Static Trapeze, Rope and Silks

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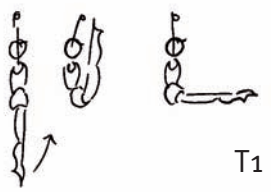
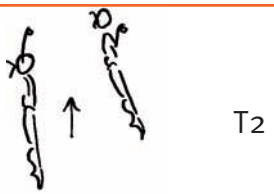
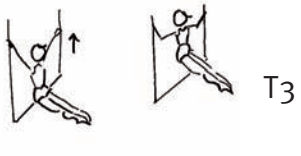
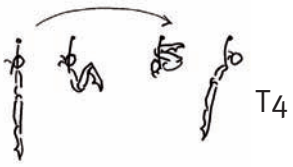
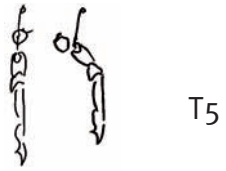
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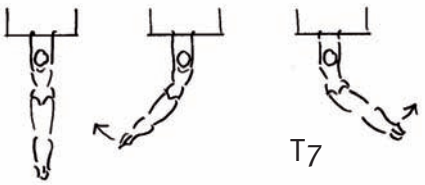
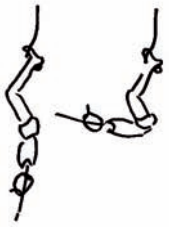
Specific Strength Exercises for Aerial Skills

Following are a number of exercises specifically designed to help strengthen for trapeze, rope and tissue. These are by no means exhaustive but will help to create a balanced programme of physical conditioning.

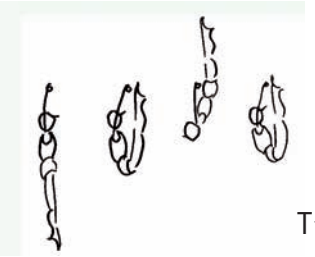
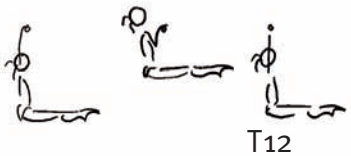
Following these specific exercises is a suggested circuit for general conditioning and stamina.

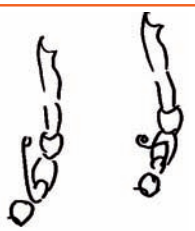
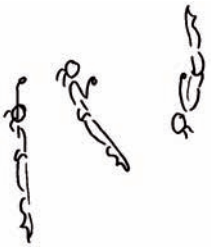
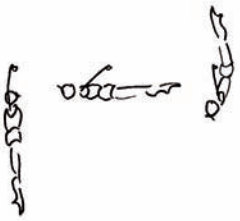
1.TRAPEZE BASED EXERCISES

Hanging Leg Lift - Keep the head in - Depress the shoulder blades - Avoid pulling through the shoulders - The angle between the arms and upper body should remain as open as possible to isolate the hip flexors	 T1
Pull ups - The body should remain static throughout - Depress the shoulder blades in hang - Lift the chest to the bar	 T2
Seated Pull up - Keep the legs horizontal - Elbows out - Keep the shoulder blades depressed	 T3
Skinning the Cat - The shoulder angle should be kept out as long as possible to allow the legs to circle through - Coming back is as important as going through	 T4
Hang and Pull up in Shoulders - Depress the shoulder blades and pull the chest towards the bar - Do not bend the arms	 T5
Front balance roll ups - Training for the muscles of the back and seat - Use a spotter to keep the legs from rising in early stages	 T6

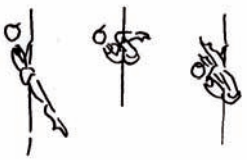
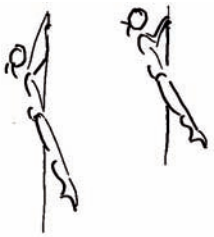
Lifting legs to either side in Hang - During this the legs stay straight - Lift in all directions	 T7
Hanging on one arm - Make sure the shoulder stays depressed - Alternate arms	 T8
Catchers Hang Abdominal Curls - Avoid swinging into the curl - Do not strain the neck by pulling the head forwards too much - Elbows to knees	 T9
Ankle Hang Hip Flex - As above, avoid swinging into the curl - Do not arch the back (if you have to do this then you need to build it up using an easier exercise - Fingers touch toes	 T10

