and expand their comfort zone.
Total: 15 hours per week for 26 weeks			

Table of Basic Techniques in Circus and High School Studies Program by Academic Level

4^e et 5^e secondaire

Dès le début de la 4^e année du secondaire, l'élève choisit une discipline où il peut se spécialiser et s'exprimer. Il sera prêt à répondre aux exigences plus spécifiques à la discipline choisie et sera initié à la création d'un enchaînement dans cette discipline en intégrant les compétences acquises antérieurement. À cette étape de son développement sont introduites les techniques de danse classique. De plus, l'élève progressera vers des éléments techniques de base plus avancés.

Discipline	Hours	Objectives	Supplemental Information
Acrobatics/ Trampoline	3	• Easily executing forward, backward, and lateral rotation movements • Executing routines involving different combinations of more complex movements • Succeeding at level 4 and 5 content in the table in Appendix 2	• Acrobatics is a basic technique that is essential for acquiring general circus arts competencies.
Flexibility	2	• Improving each student's stretching ability and the overall reach of their movements • Developing flexibility that is more specific to one's discipline chosen	• Flexibility supports fluid movement and reduces the risk of injury. It's a desired physical attribute in many circus disciplines
Physical preparation	2	• Developing muscular attributes.	• Muscle-building activities help maximize performance by enhancing endurance, strength, speed, coordination, agility, and, as a result, recovery capacity, as well as reducing the risk of injuries
Juggling	1	• Improving the precision of manipulation and gestures • Developing the acquired technique and using it to contribute to teamwork within the discipline.	• Juggling is a basic technique that contributes to general circus arts competencies.
Handstands	2	• Developing optimal body alignment and balance control for handstands and applying the acquired knowledge using various types of equipment.	• This discipline helps to refine the work previously begun in body schema classes.

Table of Basic Techniques in Circus and High School Studies Program by Academic Level – Secondary 4 and 5

Discipline	Hours	Objectives	Supplemental Information
Circus specialty	3	• Acquiring technical movements in the chosen discipline • Learning to create a sequence of movements while incorporating technical and artistic elements	• The discipline chosen in Secondary 4 may differ from the one chosen in Secondary 5. Students must make their choice based on their preferences, physical attributes, and aptitudes. • At the end of Secondary 5, students will be able to integrate their knowledge into a circus arts performance. This performance could be used for college auditions.
Ballet	1	• Understanding and applying certain principles of body alignment and posture related to ballet technique • Being introduced to basic ballet vocabulary and concepts • Applying one's memory, sense of rhythm, and coordination to this technique • Being introduced to body language and what it expresses • Developing stability and precision with respect to one's lower body and the floor	• Students must use their knowledge in learning the new technique and transfer it as needed. • Students must demonstrate a strong awareness of their body and space. • Students must use body memory based on imitation and learning sequences of exercises and choreographed movements.
Acting	1	• Being introduced to and trying various physical acting techniques (action-reaction, narrator-mimer, mime-object, etc.) • Stimulating the desire to express oneself and take measured risks • Integrating the qualities required for acting (confidence and self-esteem, attentiveness, poise, projection, working on presence, and generosity) • Using one's imagination and gradually developing one's creative universe • Becoming aware of one's weaknesses and finding solutions (incidental gestures, concentration problems, self-censorship)	• Students use acting concepts and their knowledge to tackle new acting techniques. • Students refine and develop their physical capabilities as a means of expression, self-analysis, and ability to surpass themselves. • Students draw on their creativity and demonstrate more boldness. They tackle new challenges and expand their comfort zone.
Total: 15 hours per week for 26 weeks			

Content and Objectives of Supplemental Training

In addition to basic training content, time should be allotted to preparing a performance and show. A certain number of hours will also be devoted to various other kinds of training for purposes such as developing students' cultural references and expanding their circus arts learning. Based on each institution's academic calendar, the time devoted to preparing a show may vary from three to six weeks.

Supplemental Training	Objectives	Supplemental Information
Supplemental workshops	• Expanding learning • Discovering supplemental aspects of circus practice.	• Some examples: other circus disciplines, body percussion (gumboots), mime workshop classes, mental preparation, nutrition, music, etc. • Various lectures (circus artist, nutrition, stress management, injury prevention, etc.)
Cultural enrichment	• Increasing students' awareness of arts and culture • Developing their cultural references.	• Analyzing a cultural show, museum visit • Art history workshop • Meeting professional artists • Cultural outings • Etc.
Performance and show	• Participating in a performance for an audience • Using technical and artistic learning for a public performance • Handling tasks related to the performance (warm-up, advance setup, makeup, hair, costumes, etc.)	• The performances and expectations related to each objective evolve throughout the high school curriculum. • In the context of a show, students may be involved in its creation and contribute to its artistic offering. They will also develop their aptitude for teamwork and open-mindedness.

The background of the page is a faded, grayscale photograph of a circus performance. On the left, a male performer in a light-colored t-shirt and dark shorts holds a large, light-colored club or mallet. In the center, a female performer in a dark leotard is in a dynamic pose, with one leg raised and arms extended. On the right, another performer is seen from the back, wearing a light-colored t-shirt and a hat. The scene is set within a large, open tent structure.

| Support



3.1

Sites and Contexts of Circus Arts Teaching

Students are introduced to and trained in circus arts in various sites and contexts. In elementary and high schools, circus arts are very often taught as part of physical and health education classes. Circus concentration programs are offered at these schools. Classes are also offered at the same schools as part of extracurricular activities. Outside of schools where the academic track is offered, circus arts are available in the form of Circus and High School Studies. This includes sites specializing in circus arts, known as circus schools, which come in various formats at the local or international level. These schools feature non-academic training in various formats covering part or all of the framework plans and classes at various levels in the Academic and Recreation, Performance, Pedagogical, or Social Circus Track. Some circus schools also offer thematic introductory days and circus camps during spring break or on pedagogical days. These circus schools will send certified specialized teachers to elementary or high schools to provide their services on site rather than making groups of children travel to them. In addition, there are circus activities provided by municipalities, known as community recreation. Finally, there are general or specialized summer camps with introductory activities or circus classes of varying levels.

Professionals specialized in teaching circus arts are involved in initiating and supporting youth's learning in various settings. In elementary and high schools, it is often physical and health education teachers who introduce youth to circus arts. Currently, in elementary and high school schools as well as specialized schools, community recreation, or camps, there are people with Attestations of College Studies in circus arts teaching (introductory, instructor, or trainer). These attestations are recognized by the MEQ. Schools also hire teachers with knowledge and competencies recognized by the institution, based on their degree of expertise and the employers' level of expertise. As a result, there are many active teachers who do not have a professional qualification based on a standardized national system.

As part of the project to develop the recreational and preparatory circus arts training sector, a competency framework for circus arts teachers will be established to ensure the expected competencies. Learners and organizations or institutions that offer classes will have a shared basis for understanding the qualifications expected for teaching circus arts. The national circus arts instructor certification program will be implemented in Quebec starting in 2022. Certifications will be available for all circus arts teaching settings in the Academic and Recreational Track (Instructor 1 and 2) and the Performance Track (Trainer 1 and 2). Furthermore, specializations will also be offered such as certification in teaching a specialized discipline or for social circus facilitators. Active teachers will be offered recognition of their knowledge and competencies to make them official, thereby recognizing their abilities with the appropriate level of certification

Learn more

- [National circus arts instructor certification program](#)
- [Recognition program for circus arts teachers' knowledge and competencies](#)

Training Space and Circus Equipment Layout

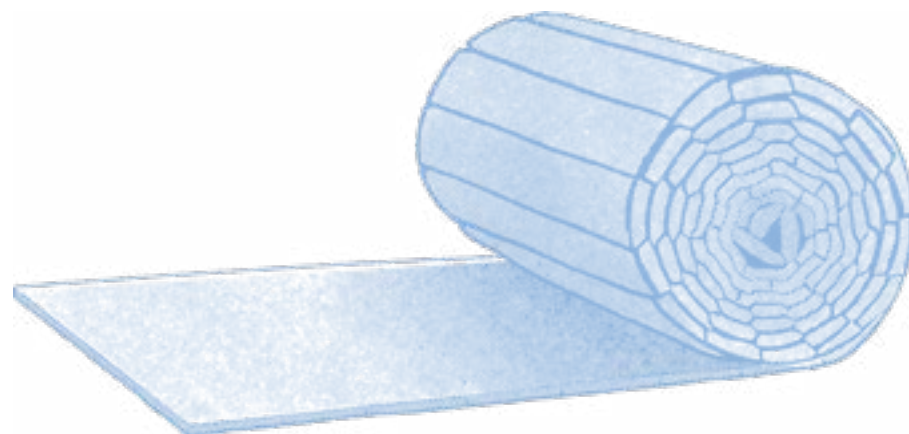
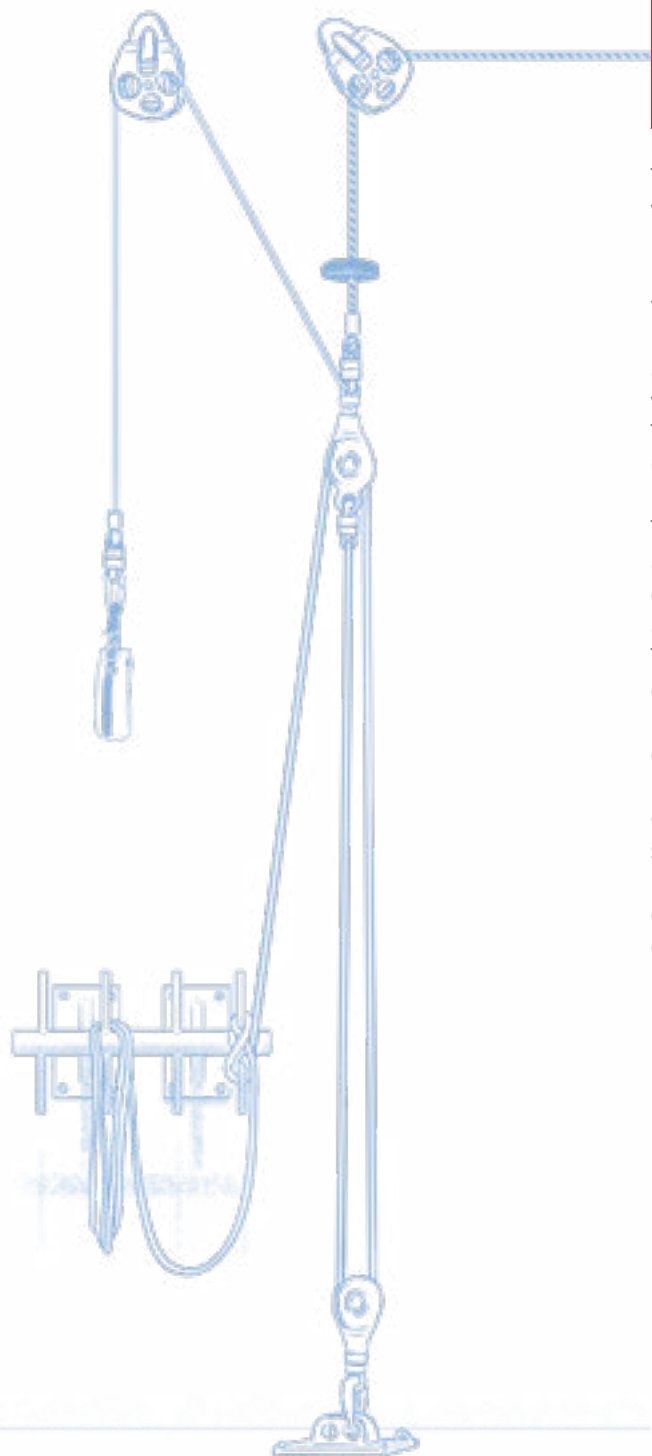
The layout of practice spaces and sites, along with the procurement, installation, and maintenance of circus equipment, involves many decisions of varying complexity for teachers and administrators. In this context, as part of the project to develop the recreational and preparatory circus arts training sector, we have created a reference document, the Training Space and Circus Equipment Layout Guide.

Teachers and administrators who initiate and lead projects to establish specialized circus sites face a host of practical problems and grey areas, both legal and non-legal. The guide collects the fundamental obligations, recommendations, advice on usage, and standard practices to follow in order to facilitate carrying out these projects, particularly from a technical standpoint. The guide is a tool that will help with establishing safe practice sites for circus arts in a variety of locations (gymnasiums, big tops, commercial or industrial spaces, community centres, churches, basements, etc.).

In this context, “establishing” means transforming, setting up, arranging, organizing, maintaining, or constructing. A circus arts practice site is a location where circus arts are practiced or taught. It may be devoted in part or in whole to circus arts practice. In the case of mixed use, care must be taken to integrate various regulations and standards into the project. The guide provides legal references when such exist. The recommendations, basic advice, and standard practices to follow are those used by the majority of people in the circus community, both academic and professional.

