

JEANNINE WILKERLING

**POLE DANCE AND FITNESS  
TECHNIQUE MANUAL**

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# Imprint

First edition published 2011 by

tredition Ltd., Hamburg

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Cover Design / Illustration: Jeannine Wilkerling

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Editorship, Proofreading: croether@gmx.de

Cover: Jeannine Wilkerling

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Translation: Carolyn Roether

## **tredition Ltd.**

Mittelweg 177, 20148 D-Hamburg

Printed in Germany

ISBN: 978-3-8472-8655-4

Bibliographic information retained by Deutsche Nationalbibliothek:

The Deutsche Nationalbibliothek records this publication in the Deutsche Nationalbibliografie; detailed bibliographical data is available online under the following link: <http://dnb.d-nb.de>

[www.tredition.de](http://www.tredition.de)



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## The Models

**Jeannine Wilkerling** (\*September 1981)

Winner: Miss Pole Dance Germany Champion 2007, 2008, 2009 / 2010

3<sup>rd</sup> Rank: Miss Pole Dance Europe 2008

9<sup>th</sup> Rank: Miss Pole Dance World 2009

5<sup>th</sup> Rank: Miss Pole Dance Europe 2010

**Natalie Schönberger** (\*October 1993)

Winner: Miss Pole Dance Bavaria Champion 2010 – Category Master Students

Winner: Miss Pole Dance Germany Champion 2011 – Category Best Newcomer

8<sup>th</sup> Rank: European Championship 2011 – Moscow

**Ingolf Reinkober** (\*August 1983)

Runner-up: Mister Pole Dance Germany 2011

**Sophie Scherzer** (\*June 1997)

Runner-up: Miss Pole Dance Bavaria 2010 – Category Students

6<sup>th</sup> Rank: Miss Pole Dance Germany 2011 – Category Best Newcomer



## Jeannine Wilkerling

At the age of four my initiation into the world of apparatus gymnastics commenced: horizontal and parallel bars, beam and climbing pole: with these apparatus I gained early artistic experience and acquired a feeling for physical balance. This has enhanced my flexibility and endurance.

After my twelfth birthday I turned to Taekwon-Do. Training in this martial sport had a positive impact on my fitness and power, and also my self-confidence. I was fortunate to participate in competitive events in both sports, frequently overtaking fellow competitors and ending up on the winners' rostrum. This spurred me on to greater personal effort and perseverance to satisfy my ambition and emerge as winner.

At the age of 19 I could look back on a career of three years in standard ballroom dancing; I did not commence training in Pole Artistry until I was 24 and took part in National and International Championships. I invest much industry and energy in my targets and ambitions and consider these essential en route to a professional career as Pole Dancer and trainer.



*"Ah, but a man's reach should  
exceed his grasp, Or what's a  
heaven for?"*

*Robert Browning (1812-1889)*

## **Pole Dance and Fitness**

This Pole Dance and Fitness handbook is designed for simple progress regardless of sex or age for all readers seeking a step-by-step guide to the most important and wonderful figures of this fitness trend. It is divided into various sections. In each section the individual elements of the Pole figures are defined and explained. English is the official international language of Pole Dance.

The figures are associated with familiar scenes of everyday life to make it easier to memorize names and moves. Sometimes moves have been named after their inaugurator - although it is difficult to ascertain who first developed and showed such moves. Technique names that basically describe what is done are ideal since the learner knows exactly what must be performed. The disadvantage of the technique names are their incredible length. But everyone will rapidly realize that most concepts are repeated and it is not difficult to memorize certain positions of arms and legs.

The genuine challenge is in fact to agree on terminology, since most countries have developed their own nomenclature. Even various Pole Dance schools are distinguished by individual terminology. This handbook collates the best-known names and classifies the moves. Other names for identical moves have been collected in blue boxes. Yellow boxes show the techniques required and organized for each move. Here there is also a guide to levels so that every learner is aware of the appropriacy. We distinguish between Beginner, Advanced and Professional, although it is difficult to state a clear-cut dividing line. In some cases it is possible for a beginner to perform more advanced moves, whereas simple poses may initially have little success. At first it is partly a mere question of technique when performing certain moves. Later on aspects of power and pliability become essential.

The positive aspect of Pole Dance is the fact that every move builds on the mastery of prior steps, and the learner is training his body, strength and flexibility from the very first moment. This is a special advantage since it facilitates the performance of subsequent intricate moves. But only practice can make perfect. Training is essential. The speed with which a learner perfects a move is mainly in his or her own hands. What counts are the weekly training sessions and self-discipline that will bring you closer to certain targets? One student may soon perform moves successfully, another may need extra time; such differences occur according to one's personal sporting background.