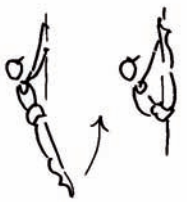
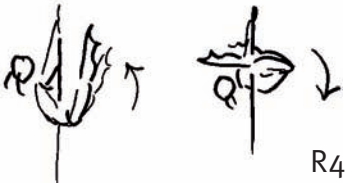
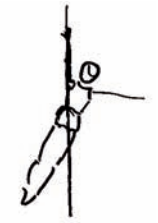
2.MORE ADVANCED TRAPEZE BASED EXERCISES

Leg Lift and Extend to Invert - Complete leg lift and then close the shoulders, extending the body	 T11
Chins in Pike - Keep the legs horizontal - Do not arch the back	 T12

Inverted Pull Us - The elbows should bend backwards and not outwards - Lift as far as the chest	 T13
Straight Body Lift (Bent arms) - Pull up, then pull the body to the bar straightening the arms - Repeat in reverse on the way down	 T14
Straight Body Lift (Straight arms) - Very advanced - Lift through front planche keeping the body straight - Controlled descent	 T15
One leg hocks hang	 T16

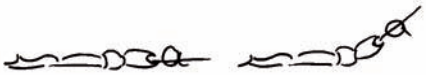
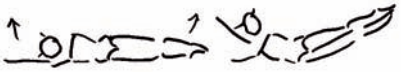
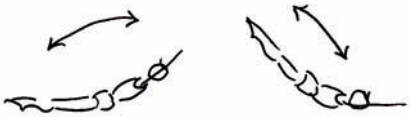
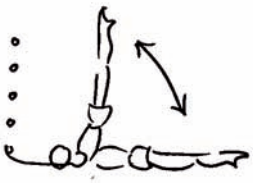
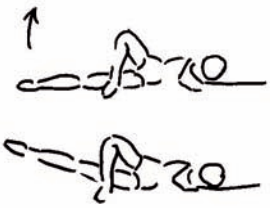
3.ROPE BASED EXERCISES
(These can also be carried out on one or two tissues)

Inverting (Tucked) - Start by using bent arms progress to straight	 R1
Pull ups - The body remains static - Lift the chin to the hands	 R2

Leg Lifts (Piked) - To isolate the hip flexors try not to pull up in the shoulders - The movement should only be in the hips and legs	 R3
Curl ups (Straddled) - A more advanced form of this is to start and finish with the legs horizontal	 R4
Hanging from one hand - This should be timed and the performer tries to increase the amount of time hanging	 R5

4.FLOOR BASED EXERCISES

Dish on front and back - Arms can be put by the side to start with - When on the back the lower spine should **not** be arched	 F1
Press ups - These can be done with elbows backwards and hands narrow and with elbows sideways and hands wide	 F2
V-Sits - Should be done with control up and down - The lower spine must be flat to the floor - Legs straight throughout	 F3

Abdominal Crunches - Keep the knees still and raise the chest to them - Do not pull the head with the hands	 F4
Back Extensions - Raise the upper body - Hands can be by the sides, by the ears or arms extended	 F5
Side Lifts - Maintain a straight position from fingers to toes - Put the upper hand on the floor to help balance	 F6
Dish Rocks - The body position must remain the same throughout - Small rocks	 F7
Rocks in Shoulder Stand - Hold wallbars on bottom rung - You can start with the hands higher to make it easier - Maintain body tension - Small movements	 F8
Lifts up and down in Shoulder Stand - As above for hand position - Try to keep the body straight throughout	 F9
Adductor Lifts - Lower leg is lifted - Keep a straight line form fingers to toes	 F10
Abductor lifts - Upper leg is lifted - As above make sure the leg is lifted in line with the body	 F11

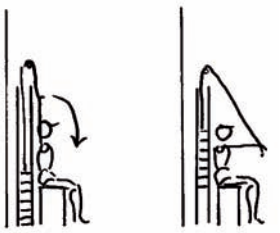
Tension Bridge
- Start with the hands just in front of the shoulders and move forwards with time
- The back must remain straight, no arch



F12

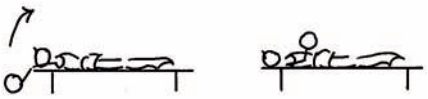
5.WEIGHTS EXERCISES

Closing Shoulders (Straight arms)
- Move only the arms
- There should be no movement in the body



W1

Pullovers on bench
- Weight starts at the waist and arms are maintained slightly bent
- Keep the back flat



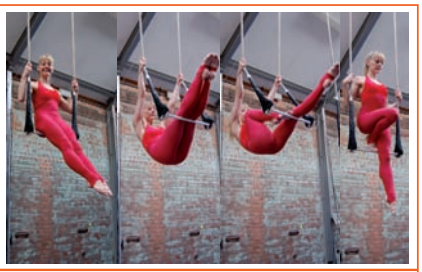
W2

BASIC SKILLS ON STATIC TRAPEZE

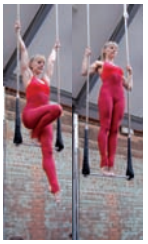
1 TRANSITIONS (Pre Skills)

These movements are not really tricks but are essential basics for learning more advanced moves on the trapeze. The student should make sure their body is prepared by spending time on the conditioning exercises already shown then learn the following movements until they are perfect before advancing onto the trapeze skills.