Learn more

- [Training Space and Circus Equipment Layout Guide](#)

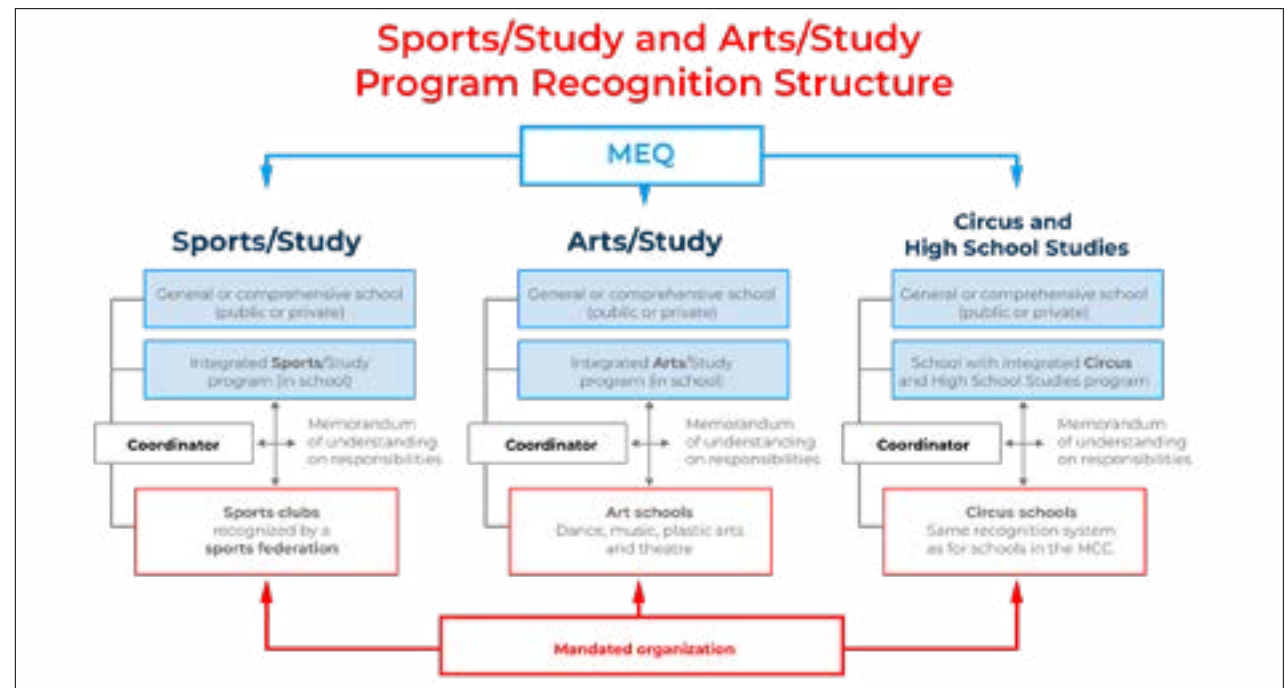


Mandated Organizations

The mandated organization concept was implemented by the MEQ for managing and supervising specialized Arts/Study and Sports/Study programs. Circus arts have been taught for decades in Quebec schools. It is an artistic discipline recognized by the highest authorities in Quebec and Canada. To ensure its recognition and development, Quebec's circus sector must equip itself with a formal structure for referring to and recognizing best practices.

To offer an effective structure equivalent to what exists to support sports and arts in Quebec, the circus sector must adopt a structure for recognizing training sites that is similar to what government and civil society implement for sports and the four art fields.

Diagram of Sports/Study and Arts/Study Recognition Structure



Designating Mandated Organizations

As seen in the context of developing the recreational and preparatory training sector, we established an initiative to ensure high-quality, safe instruction. Pedagogical experts from Quebec's major circus schools carried out three core projects to create a shared basis and reference points for evaluating the quality of teaching, the progression of learning, and the learning environment :

- Training program framework plans
- Certification of circus arts instructors
- Training space and circus equipment layout guide

To monitor and ensure the quality of management in these three areas of learning and supervision, the circus training sector must be able to rely on an authority with recognized expertise. It is therefore necessary that the administrative entity for Quebec's circus teaching network (association or federation) be recognized by the government. This non-profit entity may, along with the governmental authorities (MEQ and MCC), designate one or more mandated organizations based on a specification document. These would serve as guardians of expertise and be able to produce reports.

Mandated Organization Roles

- To support, supervise, and evaluate compliance with content taught as part of the training framework plans
- To ensure the compliance of teacher certification and updating of competencies based on a continuous education program
- To come: ensuring the provision of technical services by implementing compliance systems (certification of circus teaching sites).

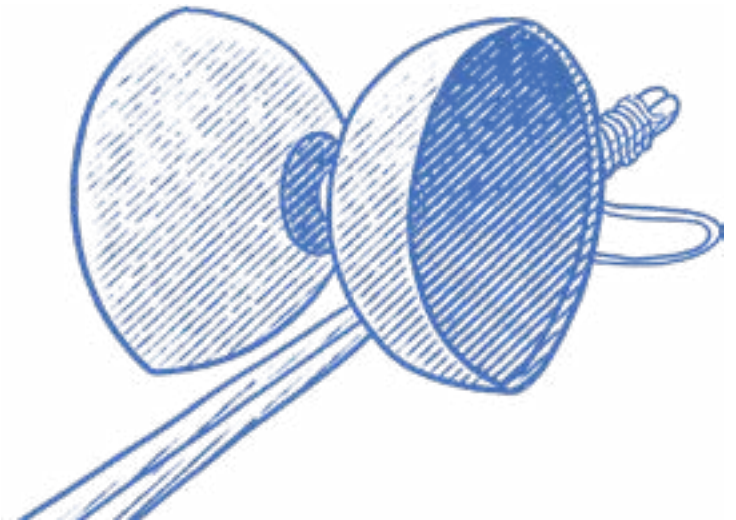
In these three areas of teaching, the mandated organization(s) should establish services to evaluate the quality of training programs in schools, ensure access to teaching and safety subject matter experts for certifications, and offer teachers initial training, make-up training, and a continuous education program.

Affiliated Mandated Organizations

Schools that are affiliated with a recognized mandated organization could provide some of its services if its resources are limited in the area. This structure will reinforce the concept of distributing expertise and making it available across all regions of Quebec. Here are two example situations.

Un expert de contenu pour la certification pourra offrir une portion de l'accompagnement du service de certification des enseignants dans le contexte de formation ou de reconnaissance des acquis et des compétences.

- A certified circus trainer could provide Stage 1 training at a school with the cooperation of a mandated organization possessing all the resources to fully evaluate students.
- A certification subject matter expert could provide some of the support offered by the teacher certification service in the context of training or recognizing knowledge and competencies

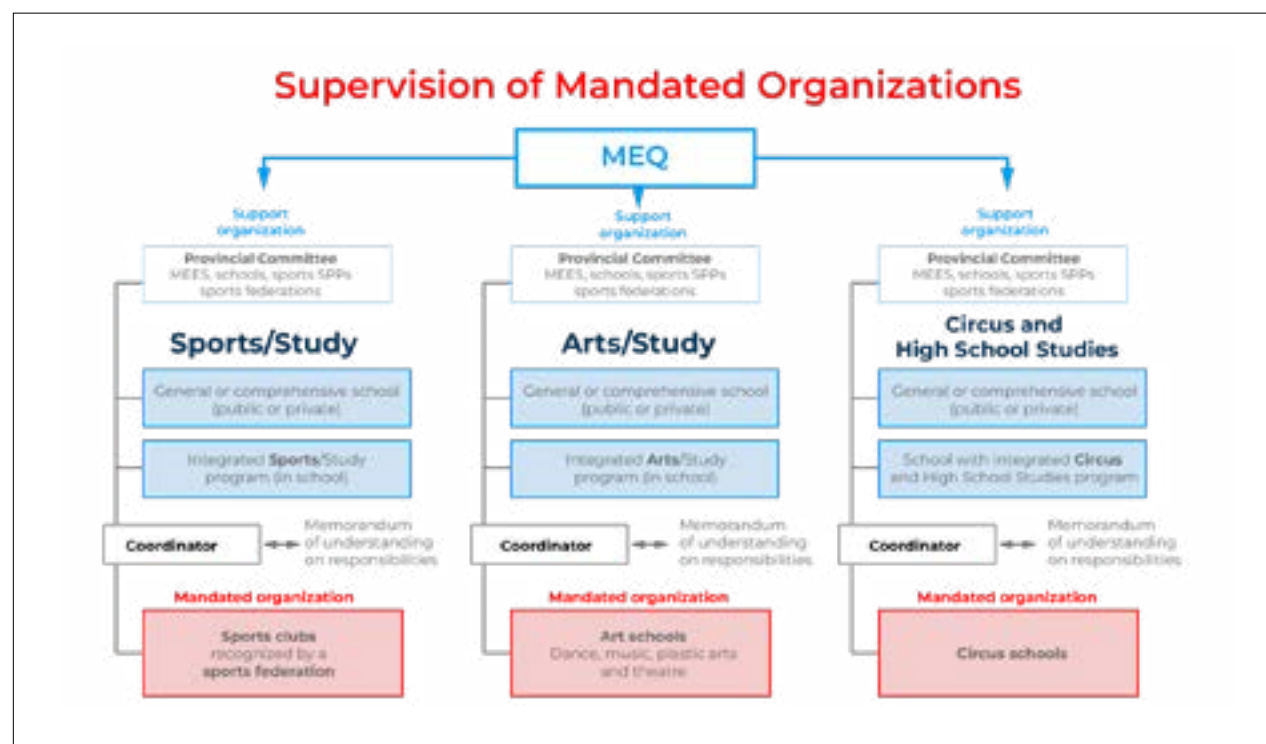


Provincial Circus and High School Studies (and Preparatory Training) Committee

Mandated organizations must vouch for the quality and development of expertise that they offer and implement a monitoring and reporting system. In the same manner as for Sports/Study and Arts/Study programs in the MEQ, advisory committees are responsible for validating the priorities of mandated organizations that offer programs to students in the education system and in specialized schools.

A supervisory expert committee, the provincial circus committee, with representatives of governmental authorities would be established to oversee the quality of work or the mandated organizations.

The provincial Circus and High School Studies committee should be comprised of the same group of experts assigned to the watchdog committee for certification of teachers and recognition of knowledge and competencies.





Conclusion



4.0

Conclusion

After determining the main needs and interests of circus arts students and teachers in Quebec, we have achieved the mission we set ourselves for this project: to establish framework plans for circus arts training that provide a structure for the recreational, academic, and higher education preparation sector.

These framework plans will be very useful for circus arts teaching personnel, providing them with a framework and relevant tools for all training activities targeting youth learners from childhood to late adolescence, as well as young adults. Whether for academic, recreational, or preparatory programs, these framework plans are tools for development and intervention that ensure circus arts training will be in-depth, organized, consistent, and accessible to teaching professionals throughout Quebec. As we have seen, to ensure high-quality, safe instruction, the framework plans are accompanied by other core tools—i.e., the certification of teaching personnel and the training space layout guide.

What remains is to establish a structure for oversight and quality assessment and to designate one or more mandated organizations who will handle the role of providing supervision and support relating to the use of these tools. They may also oversee the updating of the framework plans over time and their effective use. A major step forward has been taken in developing the circus training sector, whose true value will be seen in the positive outcomes it delivers for youth across Quebec who benefit from it.



| Appendices



Appendix 1: Framework Plan Movement Tables

The goal of this movement table is to suggest exercises that will contribute to learners' overall development. It is not part of a prescriptive program; it is up to teachers/instructors or trainers to create a program aligned with the realities of their clientele. The content of these tables is reserved for people registered in a circus arts certification program.

