

## CNAC Educational Guidelines

The CNAC (National Centre for Circus Arts) prepares circus artists for the DNSP (higher national professional diploma).

Performers, authors and directors are all artists. The CNAC teams train the artists of the future, who will continue to give fresh life to contemporary circus aesthetics.

Our aim, through higher art school training, is to prepare **artists** by giving them a range of tools that enable them to work in a **professional, artistic and political world** and meet its demands; to face the challenges of a changing society; to carve themselves a place in the world with personal viewpoints and aesthetics that imbue their actions and creations.

The circus arts learning path involves three simultaneous phases:

- **technique,**
- **practice,**
- **composition.**

### Technique

This means working on circus gestures and movements.

Technique is a neutral, objective act.

It develops from initiation to mastery, and moves towards ultimate perfection.

Technique is built on the relationship between the artist's body with their apparatus and discipline.

### Practice

Practice begins with the construction of a personal vision of the artists' technique. They give free rein to their subjectivity: they choose their own way of doing things, their own way of using their apparatus and discipline. Questioning their technique enables them to develop both their personality and the language they need in order to create.

Technique enriches practice; practice re-examines technique. Mastery of both precedes composition.

### Composition

Composing is the beginning of writing. It starts with experimentation. The artist's intuition comes into play.

Composition involves several stages: the conception period (construction of the intention), exploration, experimentation and lastly writing.

In composition, artists use their practice and their desire to write to give shape to a more personal aesthetic vision. Thought guides this conscious stage of exploration and choice towards giving birth to the composition.

The Centre National des Arts du Cirque supports this exploratory relationship **between practice and the early beginnings of a work**, which develops throughout the three-year training programme.

This programme resonates with a coherent series of public presentations on stage in various forms defined each year.

They are multiple and autonomous, assisted by teachers and/or professionals, with different formats and themes (from the shortest, such as acts or artistic manifestos, to the longest, like the final year show or the development of students' personal projects).

All kinds of expertise and viewpoints are needed to understand each student's approach in a safe and caring way. And we conceive the CNAC's teaching today as a collective effort by the main teaching team involved in this process and the following:

- An artistic and educational think tank, with members from various horizons and aesthetic fields (circus, theatre, dance, music, the visual arts, etc.), who shore up and nurture the ENSAC (National School of Circus Arts) project in the long-term, in line with the professional world;
- Artists recognised for their writing approaches who are keen to nourish each student's uniqueness;
- Alumni (former students);
- Sponsors for each student year.

An artistic training process must also ensure that it passes on all the tools of know-how and interpersonal skills to students, so that they can enjoy autonomy of movement in the world as artists and citizens.

*"We teach not what we know, but what we seek."*  
Gilles Deleuze