Swingstand (part 1)
- Start from sitting
Shoulders back, slide bar to hocks-
- Bend 1 leg and put toes on bar
- Pull into ropes and push straight
- leg down to floor



Swingstand (Part 2)
- Slide hands up the ropes
- Pull up and push with the leg
- Place other leg on bar

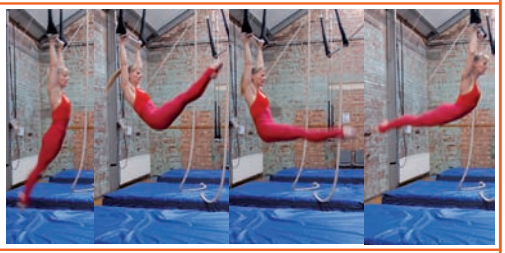


part1/ basic skills on trapeze

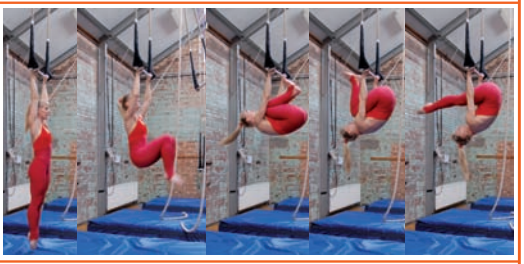
Basic Hang Position
- The scapulae should be depressed in hang so the neck is “long”
- First two pictures show correct position
- Third picture shows incorrect position



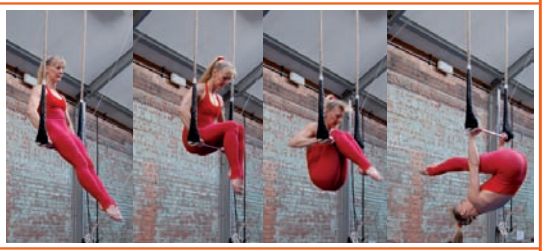
Basic Beat
- Start from pike
- Beat the legs downwards and backwards keeping tension in the lower back and legs



Tuck through to pike
- This should be performed from a beat first and then from static
- The legs should be brought up to the bar without pulling to much in the shoulders in order to allow the legs to squat through



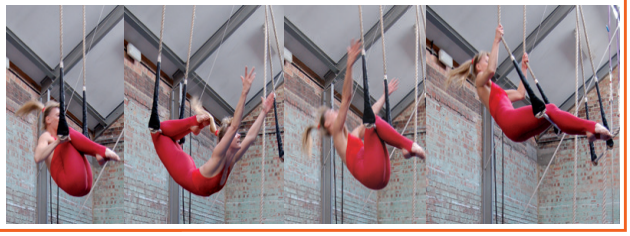
Pop-off (bent legs)
- From sitting to pike
- Perform with bent legs in hock first It’s important to keep contact with the bar
- Do not let the shoulders fall back



Pop-off (straight legs)
- As above, keep the legs straight and in contact with the bar



Beat in hocks hang to sit
- Hocks beat, arms parallel, reach high at the end of the swing
- Push down into the bar with the legs

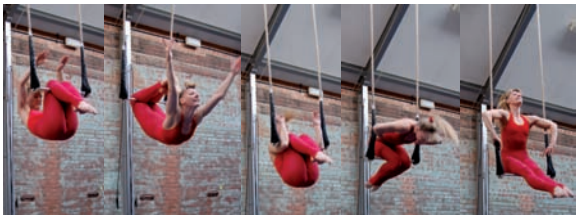


part1/ basic skills on trapeze

Skinners
- From pike, hocks on, reach under the bar, grasp the ropes, pull backwards into backward roll to sit on the bar



Skinners from hocks beat
- From beat bring the chest to the bar
- Reach under the bar to hold ropes
- Continue as for normal skinners