Trampoline			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
1	• Straight jump • Kill the bounce	• Straddle jump • Pike jump	• Seated, seated • Seated twist • Seated, seated twist
2	• Seated, standing (routines)	• Jump with twist with various arm movements	• Stomach 1/2 turn • Standing stomach 1/2 turn
3	• Star jump • Tuck jump	• Seated, all fours, standing • Seated, all fours, laying down.	• Back, standing • Standing back 1/2 turn • Back 1/2 turn, standing
4	• 1/4 turn jump • 1/2 turn jump	• Seated, seated 1/2 turn • Seated 1/2 turn, seated 1/2 turn, standing twist	• Routine • Back, standing, • Back, back, standing, back, back, back, standing
5	• Seated, standing 1/2 turn • Seated 1/2 turn, standing	• 1/2 turn on all fours, standing • Combinations of movements on all fours	• Turntable

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Trampoline			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
6	• Twist on floor • Twist on trampoline	• Series of all fours and stomach 1/2 turntable	• Stomach, back 1/2 turn, 1/2 stomach
7	• All fours on floor • Rebounds on all fours	• Seated, stomach, standing • Seated, stomach, seated	• Stomach 1/2 turn, 1/2 stomach
8	• Stomach position • Start from stopped position on all fours, little stomach rebound	• Stomach, standing • Stomach, seated, standing 1/2 turn	• Seated, back 1/2 turn, standing 1/2 turn
9	• Seated, all fours	• Stopped on back • Start from stopped position on back, mini-rebounds	• Back rebounds • Back, stomach, back
10	• Routine of various movements in different categories	• Routine of various movements in different categories	• Routine of various movements in different categories

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Trampoline						
	PREPARATORY PROGRAM – Performance					ADVANCED
	Level 1	Level 2	Level 3	Level 4	Level 5	Enriched
1	• Back twist • Back twist, back twist	• Back tuck somersault	• Back tuck somersault, straight jump, back pike somersault	• Back tuck, pike, and layout somersault, with a straight jump between each one	• 3/4 back layout somersault • 3/4 back layout somersault, back 1/2 turn	• Double twist back somersault
2	• Stomach twist • Back, stomach twist	• Back tuck somersault, seated, standing, back tuck somersault	• Back layout somersault	• Back tuck somersault arriving flat on back (on spotting mat)	• Dive roll, pike ball out • Dive roll, tuck barani ball out	• Rudy ball out
3	• All fours, front tuck somersault	• Back pike somersault	• Pike barani • Tuck barani	• Straight barani	• Front somersault arriving on stomach • Front somersault with back 1/2 turn	• Double back tuck
4	• Back, pullover	• Dive roll, stomach • Dive roll, standing 1/2 turn	• Dive roll, standing twist, dive roll • Dive roll flat on back	• Dive roll, tuck ball out	• Series of back somersault and front somersault	• 1 3/4 front
5	• All fours, dive roll	• Dive roll, back twist • Dive roll, back, pullover	• Back twist, pullover with back 1/2 turn	• 3/4 back tuck somersault	• Series of two front somersaults	• Tuck Cody

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Trampoline						
	PREPARATORY PROGRAM – Performance					ADVANCED
	Level 1	Level 2	Level 3	Level 4	Level 5	Enriched
6	Front pike somersault	- Dive roll, standing, dive roll - Dive roll, stomach, standing	Front layout somersault	Back tuck somersault, pike barani	- Stomach straight barani - Twist dive roll 1/2 turn dive roll	Pike double back
7	- Dive roll, standing - Dive roll, standing 1/2 turn	- Dive roll, standing twist - Dive roll, 1 1/2 standing twist	Back tuck or pike somersault with twist, back tuck or pike somersault	Back somersault, back, back 1/2 pullover	Dive roll, dive roll flat on back	Pike barani out
8	Front tuck somersault, straight jump, front pike somersault	Back, pullover, back, pullover	Front tuck somersault, pike jump, front pike somersault	Back rear somersault, pullover	- Front somersault with twist - Rudy	Pike double back
9	Back, back 1/2 turn	- Back, stomach pullover - Back, back 1/2 turn pullover	Back tuck somersault, dive roll arriving flat on back (on spotting mat)	- Dive roll, stomach twist - Dive roll, twist and half back	Back somersault with twist	Tuck barani out
10	Routine of various movements in different categories	Routine of various movements in different categories	Routine of various movements in different categories	Routine of various movements in different categories	Routine of various movements in different categories	Routine of various movements in different categories

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Floor Acrobatics				
	AMATEUR PROGRAM – Academic and Recreational			
	Beginner	Intermediate	Advanced	
1	• Barrels (sausage rolls)	• Push-up, tempo with pelvis, tuck, straddle, or pike position	• Series of three cartwheels	• Back pike roll • Front roll (pike/straddle combinations)
2	• Hollow position • Arch position (banana)	• Skip and chassé, half-turn, chassé / hurdle	• Various cartwheels	• Forward and backward lowering into bridge
3	• Push-up position • Supine position • Seated, turn in push-up position, turn in seated position	• Candlestick in various positions	• Coin spin (move backward: hand-hand, foot-foot) • Kneeling body wave	• Back, standing • Back, standing 1/2 turn • Back 1/2 turn, standing
4	• Start standing in pike position, caterpillar walk to push-up position, walk on feet • Bear walk (forward and backward)	• Bridge	• Handstand front roll	• Handspring on a round mat • Start with front hand spring, arrive flat on back on mat
5	• Rocking on the back, holding tibias and returning to standing position	• Back roll with progressions	• Back roll to push-up position, pike tempo (feet return toward hands)	• Start with tuck in squat, Valdez

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Floor Acrobatics				
	AMATEUR PROGRAM – Academic and Recreational			
	Beginner	Intermediate	Advanced	
6	• Rabbit • Tuck in squat, arms at ears, bring feet to hands and raise feet	• Half handstand pike with legs on a block, headstand, roll	• Bridge in needle position • Progressions inverting front and back • E.g., back bend with feet raised	• Fluid routine of 3 or 4 movements
7	• Jumps with variants and landings • Star, tuck, half-turn, etc. • Work on landings	• Handstand, fall on back (hollow position) in a pit • Handstand on wall	• Small dive roll • Dive roll	• Progression of butterfly and barrel
8	• Rouler de côté en cercle en position papillon ou en position carpée	• Berceau groupé, bras devant ou bras aux oreilles ou mains pour roulade arrière, retour debout enchaîné avec saut d'appel	• Progressions de courbette et de rondade	• Départ genoux, roue en chandelle, retour genoux
9	• Hand-hand and foot-foot sideways movement and/or circle roll on floor (cartwheel educational)	• Cartwheel	• Handstand snap-down and push cart-wheel	• Aerial cartwheel with touch (no-handed cartwheel educational)
10	• Sideways roll in cannonball • Forward shoulder roll • Forward tuck roll	• Barrel jump • (jump on one leg, pivoting in the air)	• Front roll, pike candlestick, roll	• Back handspring educational

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Floor Acrobatics						
	PREPARATORY PROGRAM – Performance					ADVANCED
	Level 1	Level 2	Level 3	Level 4	Level 5	Enriched
1	Series of cartwheels (left and right)	Back handspring	No-handed cartwheel	Back somersault from stop	No-handed front hand spring or Arabian flip	Enriched
2	Hurdle dive roll	- Front hand spring (arriving with legs staggered or together)	Round-off, back hand-spring	Valdez	Cartwheel, three menichellis	Butterfly twist
3	- Menichelli (back handspring with legs staggered)	Head spring or front neck spring	Front somersault	Side somersault	Round-off, back hand-spring, back somersault	Half-back handspring arriving on neck, return to standing position
4	- Forward walkover - Backward walkover	Cartwheel, menichelli	Butterfly	Cartwheel, layout somersault with legs staggered	Series of 3 back hand-springs	Helicopter cartwheel
5	Round-off	- Back roll up to handstand (Streuli)	Handspring with legs staggered, cartwheel menichelli	Cartwheel, Onodi (1/2 cartwheel and handspring) or cartwheel, front somersault	Side cartwheel somersault	-

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Floor Acrobatics						
	PREPARATORY PROGRAM – Performance					ADVANCED
	Level 1	Level 2	Level 3	Level 4	Level 5	Enriched
6	• 5 moves without takeoff	• 5 different cartwheels	• 3 moves without takeoff and 2 moves with takeoff	• 5 moves: • 3 takeoffs including 1 without hands	• 5 moves chosen by learner	• -
7	• At each level, the learner should explore acrobatic research moves.					• -

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Hand to Hand				
AMATEUR PROGRAM – Academic and Recreational				
	Beginner	Intermediate	Advanced	
1	Half-squat, back-to-back	Back-to-back movement in half-squat position	3-person swing (2 versions)	Series of 3-person swing, ball-out and side somersault
2	- Wheelbarrow position - Box 1 - Push-up position above porter flat on back	- Box 2 - Flyer in push-up position on knees of reclining porter on floor	- Box 3 - From rectangle to square	Two-person “caterpillar” roll
3	Seated in front of partner, walk by supporting hands on partner's feet	Crab cake	Seated on feet of porter flat on back, face down or face up	Lying on back, feet on the feet of the porter flat on back, fall forward into backward walkover
4	Porter behind partner, holding the flyer's waist; flyer holds porter's wrists; flip the flyer or face to face	Leapfrog on porter on all fours or in sumo pike position	Leapfrog on the feet of the porter flat on back, legs vertical	Side rolls on the back of the porter on all fours or in sumo pike position
5	Shoulder blades of flyer supported on feet of porter stretched on floor, feet up	Counterbalancing in half-squat “V” position	Y and Titanic with porter kneeling or on a block	- Y and Titanic - Hook

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Hand to Hand				
	AMATEUR PROGRAM – Academic and Recreational			
	Beginner	Intermediate	Advanced	
6	Seated in front of partner, walk by supporting hands on partner's feet	- Caterpillar - Seated in straddle position, half-turn in overlaid positions	Face to face supported on pelvis or hands, press feet against each other and lift pelvis off floor	Starting side by side, one person holds partner's legs with their hands and moves by jumping
7	On all fours or standing on two people on all fours	On all fours or standing on two people in sumo pike position	- Airplane on porter, holding hands and not holding hands - Flower	- Rainbow - Flyer standing astride legs of porter in sumo position
8	- Creating pyramids while modifying shapes and supporting points, and adding people - The goal is to propose creative ideas			

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Hand to Hand				
	PREPARATORY PROGRAM – Performance			ADVANCED
	Level 1	Level 2	Level 3	Enriched
1	Shoulders to hands	Shoulders to feet	Neck-to-neck balance	- Handstand on a porter with arms straight - Short one-arm handstand
2	Feet/hands with porter reclining on back	Handstand with porter reclining on floor, arms folded	Handstand on a porter with arms bent	One-arm handstand
3	Two-person sideways roll	Hold flyer by the waist, “windmill” turn	Back planche on standing porter	Handstand on a porter with arms straight, inlocate into hand to hand
4	- Two-person column - Climb up to two high - Learning manual aid and controlled descents	- Feet/hands staff 1/2 turn feet/hands staff	- Feet/hands tempo - Two-person column tempo	Back somersault from feet/hands
5	Two-person column, calf pop	Two-person column, inlocate into hand to hand	Handstand, inlocate into hand to hand	Standing on head

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Hand to Hand				
	PREPARATORY PROGRAM – Performance			ADVANCED
	Level 1	Level 2	Level 3	Enriched
6	• Icarian • Tempo to standing on porter's hands • Right jump	• Icarian • Seated to stomach, stomach to seated • Stomach to handstand	• Icarian • Jump with twist • Somersault dismount	• Icarian • Seated to standing • Front somersault
7	• Banquine • Right jump • Various jump dismounts	• Banquine • Handstand • Somersault dismounts	• Banquine • Series of jumps • Basic somersaults	• Banquine • Transfers • Back layout somersault

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Floor Balancing			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
1	Balancing on one foot with the other leg straight and raised as high as possible	1-2-3-4-5-6 coordination exercise (arms and legs)	Planche on two hands, elbows pressed against stomach (maintaining balance)
2	Arabesque	V-sit, roll, V-sit without arms and legs touching floor (banana, Superman)	Curling up back to balance, with an exercise ball
3	Body alignment on floor, on a wall, on back, on stomach, in seated position	Star while staying on the side with one foot and on forearm or hand	Changing positions (tuck, straddle, pike, layout) in headstand
4	Standing while balancing on an unstable surface	- Handstand on two supports in planche position - Handstand on two supports in push-up position	Handstand facing wall into half-cartwheel
5	Balanced on pelvis in following positions: tuck, straddle, pike	Side arabesque while holding foot (Y) (tree position)	Perform a handstand by curling up back against an inclined block

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Floor Balancing			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
6	Balanced on pelvis, dynamically vary positions	90-degree position with legs on a stable surface raised to height of pelvis	Start from kneeling, dynamic push to pike handstand
7	Candlestick with hands on hips (Position 1)	Candlestick with arms straight (Position 2)	Handstand tuck with manual aid
8	Handstand on two supports starting from all fours position	Headstand	Handstand on floor, up to half-cartwheel
9	Handstand on two supports starting from crab position	Chair/L-sit in tuck position on blocks	Press to handstand on shoulders, with head between two blocks
10	Tripod stand on hands	Lunge up to handstand	Press to handstand, starting from raised surface

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Floor Acrobatics			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
1	Handstand facing wall 1 minute	Handstand facing wall 1 minute 30 seconds	Handstand facing wall 2 minutes
2	From kneeling up to handstand tuck	From standing up to handstand straddle position (small tempo)	From standing up to handstand pike (small tempo), then to handstand
3	- Crocodile position, supported with second hand (arm at ear) - Exercises on canes	Crocodile on canes	Crocodile on floor
4	90 degrees on an object, 1 leg vertical	Handstand on blocks (in tuck and straddle position)	Handstand on canes (in tuck and straddle position)
5	- Facing wall: - Transfer weight - Descend from a block	- Facing wall: - Mount and descend from a block	- Facing wall: - Descend from and mount two blocks

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Floor Acrobatics			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
6	Handstand, controlled descent in L-sit position	Start from standing on a raised surface, press to handstand	Start from standing on floor, press to handstand
7	Handstand with back to wall, arch slightly with toes against wall, return to handstand	Handstand on floor, change positions with legs	- Facing wall - One-arm handstand
8	Press to handstand from L-sit with manual aid on plinth	Press to handstand from L-sit with manual aid on block	Press to handstand from L-sit
9	Hold handstand 5 seconds	Hold handstand 10 seconds on floor	Hold handstand 15 seconds on floor
10	- Forearm balance - Handstand shuffle	Tripod into handstand	Lateral movements on blocks with manual aid