My personal tip for anyone who has decided to take up Pole Dance is to buy his or her own pole. Your trainer will offer advice on achieving the greatest success at home. In addition there are certain powders and aids to prevent slipping on the pole, or at least avert it. Slipping on the pole is one of the beginners' unfortunate experiences but there is a solution for every student. In our schools we have never had any student unable to mount the pole. One slightly negative experience for the student is the initial tendency for bruising, even minor burns to which even the

student is wearing a strap shirt, skin contact area provides a very strong grip. The lower arm is completely extended for support.

### Claw Grip

For the Claw Grip the hand grasps round the back of the pole which is wedged between index and middle finger.



Fig. 5 Claw Grip

### Flip Grip

A Flip Grip is held like the baseball grip. The difference is the student's position with his back facing the pole and hands facing each other at 90°. This grip is usually only required for shoulder mounts.



Fig. 6 Flip Grip

### Twisted Grip

For Twisted Grip the upper hand grasps the pole at 180° angle to the pole. As in the Basic Grip the thumbs point in opposite directions. This requires a lot of practice,

coordination and a level of flexibility in the wrist.



Fig. 7 Twisted Grip

The upmost arm is twisted 180° outwards, the thumb pointing towards the ceiling. To alleviate this grip the student should take up position in front of the pole, bending the body over, to get a sideways or even over her back grip on the pole.

### Forearm Grip



Fig. 8 Forearm Grip

For the Forearm Grip the lower arm is needed as support as in Basic Grip. The upper arm is bent from behind the pole and steadied against the pole. The student has more skin contact to the pole and can

## Seat

**Technical Name:** Seat Back  
**Position, Grips:** Chair, Claw Grip  
**Group:** Floorwork  
**Level:** Beginner  
**Requirements:** None

**Description:** The back is leant against the pole, hands grip over the head to the pole; the student then slides slowly down into a sitting position (BACK SLIDE).



Fig. 20 Seat

Aim is maximum hollow back to create an elegant hold (Fig. 20). The head can be leant back onto the nape of the neck. Both legs are kept parallel and bent at the knee but may be kept apart. It is not necessary to grip the pole with both arms, for this pose may be performed single-handed or with no hands. A further variation can be performed by stretching out one leg.

## Show

**Technical Name:** Side Step  
**Position, Grips:** Passé, Claw Grip  
**Group:** Floorwork  
**Level:** Beginner  
**Requirements:** None

**Description:** The Side Step functions on the basis of SEAT. One hand is released from the pole while the remaining hand grips with CLAW GRIP.

**Other Names:** SIDE LUNGE

One leg steps out in a side lunge, toetips following a fictive arc on the floor to reach a far off position. The leg with bent knee remains on tiptoe and total body weight is kept centred.

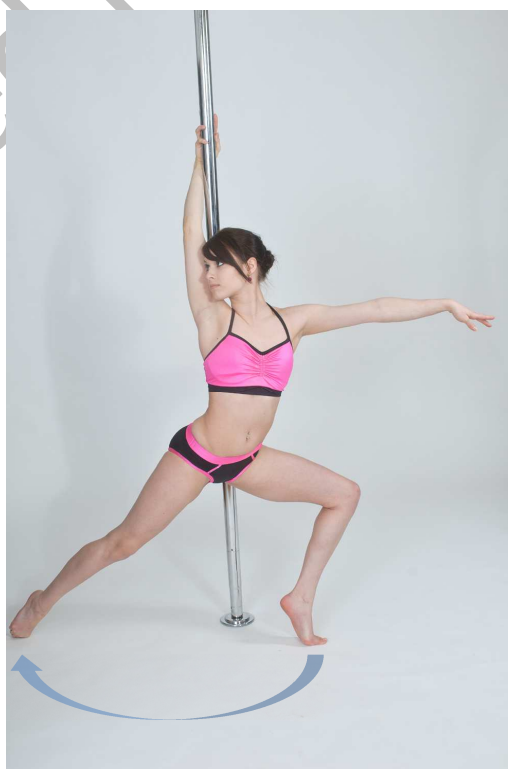


Fig. 21 Show

Sport always entails leverage, so that we attempt to avoid too much exertion. Both legs should therefore be pressed tightly together so it is possible to perform this figure free-handedly. This is essential, for the student must release his grip for a moment and re-position slightly over his head into Baseball Grip. Such a grip change is quite a challenge for the leg muscles.



Fig. 60 Climbing in Rotation

As soon as the hands have gripped the pole at this new height, the leg position must be briefly released from the pole. Leg position is not altered. The student must pull up his legs as in a frog leap. Instep and heel continually retain slight contact to the pole, almost gliding over it. As soon as the student has taken up a sitting position (legs totally bent at knee), legs are then levered up to the pole so that the student climbs up (Fig. 58). Of course he must also use the arms for the pull-up, but most of the power comes from

the movement. This is the third phase of the climb, and doubtless the most challenging. After completing phase three, he is back at phase two and can continue the climb.