One leg pop-on
- Use the free leg to swing and help momentum



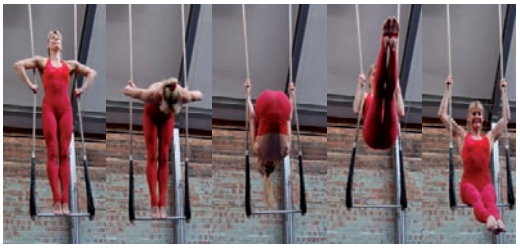
One leg skinners
- The free leg can help with the momentum
- Keep the hocks leg tight on the bar until sitting



Backward roll from sitting
- Reach high with straight arms
- Lift the legs, pull up and back roll to toes on bar,
then roll body up to stand



Forward roll from stand to sit
- Fold in half to pike
- Lift feet off bar and forward roll
- Pull up in the arms to arrive in sit



Up and over from beat
- Aim the knees to the bar, and at the same time start to pull up with the arms
- Bring the hips to the bar, as the feet go over and down raise the upper body to a straight position

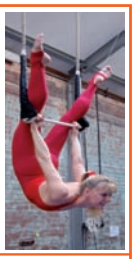


Up and over without beat
- This requires more strength than above

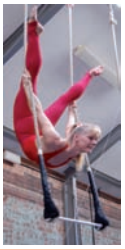


2/ Basic Moves

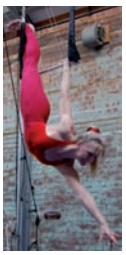
Birds Nest (Under bar)
- Legs should stay straight
- There should be a smooth curve all the way from the shoulders to the hips



Birds Nest (On ropes)
- Same position as under bar with hands on ropes



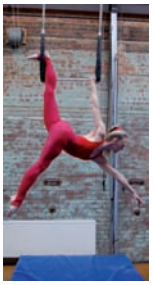
Mermaid (Under bar)

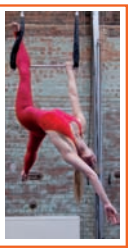
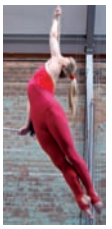
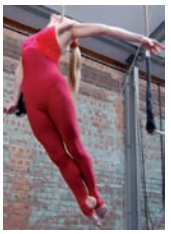


Mermaid (above bar)

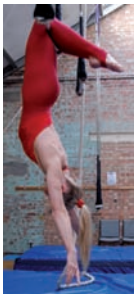


Half angel forwards
- The foot on the rope should be flexed but not syckled



Half angel backwards - As above - Drop the lower leg to maximum stretch	
Gazelle - Turn the body to the side, bar between cheeks (Picture 1) - Open the hips slightly with the bent leg - Straighten the other leg and lower the body down into position	
Amazon (with supporting hand)	
Amazon (without support)	

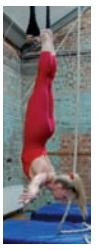
3/ Hangs

Hocks Hang - Hips should be pressed forward - Grip bar with the backs of the knees	

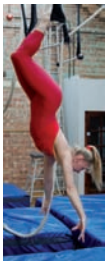
Ankle hang
- Feet should be flexed
- Push the ropes inwards with the feet



Toe Hang
- The hips should be pressed forwards
- The bar goes across the upper part of the foot, near the ankle



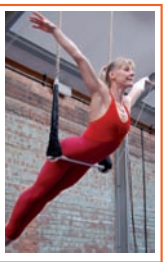
Heel Hag
- Begin this on lunge
- Open out slowly
- Come up head first



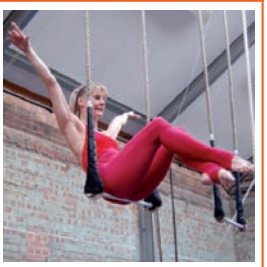
4/ Balances

Front balance
- Keep the chest up
- Squeeze the buttocks
- Balance under hip bone

(this can vary from person to person)



Seat balance
- Balance on the base of the pelvis
- Sit back and lift the knees
- Tighten the stomach
- Keep balance with a minimal movemen of the legs

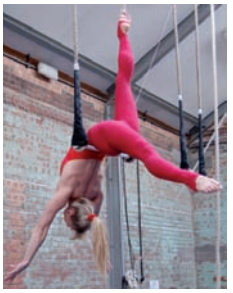


Back Balance
- Extend from the rib cage to the toes
- The shoulders should be vertically downwards Balance on the coccyx

(this can vary)



Waist balane
- Balance in the middle of the lumbar spine
- Arch over the bar
- Keep the hips in alignment