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Balancing with Equipment/Accessories					
AMATEUR PROGRAM – Academic and Recreational					
	Physitube – Intermediate	Exercise Ball – Intermediate	Slackline – Intermediate	Rolla Bolla – Advanced	Unicycle – Advanced
1	• All fours position on the physitube	• Sit while balancing without putting feet on floor	• Walk in a line on the floor with the body straight, with gaze focused on floor ahead	• Side mount	• Basic mount
2	• Marcher en position quatre pattes, marcher vers l'avant et vers l'arrière	• À partir de la position assise, prendre la position quatre pattes	• Sur une jambe au sol, les bras à hauteur des épaules, plier les coudes pour pratiquer l'action de recherche d'équilibre	• Descente latérale	• Avancer
3	• Remain standing on the physitube	• Return to seated position from all fours position	• Take one or two steps on the slackline and jump to practice landing on the floor	• Finding balance position (FBP)	• Riding in circles
4	• Move forward in seated position	• Move the ball while in seated or all fours position	• Balance on one leg with the help of one's arms	• Jumping mount	• Riding in a figure 8
5	• Walk forward	• Write letters with hands or forearms on the ball while holding a planche position	• Cross the slackline with manual aid	• Jumping dismount	• Rocking in place

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Balancing with Equipment/Accessories					
AMATEUR PROGRAM – Academic and Recreational					
	Physitube – Intermediate	Exercise Ball – Intermediate	Slackline – Intermediate	Rolla Bolla – Advanced	Unicycle – Advanced
6	• Walk backward	• Hands on the floor with feet on the ball, turn to supine position then turn to planche position	• Forward walk by sliding feet	• FBP while juggling	• Bunny hops on the spot
7	• Remain standing on one foot	• Curl up the back as a muscle-building exercise for balancing on hands	• Remain on two feet and try to balance with arms	• FBP in a lateral position on both legs – one leg	• Cycling backwards in a straight line
8	• Transfer from one physitube to another	• Stomach on the ball and hands on the floor, turn onto back then onto stomach	• Two people walk simultaneously toward centre of slackline	• FBP jumping on the board	• Side mount
9	• Two people walk forward, each on a physitube, and simultaneously switch physitubes	• Back planche with feet on ball, bring ball toward one then straighten legs again	• Remain balanced in seated position with manual aid	• One foot and one hand mount	• Rocking in place with one leg
10	• Right jump + beginner + isolation • Add change of side without jumping	• Push-up position with feet on the ball, bring the ball toward hands, then straighten legs again	• Remain on one foot, hands behind back, and try to balance using only one leg	• FBP passing through a hoop • FBP multi-level	• Forward slalom

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Manipulation – Rings/Balls/Scarves/Clubs			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
1	• Explore throws with different objects	• Explore crossover throws with different objects	• Cascade
2	• Explore catches alone or with partners	• Explore catches with multiple objects alone or with partners	• Passing with up to 5 balls
3	• Movements with 1 object	• Movements with 2 objects	• Movements with 3 objects
4	• Seated face to face, create a cascade pattern by rolling balls on the floor	• Seated or kneeling • Cascade on floor	• Cascade with bouncing balls
5	• Throw, catch 1 ball/1 hand • make shapes with the other hand	• Throw, catch 1 ball/hand • Make a square with the other hand (ball in other hand)	• Throw/catch (ball in 2nd hand) • Two balls/1 hand • Move the other hand (ball in other hand)

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Manipulation – Rings/Balls/Scarves/Clubs			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
6	Steal an object from a partner	Steal 2 objects from a partner	Steal 3 objects from a partner
7	Seated with partner standing behind, pass object	Seated with partner standing behind, pass object	2-person cascade; partner throws the ball in middle of 2 arms
8	Explore throws with restrictions – e.g., under the leg	Explore throws (2 objects) with restrictions – e.g., behind the back	Pass 3 to 5 objects with restrictions – e.g., under the arm
9	Explore throws while turning – e.g., 1/2 turn	Explore throws while turning with 2 objects – e.g., full turn	3-object flash - Juggle and perform turns
10	With 2 balls in 1 hand, throw a ball and catch it	- Multiplex: throw 2 balls in 1 hand but catch 1 ball in each hand - Same as above but catch 2 balls with the same hand	Multiplex with 3 balls (1 ball 2 hands, throw, throw, catch, catch)

Appendix 1: Framework Plan Movement Tables

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Manipulation – Rings/Balls/Scarves/Clubs			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
1	• Reverse cascade	• Mills mess	• Juggling 3 objects with acrobatics
2	• Column throw	• Column throw with variants (balls or other objects)	• 7-ball passing
3	• 3-ball shower	• 4-ball shower	• Juggle with 5 balls
4	• Cascade with restrictions – e.g., throwing behind back	• Cascade while lying on back	• 6-ring and -club passing
5	• 4 balls	• Multiplex with 5 balls	• Multiplex with variants

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Manipulation – Rings/Balls/Scarves/Clubs			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
6	• Juggle with 3 different objects	• Steal with 3 rings	• Steal with clubs
7	• 6-ball passing	• Explore 3 rings with partner (throws, patterns, and swings)	• Explore 3 clubs with partner (throws, patterns, and swings)
8	• Cascade with clubs (throw a double)	• Double cascade	• Cascade with clubs (throw a triple)
9	• Flash with rings	• Explore 3 balls, including ball(s) passing onto different parts of body – e.g., on head	• Juggling on equipment – e.g., rolla bolla, unicycle
10	• Multiplex with 4 balls	• Multiplex with 5 balls	• Multiplex with variants

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Balancing with Equipment/Accessories				
AMATEUR PROGRAM – Academic and Recreational				
	Plate – Beginner	Scarves – Beginner	Flower Sticks – Beginner	Devil Sticks – Beginner
1	Balance plate in place on stick	Throw a scarf and catch it with the other hand	Tick-tocks	Basic spinning technique
2	With plate balancing in place on stick, hold it with the palm of one's hand	Throw a scarf and catch it with the same hand	Arm twirls	Toss
3	Throw from finger to stick	Throw a scarf, turn, and catch it	Half-turn and full turn	Trapeze
4	Spin plate on stick, with stick pressed against the floor	Throw a scarf and catch it with different parts of the body	Throws	Whip acceleration
5	Spin plate (on stick) with hand	Throw 2 scarves at once and catch them	Tick-tocks variants	Elevator

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Manipulation – Plates/Scarves/Flower Sticks/Devil Sticks				
AMATEUR PROGRAM – Academic and Recreational				
	Plate – Beginner	Scarves – Beginner	Flower Sticks – Beginner	Devil Sticks - Beginner
6	• Transfer plate from stick to finger	• Throw 2 scarves in crossover and catch them	• Balancing	• Various throws
7	• Throw plate and catch it on one's finger	• Throw a scarf, clap one's hands, and catch it with throwing hand	• Rotation around stick	• Chinese acceleration
8	• Pass plate under leg	• Cascade	• Helicopter spin	• Sun
9	• Throw plate from one stick to the other	• Reverse cascade	• Propellers	• Handstick release
10	• Throw plate from one participant to the other	• Column throw	• Hot potato: in a group, throw flower stick to another participant without warning	• Orbit under the leg

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Aerial Hoop			
AMATEUR PROGRAM – Academic and Recreational			
	Beginner	Intermediate	Advanced
1	• Hanging with hands in pronation and arms straight - Hands on hoop at width of shoulders - Move shoulders, play with legs	• Balanced seating - Seated position - Balance without hands - With movements: knees bent toward chest, leg and body movements	• Standing on hoop - Seated, tuck in squat - Climb standing behind hoop, hold rope and top of hoop - Move in standing position from other side of hoop while facing it - Standing side-on to hoop - Standing with hoop at back - Move around, make static and dynamic movements
2	• Hanging with hands in supination and arms straight - Hands on hoop at width of shoulders - Move shoulders, play with legs	• Knee hang, bottom of hoop (calves) - After inversion, hook knees and release hands - Start with manual aid or hold on with hands to rope suspended on hoop - Hold position while counting or singing - Arm movements, clapping hands	• Bird's nest, under hoop - From half-inverted pike - Open hips and legs, extend body, and open legs upward while propping them behind hoop - Return by half-inverted position
3	• Hanging with hands in supination or pronation, body and leg movements - Hands on hoop at width of shoulders - Knee climb, starting with hollow position - Controlled knee descent - Play with legs, with an object between feet	• Seated on 1 leg - Hanging with hands in supination or pronation at width of shoulders - Initiate leg inversion, hook 1 knee - Grip sides of hoop with hands - Pull-up with arms until seated, 1 leg on each side of bar - Movements with legs - Switch leg, move or release 1 or 2 hands	• Big L – 2 legs - Mount seated, squatting, hands on top of hoop - Hang with arms straight, feet together on bar, extend legs by pushing on bar, hips closed - Big L – 2 feet - Body movements: undulation, bent-stretched, back and forth
4	• Body inversion from hanging by hands - Hands on hoop at shoulder width, in supination or pronation - Initiate inverted pike under bar - Hold position or touch hoop with feet - Controlled leg descent	• Seated in layout, body sideways - Seated - Adopt sideways position - Grip closest side of hoop with 2 hands, hoop between arms - Lie down and extend body - Leg and head movements, arch - Switch side	• Big L – 1 leg • Like big L – 2 legs - Then free 1 leg - Movements with free leg, back bent or straight, accompany with body - Switch leg

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Aerial Hoop			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
4	• Body inversion from hanging by hands - Hands on hoop at shoulder width, in supination or pronation - Initiate inverted pike under bar - Hold position or touch hoop with feet - Controlled leg descent	• Seated in layout, body sideways - Seated - Adopt sideways position - Grip closest side of hoop with 2 hands, hoop between arms - Lie down and extend body - Leg and head movements, arch - Switch side	• Big L – 1 leg • Like big L – 2 legs - Then free 1 leg - Movements with free leg, back bent or straight, accompany with body - Switch leg
5	• 1 knee and 2 hands hooked - Hanging with hands together, in supination or pronation - Initiate body inversion with 1 leg, hook 1 knee - Descend - Switch leg	- Man in the moon lying down - Man in the moon lying down, both feet raised, from seated to lying down, then return - Movements and holding with both hands, 1 hand, no hands - Change position of hands to find positions with body and legs straight, supported by shoulders	- Albatross, airplane - Seated, slide with bar slightly above knees, bend chest toward folded knees - Arms backward on each side outside hoop, release hands and support oneself with inside of arms on hoop - Movement of hands, upper body - Extend legs
6	• Single knee hang (upside down on 1 knee) - Hanging with hands in supination or pronation at width of shoulders - Initiate body inversion with 1 leg, hook 1 knee - Grip sides of hoop, raise hands, straighten up in “single knee hang” position - Descend again the same way - Switch legs	- Crescent moon with 2 legs - Seated, adopt sideways position - Hold top of hoop with both hands crossed, facing each other, and slide bar under knees - Straight backward half-turn - Back and forth several times - Change direction of half-turn by switching crossing of hands	• Planche layback - Seated sideways, 1 leg on each side, hands above - Extend body, move upper body outside hoop - The arm that exits goes under the thighs, and holds the bar with the hand. – The arm that stays is bent and holds the bar while keeping side of body against hoop - Return the same way - Change side
7	• Single knee hang (upside down on 1 knee) - Hanging with hands in supination or pronation at width of shoulders - Initiate body inversion with 1 leg, hook 1 knee - Grip sides of hoop, raise hands, straighten up in “single knee hang” position - Descend again the same way - Switch legs	- Crescent moon with 2 legs - Seated, adopt sideways position - Hold top of hoop with both hands crossed, facing each other, and slide bar under knees - Straight backward half-turn - Back and forth several times - Change direction of half-turn by switching crossing of hands	• Planche layback - Seated sideways, 1 leg on each side, hands above - Extend body, move upper body outside hoop - The arm that exits goes under the thighs, and holds the bar with the hand – The arm that stays is bent and holds the bar while keeping side of body against hoop - Return the same way - Change side

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Aerial Hoop			
AMATEUR PROGRAM – Academic and Recreational			
	Beginner	Intermediate	Advanced
8	• Balance body and leg - Hanging with hands in supination or pronation at width of shoulders - Initiate body inversion with 1 leg, hook 1 knee - Hold sides with hands at eye level - Balance free leg, body climbs and descends - Controlled descent - Switch leg	• Hanging sideways under hoop, movements - Holding bar with hands together sideways, under hoop - Body hang, knees tucked - Movements with feet, play with legs, pick up objects with feet	• Knees hooked on top of hoop - From seated to hanging with hands in pronation on top of hoop - Initiate inverted pike under the bar, hook knees or touch hoop with feet - Return to seated position
9	• Mount seated, descend - Hanging with hands in supination or pronation at width of shoulders - Initiate inverted knee hook - Hold sides with hands - Pull-up with hands, push hips, to arrive seated on bar - Movements in seated position, move hands - Descend the same way	• Side inversion – 1 knee and both hands - Hold bar with hands, sideways under hoop - Body inversion, legs straddled, hold position - Hook 1 knee - Switch after descending - Switch hanging leg - Make movements with legs in inverted position while keeping 1 leg in contact with hoop	• Candlestick - Hanging from hands, body inversion with 1 leg in front and 1 leg behind hoop, body straight vertically • Into: - Inversion (1 leg) - Split or bend under bar - Leg movements, add arch - Switch side - Below hoop - Above hoop
10	• Seated, layout, arch - Seated, hands on hoop at eye level - Arch/extend backward - Release one hand while looking at it - Leg movements - Switch hand	• Tuck in squat on bar - Seated - Adopt tuck in squat position on hoop, using hands to help - Move hands around hoop, gaze, head	• Change of direction under bar - Hanging with both hands, 1 in supination, 1 in pronation, inverted split