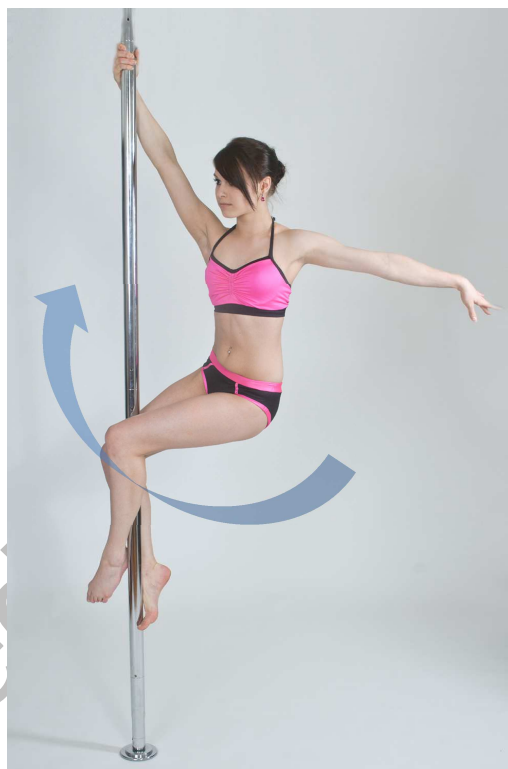


Fig. 61 Climbing in Rotation

Climb phases two and three are repeated until the student has mounted to the right height; one slightly more difficult variation is illustrated in Fig. 59. This climb is performed as previously described; the difference lies in pressing the free leg laterally against the pole to avoid slipping down. This is the only purpose of the leg. In phase three the climb up is made using only one leg. The move is therefore harder since leverage depends on only one leg; the other leg is totally released from the pole. The climbing leg is also raised and bent to the torso in phase three; the instep glides over the pole. As soon as the performer is in the sitting position the leg is levered back to the pole over instep, calf and knee.

## Pencil

**Technical Name:** Pole Parallel

**Position, Grips:** Baseball Grip

**Group:** Pose, Spin

**Level:** Beginner

**Requirements:** None

**Description:** The student stands in front of the pole in Basic Pose and grips it using Baseball Grip. Hands are positioned over the head. Student then pulls himself up the pole and holds this figure as soon as the arms have reached a 90° angle. It is easier to train this figure wearing a very brief top for the greater the skin contact area, the greater the pole friction. The student is then able to hold the figure longer and better.

**Other Names:** POLE PARALLEL BASIC, POLE PARALLEL ARCHE



Fig. 67 Pencil

**Variation:** As shown in Fig. 67 the student can bend the legs backwards from the

knees. With this move he is performing a FIREMAN variation.



Fig. 68 Fireman Variation 4

This figure is not performed with leg support. The student can spread his knees and thus transfer from the PENCIL pose to SWAN. Both figures are very similar and in fact differ only in the leg position. SWAN is, however, classified under this name.



Fig. 69 Swan Basic

## Alesia Pole Split

**Technical Name:** Pole Split Advanced

**Position, Grips:** Armpit Hold Back

**Group:** Pose

**Level:** Professional

**Requirements:** Split, Vertical Pole Split

**Description:** ALESIA POLE SPLIT was named after Pole Dance Star Alesia Vazmitsel (UK). She was the first Pole Dancer to perform this move at an International Championship.



Fig. 199 Alesia Pole Split Basic

For this the student first enters JEANIE pose. This resembles KNEE HOLD but differs in the way by which both legs are hooked into the pole at the hollows of the knee and in front of the pole. With the inside hand the student grasps the pole and presses his upper body in front of the pole. The other hand can help in this move. When the upper body is positioned in front of the

pole, the outside hand holds the upper body in front. The inner arm is released and the arm positioned in Armpit Hold. For this the arm must be extended and the pole pressed into the armpit.



Fig. 200 Alesia Pole Split Variation

Simultaneously the top leg must be stretched out; for this the arm can be taken backwards and round the leg. Thus top leg and pole are both well clamped together and held. Finally the outside hand is re-released from the pole and the student is automatically back in ALESIA POLE SPLIT BASIC form (Fig. 199). This figure demands a high level of flexibility.

**Variation:** ALESIA POLE SPLIT can also be performed with both arms extended. The posture is then reminiscent of TITANIC pose. The bottom leg can also be extended in a Split (Fig. 200).

**Further Steps:** It is advisable to take the same steps in reverse when finishing the figure or possible concluding with POLE SPLIT.