Knee Balance
- Balance on head of tibia
- Hips should be back
- Arms forwards



5/ Basic drops

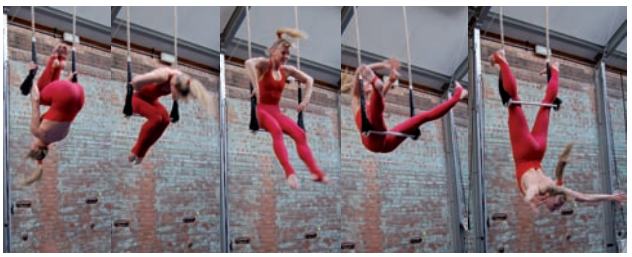
Drop to front angel
- From sitting take 1 leg to side
- Do not pike, maintain dish
- Move the shoulders back



Sitting to ankle hang
- Take the shoulders back
- Do not pike, maintain a dish



Skinner to ankles
- Open out from skinners, straddling legs
- Drop to ankles



Front balance to catchers
- As you drop forwards start to open legs
- Don't bend legs until they touch the ropes
- Extend forwards as you drop

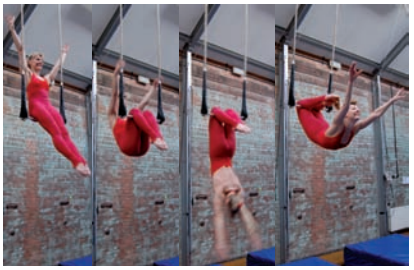


part1/ basic skills on trapeze

Front balance to 1 leg hocks
- As you drop open one leg to the side
- The other leg goes forwards



Hocks direct
- From sitting lower the hips to hocks
- Keep the back straight
- Hocks beat to sit



BASIC SKILLS ON ROPE

The following skills and drills are presented only as a guide to the basic requirements for beginning to create a vocabulary on the rope and silks. All of the skills shown on the rope can also be performed on silks, but there is a separate section at the end for skills performed on both silks. Whilst the movements generally progress from simple to more complex the student does not necessarily need to learn them in the sequence shown. This series of skills is by no means exhaustive, the student can learn these movements but then must use his or her own imagination to connect them in a way which is creative and entertaining. Further skills can be learned by experimentation but this should be done under the direction of an experienced teacher. Remember also that the movements shown here are only possible if the body performing them is physically correctly prepared.

1/ Climbs

Basic Climb
- The base foot should be kept square and not syckled
Push the base leg slightly forwards as you climb
- Use the ball of the upper foot to push the rope against the base foot
- Depress the shoulders and open the chest as you climb to use core strength



Russian Climb
- The upper knee should remain a little bent whilst keeping the rope between the knees. This stops the twist of the knee.



Toe Climb
- Spread the toes and roll over from the bottom of the flexed foot to an extended foot with the heel lifted
- Keep the top leg straight
- Stand up on the foot as the bottom toes bring the rope up behind
- Keep the body close to the rope



Hocks Climb
- Turn the climbing knee slightly sideward as it reaches the rope, to ensure a tight lock on the rope.
- Point the foot to hold the lock
- Lift the lower leg as you climb to provide extra friction to grip as in 4th picture
- It is easier to invert from bent arms



Straddle/Pike Climb
- Learn this as a descent first until strong enough to climb
- Easier versions include, bending the knees in tuck and pike



2/ ACCLIMATISING TO THE ROPE-REST POSITIONS

Basic Rest Position:
- Hook the elbows around the rope
- It can be done in squat as well (picture 2), ensure the rope is trapped in the groin; pull the leg across the body.



Amazon
- Extend leading arm as far past the shoulder blade as possible
- Release the feet a little and re-grip to get a straight body in the position



Amazon on tissues



Foot Lock
- Hang hips away from the rope
- Have the feet in front of you at hip height to make the lock
- Make sure you push a long enough piece of rope away with the free foot
- In these pictures the left foot wraps the rope underneath the right foot



3/ Inverting on the Rope

In order to build up the strength for inverting on the rope there are a number of progressive stages which can be followed, these are:

1.Bend the arms and pull the legs up apart and bent straightening the arms and legs when the hips are fully above the head.
2.Bend the arms and lift the legs in straddle straightening the arms when inverted
3.Bend the arms and lift the legs in pike (together)
4.Repeat 1. with straight arms
5.Repeat 2. with straight arms
6.Repeat 3. with straight arms

4/ Inverted Locks, Hip Locks (keys) and Variations

Half Catchers
- As you put the leg on the rope the hips should lift above the hands
- Reach over the head, not behind the back to find tail of rope
- Immediately as you grab the tail of rope release the hand in the groin



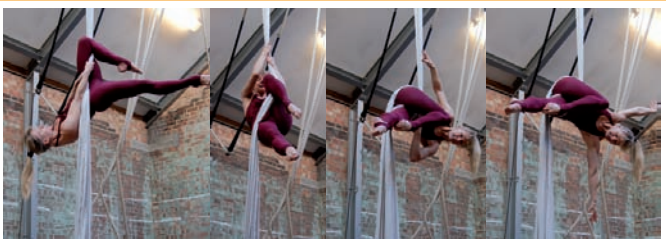
Catchers Hang
- As half catchers
- Try and keep the hips level and the body hanging straight down with the hips relaxed.
- Variations can include knees togethe or apart, or both legs straight.