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Aerial Hoop			
PREPARATORY PROGRAM – Performance			
	Level 1	Level 2	Level 3
1	• Mermaid - Knee hang with hands on bar - Mermaid with same hand and knee/switch • Movements with free limbs • Hanging from 1 knee with hands on bar • Release hand on side of knee on bar, mermaid • Movements with free limbs	• Bird's nest variants: bottom of hoop - Hands/1 leg - Elbows, from star on the bar • Up to bird's nest from elbow hang while balancing- legs backward • Into feet/hands	• From standing, front roll or into needle - Standing with hoop at back, hands beside waist, pike with straight arms, feet free, arm hang, front roll into seated position – legs bent, legs straight • Standing with hoop at back, forward pike, arms straight, arabesque with 1 leg, split, then front roll
2	• Single knee or knee hang - Single knee or knee hang without hands, arabesque and bring leg around variants - Manual aid or help from ropes on bar	• Windmill - Windmill forward - Windmill backward • Perform a turn, then series of multiple turns	• Nutcracker - Nutcracker under bar from candlestick, legs into pike position - Reverse nutcracker under bar, starting from candlestick, arch body to support oneself with hand - Switch side - Same thing, hanging from top of hoop - From inlocate into hand to hand - With single-handed hang
3	• Star on the bar – balancing on back - From seated with hands on sides, slide on back, knees toward chest, feet on sides of hoop • Balancing on back, 2 feet in support on top of hoop, hands at sides, elbows open • Balancing on back, open hips forward, open legs for support behind hoop, straddle, elbows open • Return to seated or man in the moon, or 1 leg on each side	• Tempos, knee hangs, bottom of hoop - 1 tempo, series of tempos - With hips closed - With hips straight	• Tempos hanging from hands - Pike tempos - Laid back tempo

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Aerial Hoop			
PREPARATORY PROGRAM – Performance			
	Level 1	Level 2	Level 3
4	- Supported on hips or stomach - Hanging from hands, from front of hoop, up to supported on hips - Tuck, hanging on hips - Push on hips into balancing on hips - Arm and leg movements - Supported on stomach, front roll into hanging from hands under bar	- Amazon: - From seated or man on the moon, sideways, 1 hand hanging from above, 1 hand supporting below just under the buttocks, with elbow blocking hoop, arch to keep head inside to block hoop, move legs out while maintaining support with hand, back, head backward, then release hand on top - Amazon on top from seated on hoop next to rope - Switch side	- Meat hook - From inverted split with hands together - Into meat hook - Leave hand free - Switch side - Hanging under hoop - Hanging from top of hoop
5	- Crescent moon/arabesque from seated sideways - From seated sideways, hands crossed above, half-turn while freeing one leg - Release a hand - Back and forth - Switch side, hand, leg	- Monkey rolls - From inverted knee hook (1 or 2 knees) - Roll from front of hoop - Monkey roll with 1 leg - Monkey roll with 2 legs	- Pump up the swing, supported on floor - Simple back and forth - With half-turn
6	- Straddle front roll descent - Straddle seated, pike position, hands in supination between legs, front roll, bend knees to arrive toward calves	- Rotations or fast spins - Hanging from hands from top of hoop - Hanging from bottom of hoop - Facing hoop or sideways - Movement variants with spinning	- Front roll on stomach - From balanced on hips - One turn, then series of turns

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Aerial Hoop			
PREPARATORY PROGRAM – Performance			
	Level 1	Level 2	Level 3
7	• Parrot - From inverted split, hand sideways under bar - Cross legs on bar, one leg on each side of hoop - Extend body into arch position, release one hand (or 2 hands) - Movements or arm poses - Parrot with body straight - Parrot at top of hoop, with one hand, without hands, from seated sideways on top of hoop	• Cross back - From seated with hands on sides, slide hoop under shoulder blades, release hands - Half-cross on top: seated on top of hoop against rope, 1 arm around rope, 1 hand on hoop next to buttocks, slide while supported by back	• Hanging - Feet, then 1 foot - Heels - Help with ropes on bar
8	• Skin the cat - Legs tucked - Legs tucked-untucked - Back and forth - With manual aid then solo, from 3 to 8 times	• Pull up to lower back to star on the bar or balancing on lower back - Inlocate into hand to hand from inversion, after small push-up with rebound, push hips and legs while opening them upward to arrive directly on lower back	• Supported on shoulders while inverted on lower bar to split - From knee hang on top, arms behind hoop, bend elbow to hold hoop on side, slide body until supported by shoulder on lower bar - 1 leg in front and 1 leg behind hoop, feet always holding hoop above, extend leg candlestick-style, slowly open while maintaining support on hoop, extend arms to the side - Arabesque possible with legs above

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Aerial Hoop			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
9	• Knee hang from above, hands on bottom of hoop, movements and poses - Seated, inverted knee hang from above - Push bar in front with hands - Move hoop further away/closer - Release one hand then the other • Seated, inverted knee hang from above - Push bar backward, arch - Switch between front/back	• Flag out - Seated sideways, 1 hand above, 1 hand below for support under buttocks, remain sideways, free legs, hanging from upper hand, lower hand pushes hoop outward, leg movements - Return to seated position	• Knee hang from above, arriving on hips - Hoop in front of body, hands on lower hoop, push hoop forward, release knee hang, catch hips straight
10	• Knee hang at top, slide into seated position - From knee hang at top, hoop against upper rear of body - 1 hand next to knee, 1 hand toward bottom of hoop - Release leg toward lower hand while keeping hips closed - Release 2nd leg toward the 1st one	• “Y” or “walking man” - After candlestick hang, hook legs straddled on sides of hoop, one leg in front of hoop, one leg in rear - Release hands	• Napoleon exit - From knee hang - Tempos, release knee hang backward, arrive on feet - Start with manual aid, then without aid

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Aerial Rope			
AMATEUR PROGRAM – Academic and Recreational			
	Beginner	Intermediate	Advanced
1	• Hanging from hands, arms straight, supported by feet on floor - Move shoulders - Switch hand - Turns, arm circle	• 2 classic leg wraps, from floor - Foot stand - Clock - Body movements while hanging with arms straight, bent/straight, etc. - Other side	• Russian climb - Classic descent
2	• Hanging from hands, arms straight, supported on floor, climb with knees tucked - Switch hand positions - Controlled knee descent - Hold object with feet and move it	- Hanging from 2 hands with crochet, 2 turns - Classic climb, at least 2 steps - Perform 2 leg wraps - Crochet - Hanging from 2 hands - Body movements while hanging (undulate, arch, bend, etc.) - Other side	• Foot lock from floor – FL - FL – switch feet
3	• Classic foot stand on floor - Start with rope between legs - Wrap rope toward inside with right foot - Hanging from hands, arms straight - Switch hand positions - Movements with legs and body: bent/straight, undulations - Other leg	• Hanging from 2 hands with crochet, 2 turns - Classic climb - Perform 2 leg wraps - Hanging from 1 hand, arm straight - Crochet - Switch hand - Movements with legs, body, twisting, direction of gaze, seek amplitude - Other side	• Foot lock, after climb – FL - 1 classic climb – FL - Switch feet - Draw with free foot in peripheral space - Other side

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Aerial Rope			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
4	• Elbow hang, classic foot stand on floor - Start with rope between legs - Wrap rope toward inside with right foot, foot stand - Hold rope with elbows, body near rope - Move body closer/further away by moving hips - Clock, with help from other participants	• Half cross back, crochet, 2 turns with 1 hand - Classic climb - 2 turns crochet, legs crossed - Pass entire upper body in front of rope - Half cross back, rope behind armpit - Hanging with opposite hand, open free arm - Movement with amplitude and direction of gaze - Switch side, back and legs	- FL – Hanging with 2 hands behind body, arms straight - Close hips to move body back and straighten arms - Movement or posing of free leg: bend, drawing in peripheral space - 1 hand, switch hand - Other leg
5	• Hanging from hands with arm straight, supported on floor, pull-up with arms then release a hand - Switch hand - Upward movement with free arm	• Half cross back, crochet, 2 turns, without hands - Classic climb - 2 turns crochet, legs crossed - Half cross supported by back, without hands, rope under armpit - Arm and gaze movements - Switch side, back and legs	• Hip key or scissors entrance to hip key - From floor - With 1 climb - Switch side
6	• Classic climb – 1 step - Start with rope between legs - Wrap rope toward inside with right foot - Manual aid under foot - Other leg	• Amazon - Classic climb - 2 leg wraps, foot stand - Pass one shoulder and head in front of rope - Amazon or neck hold - Arm movement - Other side	• FL – hips straight - FL to right - Bend left knee toward chest, bend hips while supported on rope, right leg straight - Keep left hand on rope then release hand - Switch feet, hands
7	• Classic foot stand after climbing several steps - Controlled descent, switching hands - Body movement while locked: undulations, moving body closer to/further away from rope, twisting... - Other side	• Pirate - Classic climb - 2 leg wraps - Cross and bend knees - Pass arms in front of rope, Chinese pole-style - Arm and head direction movements - Switch side	• Pirate from FL - FL to right - Bend left knee toward chest, bend hips while supported on rope - Pass body and left elbow in front of rope, Chinese pole-style position - Arm, gaze, head movements - Switch foot lock side

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Aerial Rope			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
8	• L-position – classic foot stand after climb - Hanging from 2 hands, arms straight, body in closed hip position, knees straight or bent - Body movements - Other side	• Stag bend - Classic climb - 3 leg wraps - Half cross - Stag: bend 2 legs - Keep 1 or 2 hands on rope - Arm and leg movements - Other side	• Inverted split from floor - Start from floor with rope on right side, right hand on top, arms bent - Inverted split, hanging (count, sing while hanging) - Controlled leg descent - Other side
9	• Hanging from 1 hand, arm straight, in classic foot stand after climb - Elbow hang - Small body movements - Other side	• Hanging from 1 elbow with classic foot stand, 2 or 3 turns - Classic climb - 2 or 3 leg wraps - Foot stand - Hanging from 1 elbow - Switch elbow - Movements with free arm - Other side	• Inverted split, after climb - 1 climb, start with rope on right side, right hand on top, arms bent - Inverted split, hanging (count, sing while hanging) - Classic controlled foot descent - Other side
10	• Hanging from 1 hand, arm straight, in classic foot stand after climb - Switch hand - Movement of body and free arm with amplitude - Other side	• Hanging from 1 elbow with 1 leg wrapped, 3 turns - Classic climb - 3 leg wraps - Hanging from 1 elbow - Legs in open position while moving - Switch side	• Knee hang flag out from FL - FL – straight leg on FL side - Hook knee on rope, in front or behind, release 1 hand, then 2 hands - Knee hang flag out - Switch foot - Movements of free arm, gaze, head

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Aerial Rope			
PREPARATORY PROGRAM – Performance			
	Level 1	Level 2	Level 3
1	• Right arrow, or knee hang on rope, from floor - Start from floor with rope on right side, right hand on top, arms bent - Inverted split - Hook right knee on rope while raising hip - Movements with left leg - Return to inverted split - Controlled leg descent - Same thing to left	• Inverted calf pop or straddle climb - To right from inverted split, hook left knee, bring hands up, lower legs, while keeping legs controlled and stable - Change side naturally - Hip key support after inverted climb - Each side	• Toe climb - Keep body close to rope
2	• Right arrow, or knee hang on rope, after climb - 1 classic or Russian climb - Start with rope on right side, right hand on top, arms bent - Inverted split, hook right knee while raising hip - Movements with left leg - Return to inverted split - Controlled leg descent - Same thing to left	• Front somersault from hip key or scissors entrance to hip key - After hip key to right, pass left leg above taut rope and place it on back, with rope between legs - Open legs, bring body forward while catching the free rope and going into a front somersault, then climb with support to the right - Other side	• Supported on back - From arrow or reverse arrow - Place free rope against lower back, arms close to hip - Unhook knee while resisting with body and legs to remain with back supported on rope
3	• Planche layback - Rope between legs, one hand under thighs, one hand at eye level - Extend body, supported on one hand, the other hand on top - From floor, then while hanging – Small movements with arms and legs, bend/straighten knees, flexed/pointed feet - Switch hand	• “Frog mat” roll with half-twist - Diaper wrap or frog, 1 turn around waist, into hips straight - Open hips, fall forward and roll while staying fully straight horizontally, maintain body posture with legs together - Each side	• Inverted walking descent • 2 ways - From arrow, hold rope with hands and walk while descending rope, controlling with hands - From arrow, pass rope behind back then under opposite foot, and hold free strand with hands - Walk while descending the rope, controlling with hands and feet
4	• Mermaid to right - From floor, arrow to right - Release left hand to take rope at back in support - Mermaid to right - Descend by sliding toward floor - Same thing to left	• “Flamenco” preparation - Wrap rope around waist - Inverted pike • Preparation for twists and helicopter, among others – 2 ways: - With half cross - From diaper wrap - Each side	• Hook with 2 feet • 2 ways - Figure 8 - Spiral - Sliding toward foot hang - Exiting toward foot hang