## Baby Spin Basic

**Pole Status:** Static or Spinning

**Position, Grips:** Basic Grip

**Group:** Spin

**Level:** Beginner

**Requirements:** None

**Description:** There is a multitude of BABY SPIN BASIC spin versions since both legs are not involved in the hold. The student takes up position to the side of the pole, the buttocks are behind and thigh in front of the pole. As soon as the student grasps in Basic Grip the thigh is placed on the pole above the bottom hand. The inside leg is placed on the pole at the groin and joined by the second leg when the upper torso folds down laterally. This pose is correctly held when the pole is wedged in the groin between thigh and abdomen. When the student intends to perform the spin, he must get enough impetus with the outside leg. For this he jumps with the outer leg in spin direction and snaps the outside leg back upwards and holds it as illustrated in Fig. 224.



Fig. 224 Baby Spin - Crouch



Fig. 225 Baby Spin – Crossed Crouch



Fig. 226 Baby Spin Passé

The outside leg can only be placed on the pole when the upper arm is bent; it is not otherwise possible since the upper torso could not be folded back down laterally. The bottom arm is kept stretched and provides support. This spin can be performed in a crouch (Fig. 224), crouch with crossed legs (Fig. 225), in Passé form (Fig. 226, Fig. 227, Fig. 228), Pike form (Fig. 229) or split (Fig. 230). It is irrelevant whether the top or bottom leg is bent. One version requiring skill is FRODO SPIN. For this the hands grasp the legs and not the pole.

**Other Names:** CRADLE SPIN, BARBED WIRE, FRODO, TUCK SPIN, SIDE SPIRAL

## Inverts

In this section the whole range of Inverts will be explained. We emphasize that beginners should never practise these moves unsupervised. It is advisable to train in the presence of a person able to assist. It is also recommended that a crash mat is placed under the pole. It is wise to take one's time to study new figures, reflect where to grip and consider leg positions. Never let go of the pole in any sudden moment of panic for that can only end in a fall! It is better to release one hand after the other until one is really secure in holding the figure. The same is true of the legs. For Inverts it is essential that the student never leave the pole too fast. For better hold it is advisable to wear gloves with coated palms. There are also various powders that minimize excess moisture in the hands and provide better grip. If necessary they can also be applied to skin surface that comes into contact with the pole. This section will provide step by step explanations how to create these figures and point out what must be borne in mind.



## Shoulder Mount

**Technical Name:** Shoulder Mount

**Position, Grips:** Various

**Group:** Mounts

**Level:** Advanced - Professional

**Requirements:** Statue, Shoulder Mount Starter, Shoulder Mount Hang

**Description:** SHOULDER MOUNT is a backwards roll up the pole. The student stands with his back to the pole and grips it e.g. in Cup Grip.



Fig. 355 Shoulder Mount Step 1

The head is placed laterally beside the pole and the pole is thus on one shoulder. Lever power is created in the arms to enable the student to roll himself up without slipping from the pole. Arms must be bent at an

angle of almost 90°. Initially it is easier to swing oneself up with the impetus of a jump.



Fig. 356 Shoulder Mount Step 2

One leg is used for impetus and the other swung up from the jump (Fig. 355). Legs must be swung up towards the ceiling (Fig. 356). After this it is the turn of the buttocks to be swung up (Fig. 357). As soon as the student is suspended headfirst he can place his legs on the pole. One leg is placed to the front of the pole as in the ascent to OUTSIDE FALLEN ANGEL. The second leg is drawn up to it and clasps round the pole from behind (Fig. 358). The student can then hang in VERTICAL INVERT (Fig. 260). It is the aim to later pull himself up into SHOULDER MOUNT without getting extra impetus from a jump. In this case it is not necessary to perform the move from the floor. The swing upwards means a degree of exertion in both abdomen and shoulder regions. The student must take care that the pole lies on the shoulder muscles and does

## Sabrina and Heiko Stammberger

Sabrina and Heiko Stammberger are two semi-professional photographers whose special focus is the realm of creative portrait photography. They have no wish to simply shoot photographs. They intend to open up interesting and original aspects of the work of art that is a portrait for the eye of the beholder. This is not left to mere chance. All stages from image, make-up, styling, lighting, digital processing and high-quality print are in their hands. They thus leave their personal mark on the works. Since 2009 they have specialised in portrait photography and all related aspects. Theirs is a constant search for novel motives, techniques and ideas.

“Pole Sport fascinated us from the start and presented us with highly aesthetic images. Documentary photography had not been a typical special area before, but we were honoured to have been asked to create these images. We hope the book will find many interested readers, that the author will have success with her projects and there may be more fantastic shootings round the pole!”

Thank you for the fantastic cooperation!



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