Catchers with double wrap
- Hips Lock (Method 1)
- Go in as if doing hocks climb
- Lift bottom leg up as you push top leg down and turn into the rope, this helps get the rope into the groin and not wrapped around the leg.
- Fold in half quickly and release the top hand



Hips Lock from hocks climb on tissues



Hips Lock from Scissor
- Try learning it from standing on the ground, one leg in front of the rope, one leg behind. Then lift the legs up and scissor them to pick up the rope and turn towards it.
It helps to keep the legs wide here.



part2/ basic skills on Rope

Stag
- Start from position 3 in catchers (previous page)
- Pull the body into the rope, don't let it fall away
- Bring the arm under the opposite knee to grasp the rope
- Ensure the rope remains squeezed behind the knee as you bring the body upright



Swing the straightened leg downwards to bring the body upright



5/ Small drops

Catchers drop
- From catchers pull the rope at the hips to make a loop approximately 60cm
- At the same time, hold the rope in the groin
- Keep the knees together
- Release hands and drop



Catchers Baby drop (Starfish)
- From catchers hang, bring the rope in front of the body
- Extend the arms and legs, maintain body tension in a star shape.





6/ MORE ADVANCED DROPS

Preparation for Hips Lock Salto

Start from hip lock
- Top hand reaches high enough to drag the front of the shin through the gap, keep foot pointed.
- Keep the hips vertical against the rope to maintain the lock
- Reach high with the hand and pull hard to bring the rope behind the back as you stand up
- Ensure the rope is between your legs



Hips Lock Salto
- Place both hands above the head and arch the back
- Release and kick with the legs
- As you circle, catch the rope that was behind you and pull your body into it.
- You can learn first by reaching for the rope with one hand and then joining it with the second hand.



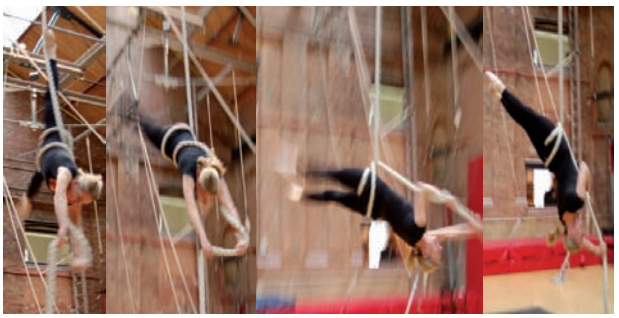
Big Drop Preparation (part 1)
- From catchers, change legs on the rope and put the rope over the free leg
- Change legs again, the rope will be trapped beneath itself at the groin
- Wrap the rope around the free leg



Big Drop Preparation (Part 2)
- Then wrap it in front of the body and around the back
- Extend the arms, holding the tail of the rope away from the body and over the head



Big Drop (Part 3)
- Release the top leg, holding a flat star shape with tension in the mid-section
- Keeping the legs wide slows down the roll, legs together increases the speed.



Loop roll down – Making a loop
From standing, right leg climb, squat down pick up the rope in the left hand and take it to the top hand.
Hold both parts of the rope together and extend the loop away.
Unwrap the right leg and push it through coming into a sitting position



Loop roll down
- Wrap the rope around itself, push the legs forwards, shortening the loop, holding the rope at the hip.



Loop roll down
- Maintain body tension throughout the roll, hands turn with the body



Hocks hang (from loop)
- As you push the legs through the loop, keep them straight and slightl y apart
- Knees should be facing up before you bend them onto the rope
- Squeeze the rope behind the knees as you lower the hips and point the feet.



- Move the right hand above the knees as the left hand moves down the rope and pushes it upwards to make a seat for the knees
- Release right hand as the body lowers, slowly release the left hand
- Keeping the left hand there too long will pull the rope out of the knee grip

Hocks hang from standing
- Left leg climb, right leg hocks onto the rope
- Left hand reaches beneath the knees and pushes the rope up as the knees squeeze it.