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Aerial Rope			
PREPARATORY PROGRAM – Performance			
Level 1		Level 2	Level 3
5	• Diaper wrap or frog to right on floor - Mermaid to right - Release left hand to take rope at back in support - Pass and adjust free rope between legs in left fold of groin - Descend by sliding, controlling locking with hips - Same thing to left - From floor	• Frog with double twist - Preparation: flamenco - Preparation: frog with half-twist - Roll, star position or layout position - Each side	• Front somersault from diaper wrap - Preparation: diaper wrap to right - Climb to seated on rope from right knee, and position taut rope behind back - Keep free rope in left hand - Fall forward to roll into somersault, landing supported on back
6	• Crescent moon - From hip key to right - One turn on hips with free rope - Climb to seated facing rope, left hand on free rope and right hand on taut rope - Descend with rope behind back and right knee in loop of rope - Variants: flexes or bend position - Each side	• Spider or monkey climb - In inverted position	• Zig-zag descent • From half cross to right, pass rope in front of hip then behind knees - Squat descent, free rope in left hand - Continue to wrap rope with right hand to finish hanging with knees together, in key, holding with right hand - Change side
7	• Diaper wrap or frog with climb - Sliding descent - With half cross exit, taking rope behind descending hooked knee, then return to classic foot stand - From floor - With climbs - Other side	• Somersault – frog with double twist • After preparation with frog with twist to right, climb to seated above right calf, with taut rope behind back - Roll - Each side	• One-foot hook - From classic right foot stand - With 2 turns - With 1 turn - Inverted descent, foot toward the inside, to lock it behind taut rope on the right side

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Aerial Rope			
PREPARATORY PROGRAM – Performance			
	Level 1	Level 2	Level 3
8	• Diaper wrap or frog, variant with flexible movement - 2 or 3 turns with free leg, arabesque, into feet/hands - From floor - With climbs - Each side	• Slack exit from frog - Preparation: frog to right, leaving slack in left knee locking rope - Firmly hold free strand with hand - Release rope from knee - Other side	• Helicopter concepts - From flamenco preparation, to right, inverted pike - Hook right knee, pull in rope to left to close loop - Catch knee each turn - Catch knee every 2 turns
9	• Hip or stomach support - From floor, controlled jump - Release hanging arm - From hanging with 1 climb – Hanging with 1 arm on top, 1 arm against waist, knee then hip climb, use hips for support - Other side	• Candy cane - From hip key to right - Hook right knee - Pass rope toward front then between legs - Keep free rope in left hand - Unhook knee then hook it a 2nd time, finish with body straight in fakir key, around hips - Undo fakir - Same thing to left	• Free twist or 1 windmill turn - Right arrow, one turn of rope around waist - Keep free rope in right hand - Unhook knee, roll while maintaining stability of body and legs - Arriving supported on back
10	• Frog with half-twist roll - Diaper wrap or frog - 1 turn around waist - Release knee and roll while maintaining stability of body - Star position - Layout position - Each side	• Sideways flag out - From classic standing to right - Take free rope in left hand, passing under feet - Straighten legs and arms, legs may be unrolled from rope - Other side	• Flairs - From inverted pike - Lower legs, then inversion on other side - Series of multiple sides - While using body weight and natural acceleration to optimize inversions

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Aerial Silk			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
1	• Hanging by hands, arms straight, 2 silks together, supported by feet on floor - Move shoulders - Switch hand - Arm circle turns	• 2 classic leg wraps, from floor - Foot stand - Clock - Body movements while hanging with arms straight, bent/straight, etc. - Other side	• Russian climb - Classic descent
2	• Hanging by hands, arms straight, silks apart, supported by feet on floor - Move shoulders - Body movements while keeping feet in centre as support	- Hanging from 2 hands with crochet, 2 turns - Classic climb, at least 2 steps - Perform 2 leg wraps - Crochet - Hanging by 2 hands - Body movements while hanging (undulate, arch, bend, etc.) - Other side	• Foot lock from floor – FL - FL – switch foot
3	• Hanging with arms straight, climb with knees tucked - Silks together or apart - Switch hand if silks are together - Hold object with feet and move it - Controlled knee descent	- Hanging by 1 hand with crochet, 2 turns - Classic climb - Perform 2 leg wraps - Crochet - Hanging by 1 hand, arm straight - Switch hand - Arm and body movements, twisting, direction of gaze, seek amplitude - Other side	• Foot lock, after climb – FL - 1 classic climb – FL - Switch foot - Draw with free foot in peripheral space - Enter between 2 silks - Switch foot

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Aerial Silk			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
4	• Hanging by hands with silks apart - classic foot stand on floor - Start with silk between legs - Wrap silk toward inside with right foot - Separate silks, hanging with arms straight, mini-pull-up - Undulate body - Other side	• Half cross back, crochet, 2 turns with 1 hand - Classic climb - 2 leg wraps, crochet - Pass entire upper body in front of silk - Half cross back, silk behind armpit - Hanging by opposite hand, open free arm - Movement with amplitude and direction of gaze - Switch side, back and legs	• FL – hanging by 2 hands with body backward, arms stretched - Close hips to move body back and straighten arms - Movement or posing of free leg: bend, drawing in peripheral space - 1 hand, switch hand - Other leg
5	• Elbow – foot stand – classic, on floor - Start with silk between legs - Wrap silk toward inside with right foot - Elbow hang with body near silk - Moving body closer to/further away from silk by moving hips - Other side	• Half cross back, crochet, 2 turns, without hands - Classic climb - 2 leg wraps, crochet - Half cross supported by back, without hands, silk under armpit - Arm and gaze movement - Switch side, back and legs	• FL – cocoon - FL – enter between silks, squat, separate silks to be enfolded by them - Arm movements - Switch foot
6	• Classic climb – 1 step - Start with silk between legs - Wrap silk toward inside with right foot - Manual aid under foot - Other side	• Amazon - Classic climb - 2 leg wraps, foot stand - Pass one shoulder and head in front of silk - Amazon or neck hold - Arm movement - Other side	• FL – hip hang - From floor - With 1 climb - Switch side
7	• Classic foot stand after climbing several steps - Controlled descent, switching hands - Body movement while locked: undulation, moving body closer to/further away from silk, twisting... - Other side	• Pirate - Classic climb - 2 leg wraps - Cross and bend knees - Pass arms in front of silk, Chinese pole-style - Arm and head direction movement - Switch side	• Hip key or scissors entrance to hip key - From floor - With 1 climb - Switch side

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Aerial Silk			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
8	• L-position – classic foot stand after climb - Hanging by 2 hands, arms straight, body in closed hip position, knees straight or bent - Body movements - Other side	• Stag bend - Classic climb - 3 leg wraps - Half cross - Stag: bend 2 legs - Keep 1 or both hands on silk - Arm and leg movements - Other side	• Inverted split, from floor - Start from floor with silk on right side, right hand on top, arms bent - Inverted split, hanging (count, sing while hanging) - Controlled leg descent - Other side
9	• Elbows – classic foot stand after climb - Elbow hang - Small body movements - Other side	• Cross, between silks - Classic climb - 2 or 3 leg wraps - Separate silks, pass body in front - Cross position between silks, silk behind armpits - Arm movements - Change leg	• Inverted split, after climb - 1 climb, start with silk on right side, right hand on top, arms bent - Inverted split, hanging (count, sing while hanging) - Controlled leg descent, classic descent - Other side
10	• Hanging from 1 hand, arm straight, in classic foot stand after climb - Switch hand - Movement of body and free arm with amplitude - Other side	- Tuck between silks - Classic climb - 2 or 3 leg wraps - Separate silks, pass body in front - Descend while squatting in tuck forward, between silks - Arm and head movements.	• Inversion, silks apart - Hands on silks, arms bent, inverted split behind silk - Controlled leg descent - Same thing with 1 climb

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Aerial Silk			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
1	• Right arrow, or knee hang on silk, from floor - Start from floor with silk on right side, right hand on top, arms bent - Inverted split - Hook right knee on silk while raising hip - Movements with left leg - Return to inverted split - Controlled leg descent - Same thing to left	• Inverted knee climb or straddle climb - To right from inverted split, hook left knee, raise hands, lower legs, while keeping legs controlled and stable - Change side naturally - Hip key hold after inverted climb - Each side	• Sideways straddle back - FL – Shift to back support, FL leg straight - While holding silks with 2 hands, body backward and free leg to the side for sideways straddle back - Place crossed hands in front of body on silks - Half-turn descent/tuck in squat - Other side
2	• Right arrow, or knee hang on silk, after climb - 1 classic or Russian climb - Start with rope on right side, right hand on top, arms bent - Inverted split, hook right knee while raising hip - Movements with left leg - Return to inverted split - Controlled leg descent - Same thing on left	• Front somersault from hip key or scissors entrance to hip key - After hip key to right, pass left leg above taut silk and place it on your back, with free strand between legs - Open legs, bring body forward while catching free silk and going into a front somersault, then climb with support to the right - Other side	• Supported on back - From arrow or reverse arrow - Place free strand against lower back, hands close to hip - Unhook knee while resisting with body and legs to remain with back supported on rope
3	• Mermaid to right - From floor, right arrow - Release left hand to take silk at back in support - Mermaid to right - Sliding descent toward floor - Same thing to left	• “Frog mat” roll with half-twist - Diaper wrap or frog, 1 turn around waist, into hip hang - Open hips, fall forward, and roll while staying fully straight horizontally, maintain body posture with legs together - Each side	• Inverted walking descent • 2 ways - From arrow, hold rope with hands and walk while descending silk, controlling with hands - From arrow, pass silk behind back then under opposite foot, and hold free strand with hands - Walk while descending on silk, controlling with hands and feet

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Aerial Silk			
PREPARATORY PROGRAM – Performance			
	Level 1	Level 2	Level 3
4	• Crescent moon - From hip key to right - One turn on hips with free strand - Climb to seated facing silk, left hand on free strand and right hand on taut silk - Descend with silk behind back and right knee in loop of silk - Variants: flexes or bend position - Each side	• “Flamenco” preparation - Wrap rope around waist - Inverted pike • 2 ways: - With half cross - From diaper wrap • Preparation for twists and helicopter, among others - Each side	• Hook with 2 feet • 2 ways - Figure 8 - Spiral - Sliding toward foot hang - Exiting toward foot hang
5	• Diaper wrap or frog to right - Mermaid to right - Release left hand to take silk at back in support - Pass and adjust free silk between legs in left fold of groin – Sliding descent, controlling locking with hips - Descend with half-cross exit by taking silk behind descending hooked knee, then returning to classic foot stand - From floor – With climbs – Other side	• Frog double twist - Preparation: flamenco - Preparation: frog half-twist - Roll, star position, or layout position - Each side	• Front somersault from diaper wrap or frog - Preparation: diaper wrap to right - Climb to seated on silk from right knee, and position taut silk behind back - Keep free strand in left hand - Fall forward to roll into somersault, arriving supported on back

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Aerial Rope			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
7	• Facial splits between separated silks - 3 turns, wrapped on each leg • Or FL on each leg - Side split, or half-split, or bend positions - Try to balance	• Somersault – frog double-twist - After preparation with frog twist to right, return to seated above right calf, with taut silk behind back - Roll - Each side	• Tick-tock exit with silks separated - Inverted pike split, wrap legs from outside, foot stand - Cross at back, release feet - Knee climb to seated, silks on shoulders - Cross taut silks in front of chest, climb back onto cross from the front in hip hang, take free strands in each hand in front - Exit from knee hang, hands on silks, then unhook knees, closing hips while keeping body inverted - Bring body forward by opening hips, arriving supported on silks crossed behind back - Wrap silks around one leg, classic foot stand, undo cross
8	• Slack exit from standing, to right - Classic climb, enter between silks in cross - Take free strand in left hand while passing it in a loop under left foot - Slide right foot toward loop's rear and left foot toward the front to fall seated in the loop - Other side	• Slack exit from frog - Preparation: frog to right, leaving slack in left knee locking the silk - Firmly grip free strand with hand - Unlock the silk from the knee - Other side	• Helicopter concepts - From flamenco preparation, to right, inverted pike - Hook right knee, pull in silk to left to close loop - Catch knee each turn - Catch knee every 2 turns

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Aerial Rope			
PREPARATORY PROGRAM – Performance			
	Level 1	Level 2	Level 3
9	• Hip hang or stomach hold - From floor, controlled jump - Release hanging arm - From hanging with 1 climb – Hanging with one arm on top, 1 arm against waist, knee then hip climb, use hips for support - Other side	• Candy cane - From hip key to right - Hook right knee - Pass silk toward front then between legs - Keep free strand in left hand - Unhook knee then hook it a 2nd time, finish with body straight in fakir key, around hips - Undo fakir - Same thing to left	• Free twist or 1 windmill turn - Right arrow, one turn of silk around waist - Keep free strand in right hand - Unhook knee, roll while maintaining stability of body and legs - Arriving supported on back
10	• Frog roll with half-twist - Diaper wrap or frog - 1 turn around waist - Release knee and roll while maintaining stability of body - Star position - Layout position - Each side	• Superman, silks separated – Body inversion, legs climbing to front in split, split hang with silks between legs – Wrap silks with legs toward inside, then foot stand with legs crossed – Cross silks behind back, sliding hands on strands to maintain tension - Unlock legs – Close knees, hands on free silks, then unhook knees, with hips closed, keeping body inverted – Bring body forward by opening hips, arrive supported by silks crossed at back on inside of arms, slightly bent – Wrap silks around 1 leg, foot stand	• Flairs - From inverted pike - Lower legs, then inversion on other side - Series of multiple sides - Using body weight and natural acceleration to optimize inversions