Hocks cartwheel
- From hocks, take the rope in front of the body and around the back
- The right hand holds the rope c losest to the knees
- The left hand holds the rope away over the head



- You can release both legs together but it is more controlled when you release one at a time
- At the bottom of the roll arch the upper
back, look up and make a strong crucifix position with the arms
- For beginners just do half a wrap (see last picture).



7/ More Advanced Positions

Front Balance
- From standing
- Slide the bottom hand down quickly under the hip to make a seat for the body as you bring both legs to one side of the rope.
- Fold in half quickly and immediately take top hand off



Back Balance
- Get into this from half catchers position
- The rope lies on the hips and not the waist
- The bottom arm is straight and pushing against the hip.
- The top hand should be released as soon as the body is in position and the head held back
- Get the weight of the arm past the head



Less flexible students could try widening and bending the legs



8/ Hanging Positions

Flag
- The hand can be either way up
- Make sure the arms are at full stretch with tension
- Push the bottom hand down and out
- The bottom arm should be at 90° or slightly more, not less



Foothang
- Let the top foot sit alongside the base foot as you lower the body
- Keep the base leg straight to help the foot go into the correct place for the hang
- Flex the foot and don't syckle
- Place the outside of the foot against the rope pushing against it



part3/ Skills on split tissues

Roll ups
- Start with left foot lock
- Drop forwards to left side, pull up and turn to right through the tissue
- Repeat



To exit reverse the process above





Parachute
- Start from straddle invert, wrap the legs outside and then inside the tissues
- Trap the tissues between the legs



- Wrap around the back and then the front
- Hold the tissues and then rotate forwards, arms to the sides



Splits
- Start from foot lock on one leg
- Sit down on foot, wrap tissue around other foot to make foot lock



- Sit down on heels
- Reach up to hold tissues and split legs



1/ THE TRAINING PROGRAMME

When planning the training programme for any individual it is necessary to consider the relative strengths and weaknesses of the student. However, when dealing with a new student it is probably necessary to increase the general level of their fitness and strength before doing anything else. It is not possible to do the job of a Ferrari with the engine of a Citroen CV!

Training for aerial skills in the first year should emphasise physical preparation. Once the body is physically ready then the skills can be developed. The means to do this have already been shown in this manual, but below we take a look at an example of a programme for a student in his or her first year of learning trapeze, rope or silks.

Obviously not all students are learning full time so we look first at an example for a two hour session for a part time student.

Programme:

1. 15 minutes directed warm-up
2. 30 minutes basic conditioning circuit including basic climbs / trapeze transitions and basic skills
3. 45 minutes skill learning/training of personal figures
4. 20 minutes specific conditioning (This can be alternated with stretching exercises, depending on the range of movement of the student)
5. 10 minutes warm down and stretch

Full time students would do a similar session but probably longer. Their training would also include separate time with a choreographer, perhaps a nominated conditioning teacher and time to stretch and warm down.

Teachers should be aware that when they start a student in training they are preparing them for something which may not come to fruition for years, but unless they plant the roots correctly there will be no fruit. The basic techniques are the most important part of an individuals training because it is this that he or she builds everything else upon.

There is no magic to producing high level skills, there are only the correct ingredients:

Physical preparation
Basic training
Correct development from the basics
Incorporation of skills into a personal artistic framework

2/ THE PSYCHOLOGICAL BASIS OF CORRECT PREPARATION

The physical reasons for correct preparation have been explained many times and whilst this is not always listened to there are also sound psychological reasons for preparing your performer correctly.

Evaluate the skill first in terms of its physical requirements and if your student is lacking make sure that the appropriate conditioning is done first. There is nothing more de-motivating for a performer than being pushed into a skill which he or she is not ready for. Being physically prepared will help to overcome any psychological doubts as well.

The old saying "success breeds success" was never truer than when learning physical skills. The teacher must design a series of 'steps' to learning each skill, and the student must become successful at each of these steps. This doesn't mean that once he or she has achieved it once then it's time to go onto the next step. Each step must be completely mastered and repeated hundreds of times. Each time the student achieves a new step it takes some time for him or her to become 'comfortable' at that stage. Imagine a series of platforms, each time the individual scales a platform it is further from the ground. It takes time to become accustomed to that level.

If a student moves on to the next level and is not happy then they can come back to the earlier level and regain confidence. In this way, if somebody learns a skill and then loses it there is always a platform underneath where they can start to build it again. From day to day the teacher must ensure that the demands he or she is making of the student are within that individuals physical and mental capabilities. Therefore the student must be prepared physically and mentally for the tasks ahead. It is no use starting him or her off on a skill which is beyond his or her strength and range of movement to achieve.

Hence the reasons for this type of preparation are two-fold:
1) Success at each stage breeds confidence to carry on to the next level without fear
2) If the skill breaks down at a later date the student has a history of success at lower levels of that skill and can go back to the appropriate level to relearn it.

When a skill has been achieved once the learning process is far from over. There are hundreds of reasons why it could break down during a performance with the stress of an audience. The only way to ensure maximum stability is to repeat it hundreds of times before including it in a number.

Remember, confidence is built on the back of success, success is only achieved through good preparation.

3/ Safety

The safety of performers is obviously of the highest importance when teaching aerial skills. In order to make sure students are safe a number of conditions must be met.

1. Is the student physically and mentally prepared for the task?
This has already been covered above. Generally if a student has been prepared physically and with the correct pre-requisite skills there should not be a problem with fear. If there is still a problem then the teacher must discuss this problem with the student and seek to find ways to overcome it. If a student is fearful of a skill then this can lead to accidents arising from lack of commitment .

2. Is the teacher knowledgeable and experienced enough to teach the skill correctly and in a safe manner?
Any teacher should only teach to a standard at which they are competent. If a student rises above that level then the teacher must seek assistance from somebody more experienced and qualified.

3. Is the apparatus to be used suitable for the task and in good condition?
The use of inappropriate equipment or equipment in bad condition can lead to accidents. Rigging points should be checked regularly, ropes and wires also. Most professional facilities have a regular checklist for equipment safety.

4. Have all the possible means of ensuring safety been considered?
Many skills require a student to be lunged in the early stages. The teacher must be competent in using a lunge or make sure that the lunge is held by somebody who is. Safety mats should be used whenever possible and skills should be taught at a safe height until the student is competent to progress higher. Other safeguards such as resin or chalk for the hands must also be considered.

To protect themselves teachers should be aware of the basic laws of Health and Safety, make sure they are covered with public liability insurance, understand correct procedures and know their own limitations.

There are inherent risks in performing aerial circus skills but these can be reduced to a minimum by following the guidelines above. Any teacher is obliged to show that 'best possible practice' has been applied in the teaching of any student.

4/ Methods of stimulating the creative process

All the skills learned on trapeze, rope or silks are useless without a creative framework to put them in. This is a very personal area and not something which can be quantified. Performers can work with a choreographer, but from the earliest stages of learning they should be encouraged to place the skills they have learned into a performance.

For the teacher there are a number of ways in which they can help to stimulate this process, using games, drills, musical devices and so on. Following are just a few ways in which this can be done. This is by no means exhaustive, the ways in which this can be done are only limited by your own imagination.

The use of speed and tempo:
As the student progresses through a series of movements of his or her own creation, the series is stopped with a clap or call. The student must stop in whatever position they are in at that time. Afterwards, following another clap or call they continue but at a completely different tempo. They can start fast or slow, but they must change each time after they are stopped.

Changes in direction:
As above, the student progresses through a sequence of their own making, when the clap or call comes they stop and then must continue afterwards in a different direction. This can be combined with the above to include changes in direction and tempo.

Continuing in the same direction:
This time, after the stop the student must continue in the same direction with the same body part leading the movement. You can alter this so that a different body part must lead.

Set movements with voluntary linkage:
The student is given a number of skills which must be included in a sequence. The way he or she gets from one to the next is up to them. This is a useful exercise when you have a class which includes performers of different levels, because they can each interpret the instructions at their own level.

This can be given a new meaning by using different types of music and making the students interpret the same series of movements to these differing pieces.

Two on a rope:
One student is asked to perform a short series of movements on the rope or silk, a second student then climbs up to take over but the take over must include a physical dialogue between the two as the lower student replaces the higher one. This can be made into a complete series with a whole class of students as each one takes over from the one before.

Remember:

1. These aerial activities are personal by nature and such the student should be given the chance to express themselves artistically at every level. So even when learning from the beginning, time should be given for individual expression. The student needs to be given the autonomy to create his or her own performance within the parameters of the available skills.
2 The quality of movement at each level is of great importance, and even skills I that are being learned can be performed with different 'qualities' of movement and different expression.

Ezra Groenen in her notes regarding the artistic expression of aerial movements says:

"Link up with what has been dealt with in dance (intention, quality of movement etc), when possible operate the various elements in several ways:

- dynamic
- static
- varying speeds

Carry out research on yourself. always try to bear in mind the artistic components, especially concerning simple elements such as climbing. Apply them even during warm-ups. Avoid purely gymnastic routines even 'in series'(do them with a purpose or vary the purpose whilst varying the body movements)"