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Dance Trapeze			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
1	• Hanging with hands in pronation, arms straight - Hands on bar at width of shoulders - Move shoulders, play with legs	• Balanced seating - Seated position - Try to balance without hands - With movements: knees bent toward chest, movements with legs and body	• Bird's nest under bar - From body inversion, hands in pronation at width of shoulders, open hips to pass straight legs behind ropes - Arch while extending arms - Legs straight - Return by inverted pike
2	• Hanging with hands in supination, arms straight - Hands on bar at width of shoulders - Move shoulders, play with legs	• Knee hang - After inversion, hook knees and release hands - Start with manual aid or hold on to rope suspended on trapeze with hands - Body alignment - Hold position while counting or singing - Arm movements, clap hands	• Candlestick - Hanging with hands at width of shoulders, body inversion with 1 leg in front and 1 leg behind trapeze bar, extend body vertically • Change to: - Single-leg inversion - Split or bend under bar - Leg movements, add an arch - Switch sides
3	• Hanging with hands in pronation, movements - Hands on bar at width of shoulders - Knee climb, starting from hollow position - Controlled knee descent - Play with legs, holding an object between feet	• Seated on 1 leg - Suspended with hands in pronation at width of shoulders - Invert a leg, hook 1 knee - Grip ropes with hands - Pull-up with arms into seated position, 1 leg on each side of bar - Movements with legs - Switch leg, move or release 1 or both hands	• Grand L – both legs, 1 leg - Standing - Hands on ropes at eye level - Push bar forward - Hang with arms straight, hips closed, body backward, both feet on bar - 1 leg: remove 1 leg, posing or moving in rear bend - Return to standing - Switch leg - Same thing in reverse: • Arch body forward with hips open, placing hands higher if lacking flexibility

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Dance Trapeze			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
4	• Body inversion under bar - Starting from hanging with hands in pronation at shoulder width - Invert body, initiate pike under bar or touch bar with feet - Hold position, count or sing while in position - Controlled leg descent	• Seated in layout, body sideways - Seated - Adopt sideways position - Grip closest rope with both hands, between arms - Lie down and extend body - Leg and head movements, arch - Switch side	• Cross back - From seated position with hands on ropes, slide trapeze bar under shoulder blades, release hands
5	• Body inversion under bar from hanging with hands together, legs straddled - Hanging while holding bar with hands together in pronation - Invert body, initiate pike or touch bar with feet	• Seated in layout, sideways, 1 hand - Seated, adopt sideways position, pass arm behind rope and take it between arms with both hands - Extend body as much as possible - Release 1 hand - Arm movements, look at hand - Switch side	• Hanging by hands from ropes, from standing position - Seated, climb to standing position - Hands on ropes as high as possible, hanging with arms straight - Walk a little while hanging, raise knees - Release feet in front/behind bar, together then apart, aim for leg movements with amplitude
6	• 1 knee and both hands hooked - Hanging with hands in pronation at width of shoulders - Invert body, initiate 1 leg, hook 1 knee - Switch leg	• Man on the moon with 2 legs on bar - Seated sideways, 2 feet on bar - Change placement of hands (high, low...) - Try to balance - Switch side	• Hanging in profile under bar, hands together, movements - Grip with hands, bar sideways - Body hang, knees tucked - Leg movements, play with legs, pick up objects with feet

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Dance Trapeze			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
7	• Single knee hang (upside down on 1 knee) - Hanging with hands in pronation at width of shoulders - Invert body, initiate 1 leg, hook 1 knee - Grip ropes with hands at eye level, raise hand, straighten up body against trapeze in single knee hang position - Descend the same way - Switch leg	• Man on the moon seated with 1 foot on bar, 1 leg bent - Movements with free limbs	• Inversion sideways under bar - straddle under bar - Body inversion, legs split - Hold position or support with leg or foot - Movements with legs in inverted position, while keeping a leg touching the bar
8	• Balance body and leg - Hanging with hands in pronation at width of shoulders - Invert body, engage 1 leg, hook 1 knee - Grip ropes with hands at eye level - Descend the same way - Switch leg	• Moon with 2 legs - Seated - Wrap rope with 1 arm toward inside, slide in knees on bar - Extend body in half-turn backward – both arms, 1 arm - Arm and gaze movements - Back and forth - Switch side	• 1 knee and both hands – body inversion under bar, sideways - Body inversion, legs split - Hook 1 knee - Switch while staying inverted - Movements and poses with free leg - Release 1 hand, switch - Controlled leg descent

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Dance Trapeze			
	AMATEUR PROGRAM – Academic and Recreational		
	Beginner	Intermediate	Advanced
9	• Mount seated, descend - Hanging with hands in pronation at width of shoulders - Inverse body, initiate knee hook - Grip ropes with hands - Pull-up with hands, push hips, until seated on bar - Movements in seated position, move hands - Descend the same way	• - Half-cross on top - Seated on one side of trapeze against rope, 1 arm on bar beside hip, slide while supported by back, keeping body straight backward - Leg movements - Climb back to seated position or slide under bar with different hand holds - Switch side	• Gazelle - To right - Seated - Position body sideways to right, pass right arm behind rope and take it with both hands at eye level - Lie down and extend body backward while bending right knee to the outside, hold it with right arm, supported on rope - Release left hand holding rope - Also possible to wrap knee with rope - Movements with free arm, as straight as possible - Other side
10	• Seated, extend body, arch - Seated, hands on ropes at eye level - Extend/arch backward - Release one hand while looking at it - Leg movements - Switch hand	• Tuck in squat on bar - Seated - Raise hand high on ropes, adopt tuck in squat position on bar - Change positioning of hands, body, feet, and gaze in all directions	• From man on the moon to planche between ropes - Extend sideways between the 2 ropes, supported by back, head on one side of rope to obtain support from hollow of shoulder, both hands on same rope on either side, up high - Push hard simultaneously with both feet together in 3rd position, shoulder supported on rope - Arch back and head backward and stretch rope as much as possible, while keeping both hands on it - Once in position, 1 hand may be released, then both

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Dance Trapeze			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
1	• Mermaid – mermaid toward sky - From knee hang - Right hand holding bar, the other loose - Left knee resting on bar, other leg free, extend body, looking toward sky - Amplitude in direction of limbs • Mermaid looking at floor - Switch between floor and ceiling mermaid - Switch arm and leg - From seated into kneeling position	• Bird's nest variants: bottom of hoop - Elbow bird's nest, from star on the bar - Place elbows on bar, slide while arching, hips toward floor, keep feet behind ropes - Up to bird's nest from elbow hang, balancing legs backward - Bird's nest or "cradle feet to head" in the ropes from standing position - Arabesque bird's nest in the ropes, release a leg	• Movements in ropes - From standing position on trapeze, back supported on one rope - From standing position, inverted pike split behind ropes, hook one knee, rope at back, arabesque on one rope
2	• Single knee hang - Single knee hang without hands, arabesque and bring leg around variants - Manual aid or help with ropes on bar	• Tempos while hanging from knees - 1 tempo, then series of multiple tempos - With hips closed - With hip hang	• Tempos, hanging from hands - Tempos with hips closed - Laid back tempo (body straight) - Full tempos, hanging in front and behind - Tempos while moving hands or slack tempos
3	• Supported on hip or stomach - Up from hand hang, by front of trapeze, to supported on hips - Tuck, hanging from hips - Push hips to climb into hip balance - Arm and leg movements - To catcher hang - Supported on stomach, front roll into hand hang under bar	• Facial splits from standing position - 2 versions • 1 – From standing position, place a foot on each side supported on ropes, pull-up with arms, push ropes with legs straight, controlling height with arms, to open legs into splits • 2 – From standing position, wrap legs in ropes from the front toward the outside, pull-up with arms, push on ropes with legs straight, controlling with arms, to open legs into splits	• The fakir - Inversion from standing position, hands on ropes at eye level, legs split - Wrap ropes toward inside - Cross ropes behind back, then hands on bar - Slide until bar is in front of hips - Position variants: - While using hands on ropes for aid, bring knees up and forward - Hands on bar facing hips, slide while supported on hips

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Dance Trapeze			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
4	- Star on the bar, knees straight or bent - From seated - Slide with bar at back, hands on ropes, falling forward into rear inversion, feet supported on ropes - Hands on bar, elbows open, body inverted, supported on back, open legs into splits - Release hands - Return to man on the moon, seated or 1 leg on each side	- Mermaid exit - Mermaid slide or exit from seated, toward rear of trapeze - Mermaid slide or exit from supported with hips, toward front of trapeze	- Feet/hands, supported with 1 hip on the bar - From supported with hips on bar - Hold 1 leg with hands - Release other leg into arabesque - Supported on 1 hip - Facial or side split
5	- Moon/arabesque - From seated in profile, hands on top on same rope on each side - Extend backward, slide bar toward knees - Hip half-turn toward bar - Back and forth - In moon, release 1 leg: arabesque - Switch side, hand, leg	- Monkey rolls - Monkey roll with 1 leg, monkey roll with 2 legs - From 1 or 2 knee hang, hook elbows from below bar to hold ropes in pronation, small leg tempo and pull-up with hands to return to seated position by passing body in front of trapeze	- Meat hook - From inverted split with hands together - Get into meat hook - Release free hand - Switch - Hanging under bar
6	- Parrot - Body inversion, legs split, from hands together sideways 1 leg in knee hang position, the other crossed over it to move foot behind rope - Movements, bends - Descend the same way	- Pull up to lower back - Hanging with hands on bar or bottom of ropes - Inverted pike, hips closed, pull-up and push hips to slide bar under lower back - Into star on the bar or lower back balance	- Ankle hang - Ankles behind ropes – from knee hang - From seated - Ankle hang slide or exit, with aid from hands, without hands, always looking at feet

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Dance Trapeze			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
7	• Rock 'n' roll seated climb - From inverted pike, hook knees, then hands on ropes - Hanging by hands, hips closed in inverted position - Tempo toward bar and bring body back up and hands on ropes to arrive in seated position	• Windmill - Forward - Backward - Perform a turn, then series of multiple turns	• Hanging by feet - 1 foot - Heel hang - Manual aid or help with cords on bar
8	• Skin the cat - Legs tucked, legs tucked-untucked, back and forth - With manual aid then solo - From 3 to 8 repetitions	• Front roll on hips - From hip balance - Perform a turn, then series of multiple turns - Arriving in catcher hang	• Inverted balances from standing, hands on bar - Hands on ropes at eye level, inverted pike split, wrap ropes toward the inside - option with ropes crossed behind back - Slide hand on bar, supported by hands on bar, change wrapping of one leg - Bend knees in frog position - Free one leg to the side - Change leg - Both legs to the side while always keeping legs in contact with ropes - Slide body toward bar, keeping hands on ropes - Supported by shoulders toward front - Supported by shoulders toward rear - Supported on one shoulder

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Dance Trapeze			
	PREPARATORY PROGRAM – Performance		
	Level 1	Level 2	Level 3
9	• Box in the ropes • 2 versions: - 1- Standing on bar, hands very high on ropes - Wrap ropes from outside to inside, with feet or knees - Move body out in front of ropes, lean forward, with hands on ropes or not • 2- Standing on bar, hands on ropes at eye level - Pull-up to raise bent knees, then place feet on ropes on each side - Extend legs and arms while pushing on ropes - Return to standing position	• Nutcracker - From candlestick - Nutcracker with hips closed under bar - Inverted nutcracker, arched under bar - Nutcracker from standing position, in the ropes - Inverted nutcracker from standing in the ropes • Into - Single-handed nutcracker	• Pump up the swing, supported on floor - Forward-backward balancing - With half-turn
10	• Amazon on the bar - From seated man on the moon on trapeze, supported with back on rope, lift an arm and grab rope at top - Raise head, place it on the other side of the rope, supported by free hand on the bar under hips - Release legs on side of upper arm, look up to keep supporting rope with neck - Release hand from rope, while maintaining strong support with other hand on bar, side of body against bar - Switch side	• Standing front roll - Standing on trapeze, hands by waist - Hips closed, bring body forward until arms are straight behind - Feet free, hang by arms, front roll into seated position - Variants: legs bent, legs straight, legs staggered	• Napoleon exit - From knee hang - Tempos, release knee hang backward, arrive on feet - Start with manual aid, then without aid

Appendix 1: Framework Plan Movement Tables

The goal of this movement table is to suggest exercises that will contribute to learners' overall development. It is not part of a prescriptive program; it is up to teachers/instructors or trainers to create a program aligned with the realities of their clientele. The content of these tables is reserved for people registered in a circus arts certification program.

Artistic Development			
AMATEUR PROGRAM – Academic and Recreational			
	Beginner	Intermediate	Advanced
Participation and availability	• Learning and following simple instructions given by the instructor • Taking part in group games	• Developing concentration • Respecting the rules of games • Increasing interaction	• Introducing two-person games • Introducing games involving leader and supporting roles (e.g., school of fish)
Introduction to rules of the stage	• Learning to concentrate for a short period of time • Developing self-confidence • Learning to follow instructions for the required exercise	• Relating to one's partners • Developing ability to listen to partners • Understanding the concept of repeating an exercise	• Relating to the audience • Developing capacity to integrate instructions • Understanding the concept of a routine • Learning about theatrical vocabulary
Discovery of theatrical space	• Learning to make movements and move around on stage • Becoming aware of the expressive possibilities of one's body • Exploring the notion of imitation (mimicry)	• Playing with musical rhythms • Being open to one's partners on stage • Discovering the concept of character	• Exploring the concepts of movement and gesture • Becoming aware of one's positioning in the space • Expressing emotion related to a character or scenario
Performance	• Introducing the learner to making short individual and group performances • Encouraging a state of concentration • Highlighting the attributes of the group as a whole during the short performance	• Learning to engage in a medium-length performance • Interacting with multiple partners on stage • Identifying areas for improvement and communicating them constructively	• Engaging in a longer performance (show) • Enabling everyone to have a role on stage • Learning to receive more detailed feedback

Appendix 1: Framework Plan Movement Tables

The goal of this movement table is to suggest exercises that will contribute to learners' overall development. It is not part of a prescriptive program; it is up to teachers/instructors or trainers to create a program aligned with the realities of their clientele. The content of these tables is reserved for people registered in a circus arts certification program.

Artistic Development				
	PREPARATORY PROGRAM – Performance			
Artistic Concepts	Ages 9-11	Ages 12-14	Ages 15-17	Ages 18+
Participation and availability	• Active participation in acting games	• Developing one's imagination and creativity	• Communicating creativity to one's partners	• Communicating creativity to one's partners
Discovery of theatrical space	• Learning stage vocabulary	• Establishing one's space	• Creating a space and scenario	• Creating a space and scenario
Introduction to rules of acting	• Internalizing rules of acting	• Learning about concept of minor and major	• Acquiring precision in performance	• Acquiring precision in performance
Awareness and listening	• Developing self-confidence	• Relating to partner	• Awareness of state of performing for an audience	• Awareness of state of performing for an audience
Emotional vocabulary	• Discovering physical and emotional states	• Maintaining physical and emotional states	• Reproducing an emotional state by integrating feedback (comments)	• Reproducing an emotional state by integrating feedback (comments)
Performance	• Incorporating all these concepts during a public performance	• Incorporating all these concepts during a public performance, followed by feedback	• Incorporating all these concepts during a public performance, followed by feedback	• Incorporating all these concepts during a public performance, followed by feedback

Content inspired by artistic table for the higher education preparatory program

Acrobatics					
Level 1	Level 2	Level 3	Level 4	Level 5	Enriched
Series of cartwheels (left and right)	Back handspring	No-handed cartwheel	Back somersault on the spot	No-handed handspring or Arabian flip	Butterfly twist
Hurdle dive roll	Handspring (arriving with legs staggered and/or together)	Round-off back handspring	Valdez	Cartwheel, three menichellis	Round-off layout with twist
Menichelli (back handspring with legs staggered)	Head springs	Front somersault	Side somersault	Round-off (back handspring), back somersault	Neck back handspring, return to standing position
Forward walkover and backward walkover	Cartwheel, menichelli	Butterfly	Layout cartwheel somersault with legs staggered	Series of 3 back handsprings	Helicopter cartwheel
Round-off	Back roll up to handstand	Handspring, cartwheel, menichelli	Cartwheel, Onodi or front cartwheel somersault	Cartwheel, side somersault	-
Routines					
5 moves without takeoff	5 different cartwheels	3 moves without takeoff and 2 moves with takeoff	5 moves: 3 takeoffs including 1 without hands	5 moves chosen by learner	-

Trampoline					
Level 1	Level 2	Level 3	Level 4	Level 5	Enriched
Seated, back 1/2 turn, standing 1/2 turn	Front pike somersault	Dive roll, standing 1/2 turn	1 1/4 front tuck somersault	1 3/4 forward pike	Barani out
Stomach, back	Back pike somersault	Back layout somersault	Dive roll, barani ball out	Back twist somersault	Double front and back
Stomach 1/2 turn	Back, twist, back	Pike barani	Straight barani	Dive roll with twist	Rudy
Back rebounds	Twist, stomach and twist, back	Dive roll, flat on back	3/4 back layout somersault	1 1/4 front pike somersault	-
Seated twist	Back, 1/2 turn, back	-	-	-	-
Routines					
Back, standing, stomach, standing x5	Stomach 1/2 turn, standing with jump, pike, tuck, straddle	Back tuck somersault, pike jump, back pike somersault	Back tuck somersault x2	Back tuck somersault, pike, back layout somersault	-
Stomach, standing, seated, standing 1/2 turn, tuck jump, back, standing 1/2 turn, straddle jump, 1 1/1 turn	Back tuck somersault, pike jump, stomach 1/2 turn, tuck jump, seated, seated 1/2 turn, standing 1/2 turn, straddle jump, front tuck somersault	Front tuck somersault, pike jump, front pike somersault	Dive roll, dive roll, standing, tuck jump, back tuck somersault, pike jump, pike jump, back pike somersault, pike barani, straddle jump, back layout somersault	Back pike somersault, pike barani, pike jump, back tuck somersault, seated, standing 1/2 turn, tuck jump, back layout somersault, straddle jump, straight barani	-

Juggling					
Level 1	Level 2	Level 3	Level 4	Level 5	Enriched
3-ball cascade	Reverse cascade (balls)	3-club cascade	7-ball passing	6-club passing	-
Single-handed column throw (both hands)	Flash with 3 balls and/or rings	6-ring passing	5-club passing	5 balls	-
5-ball passing	6-ball passing	4 balls	Stealing – 3 balls and rings	Feed	-
3 balls on floor	3-ring cascade	Chute	6 doubles avec 6 quilles	Jongler dans le dos	-
-	Column throw	Throwing under legs and under arms	4 rings	-	-
Rhythm and Hand Positions					
Move forward, move backward, half-turn	Half-box with 2 balls	On the back (claws catch)	Juggle with 3 different hand positions and 3 different objects	Routine of 5 sequences of the learner's choice, with 2 different rhythms and a different hand position	-
Claws catch	Seated position	Mills mess	Routine: standing, seated, half-turn, reclining	-	-

Handstands – Beginning in Secondary 3		
Level 1	Level 2	Level 3
Handstand facing wall – 1 minute	Handstand facing wall – 1 minute 30 seconds	Handstand facing wall – 2 minutes
Tuck to handstand	Split to handstand	Pike to handstand
Crocodile with 1 hand	Transfer weight to wall	Press to handstand
Hold handstand for 5 seconds on floor	Hold handstand for 10 seconds on floor	Hold handstand for 15 seconds on floor
Handstand to L-sit (straddle)	Tuck to handstand on blocks, 5 times	Handstand on plinth, canes, etc.
Handstand		

Family of Disciplines	Disciplines		
Balancing techniques	• Bicycle • Unicycle • Handstand	• Rolling globe • Rolla bolla • Tight wire • Slackline • Slack wire • Acrobatic bike	• Slackline • Slack wire • Acrobatic bike
Acrobatic techniques	• Hand to hand • Linking rings • Russian bar • Acrobatic dance	• German wheel and Cyr wheel • Korean plank and jumping board • Jump rope • Trampwall	• Banquine • Chinese pole • Russian cradle
Aerial techniques	• Trapeze • Swinging and dance trapeze • Double and triple trapeze	• Dance trapeze • Single-point and dual-point hoop • Strap and loop strap	• Cloud swing and aerial rope • Silks • Aerial cradle
Juggling and manipulation	• Bouncing balls • Poi • Flower sticks (devil sticks) • Spinning plates • Clubs	• Balls • Rings • Diabolos • Hula hoops • Sticks	• Contact balls • Whips • Cigar boxes • Hats • Staffs

Appendix 3 – Time Organization Tables

As an example, here is an annual plan for the organization of time.

Students' learning alternates between basic techniques and supplemental training of a more artistic nature.

Stage	Weeks	Content	Supplemental
1st term	Weeks 1 to 6	• Back to school and parent meetings • Start of classes: training in basic techniques	• Initial evaluation and placement of students • Getting back in shape • Review of basic learnings • Establishing objectives for 1st term • Formative evaluation
	Week 7	• First written communication sent to parents (October 15) • Integration of supplemental training	• Discovering elements that complement practice • Cultural enrichment activities and supplemental workshops: cultural outings, various workshops
	Weeks 8 to 13	• Continuing training in basic techniques (regular program)	• Integrating sequences of moves • Development of specific content • Refining knowledge and basic techniques • 1st term evaluation • Establishing objectives for 2nd term
2nd term	Week 12	• Preparing and sending 1st report card (November 20)	
	Weeks 14 to 16	• Supplemental training	• Creative weeks • Performance for audience
	Christmas holidays		
	Weeks 17 to 24	• Continuing training in basic techniques (regular program)	• Getting back in shape • Reviewing knowledge • Development of specific content • Integrating technical and artistic elements • 2nd term technical evaluation • Audition for Secondary 5 students
	March break		

Appendix 3 – Time Organization Tables

As an example, here is an annual plan for the organization of time.
Students' learning alternates between basic techniques and supplemental training of a more artistic nature.

Term	Weeks	Content	Supplemental
2nd term	Week 25	Continuing supplemental training	- Continuing to learn elements that complement practice - Cultural enrichment activities and supplemental workshops: cultural outings, various workshops
3rd term (March to June)	Week 26	Preparing and sending 2nd report card (March 15) and parent-teacher meetings	
	Weeks 26 to 32	Continuing training in basic techniques (regular program)	- Development of specific content - Integrating technical and artistic elements - Technical evaluation - Establishing objectives for 3rd term
	Weeks 33 to 36	Creative work, rehearsals, and performance of show	- Integrating technical and artistic learnings 3rd term evaluation
	Week 37	Supplemental training	- Continuing to learn elements that complement practice - Cultural enrichment activities and supplemental workshops: cultural outings, various workshops
	Weeks 38 and 39	Exam weeks	Local and ministerial tests
	Week 40	Preparing and sending 3rd report card (July 10)	
Example of Weekly Schedule			
• Academic schedule		• Circus and High School Studies schedule	
Monday to Friday 8 a.m. – 12 p.m. Academic education – 800 hours for the year		Monday to Friday 1 p.m. – 4 p.m. Circus training – 600 hours for the year	Tuesday to Thursday 4 p.m. – 5:30 p.m. Supplemental circus training – 180 hours for the year

*The weeks are calculated by including weeks without class (breaks, pedagogical days, etc.)

Partial List of Techniques Taught Most Often in the Academic and Recreational Track

Balancing Techniques

- Bicycle
- Unicycle
- Handstand
- Rolling globe
- Rolla bolla
- Tight wire
- Slackline
- Slack wire
- Acrobatic bike

Acrobatic Techniques

- Hand to hand
- Linking rings
- Russian bar
- Acrobatic dance
- Cyr and German wheel
- Korean plank and jumping board
- Jump rope
- Trampwall
- Banquine
- Chinese pole
- Russian cradle

Aerial Techniques

- Trapeze
- Flying and swinging trapeze
- Duo and trio trapeze
- Dance trapeze
- Single-point and dual-point hoop
- Strap and loop strap
- Cloud swing and aerial rope
- Silks
- Aerial cradle

Juggling and manipulation

- Bouncing balls
- Poi
- Flower sticks (devil sticks)
- Spinning plates
- Clubs
- Balls
- Rings
- Diabolos
- Hula-hoops
- Sticks
- Contact balls
- Whips
- Cigar boxes
- Hats
- Staffs

Documents Consulted

- Quebec Education Program (elementary and secondary)
- Broad Areas of Learning (Chapters 2 and 3)
- Cross-Curricular Competencies
- Subject Areas (Chapter 4)
- Physical Education and Health Program (elementary and secondary)
- Arts Programs (elementary and secondary)
- Progression of Learning
- Basic School Regulation for Preschool, Elementary, and Secondary Education 2019
- Framework for the Evaluation of Learning
- Rules for Recognition of a Sports/Study Program
- Rules for Recognition of an Arts/Study Program
- Various specialized pedagogical projects and documents for recognizing projects

Liste des sites web

- [National Circus School \(for various types of training and programs offered\)](#)
- [École de cirque de Québec](#)
- [École de cirque de Verdun](#)
- [Specialized projects](#)
- [Conservatory](#)
- [High school with music/study program and concentration](#)
- [Dance/study high school program](#)
- [Arts/study program](#)
- [Sports/study program](#)

List of Consulted Schools

Information was gathered by consulting official websites, on-site meetings and visits, and phone interviews with personnel in charge of circus programs.

- National Circus School
- École de cirque de Québec
- École de cirque de Verdun
- Polyvalente de Disraëli high school
- Horizon-Soleil elementary school
- École de cirque Vaudreuil-Soulanges (Gymini gymnastics club)
- Hopla acrobatic school
- Jolis-Près and Notre-Dame elementary schools (in Saguenay)
- Festi cirque at École Papillon bleu
- Flip Circus School
- Dominique-Savio elementary school (in Stratford)
- Petit-Chapiteau elementary school
- École de cirque-des-Îles
- Le-Versant elementary school