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**MASTERLY TECHNIQUE IN THE GENRE "CIRCUS ACROBATICS" BY
THE AUTHOR'S STAGE METHOD IN THE KIEV MUNICIPAL ACADEMY
OF VARIETY AND CIRCUS ARTS**

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In the article features of the author's stage method in the genre "Circus acrobatics" are considered, in the context of artistic education of the circus direction. Also researches in the field of Circus Criticism (Circus studies) are analyzed; historical information of the Kiev School of circus acrobatics is indicated. Ontological characteristics of certain terms for acrobatics are given, to understand their specific features. A master class of increased complexity and virtuosic technique for students of the genre "Circus acrobatics" is described.

Key words: circus art, circus genre, acrobatics, circus acrobatics, stage method.

Орёл Д. В. Виртуозная техника в жанре «Цирковая акробатика» по авторскому сценическому методу в Киевской муниципальной академии эстрадного и циркового искусств / Киевская муниципальная академия эстрадного и циркового искусств, Украина, Киев

В статье рассмотрены особенности авторского сценического метода по жанру «Цирковая акробатика», в контексте художественного образования циркового направления. Также проанализированы исследования в области цирковедения, указаны исторические сведения Киевской школы цирковой акробатики. Даны онтологические характеристики отдельных терминов по

акробатике, для понимания их специфики. Описан мастер-класс повышенной сложности и виртуозной технике для студентов жанра «Цирковая акробатика».

Ключевые слова: цирковое искусство, цирковой жанр, акробатика, цирковая акробатика, сценический метод.

Formulation of the problem

The urgency of the problem is connected with the development and introduction of the author's stage method into artistic practice in the context of the genre "Circus acrobatics" (Kiev school).

The purpose of the article

To determine the characteristics of the author's stage method in the genre "Circus acrobatics" (Kiev professional school), which is realized in practice in the educational process for students of bachelor's master's degree at the Kyiv Municipal Academy of Variety and Circus Arts.

Analysis of research

Such studies in the field of circus criticism as well as acrobatic pedagogy were conducted by such professional pedagogues and researchers as Antonov Ghenadiy, Afanasyev Yury, Belokhvostov Boris [2], Kashevarov Vladimir, Kozhevnikov Sergei [4], Sokolov Eugene and Sharykov Denys [6]. Their research concerned art methodology for acrobatics, scenic and technical props for circus acrobats on the arena and under the dome, as well as the processes of aesthetic realization of the artistic image in circus criticism.

Statement of the main material

Acrobatics occupies a dominant position in circus, stage art and contemporary ballet in comparison with other genres due to the diversity of species, the variety of exercises and various forms of performance. Possession of acrobatics is necessary for every professional circus

performer: man balances, gymnasts, jugglers, clowns; artist of the stage genre – mime, as well as contemporary choreographers – ballet dancers and dance ensembles and collectives. For starters, there is a bit of history about outstanding representatives of acrobatics and circus artists of the Kiev school, outstanding masters of sports competitions and an arena [2].

Vasiliy Yaloviy and **Olexander Yaloviy** – acrobatic power pair, founders and teachers of the Kiev Republican studio of variety art circus, honored artists of the Ukrainian SSR, teachers of circus acrobatics in the Kiev republican studio of variety and circus art. In the 1950–1960s years worked at the Ukrconcert in Kiev. Their number was called "**Roman gladiators**". Among the complex tricks, "*Kopshtein*" was noted (head to the head without using a donut). In the 1975–1980 s years they are worked at the Kiev State Variety and Circus Art School.

The acrobatic male group, which worked in Kiev in the 1950s and 1960s and represented the best technical and professional achievements, the school of Soviet athletic acrobatics at international and regional competitions – Vladimir Tishler, Victor Tishler, Anatoly Tishler. It is important to pay attention to the fact those two representatives of this acrobatic group, who made a significant contribution to the formation of the Kiev School of Circus Acrobatics in the Kiev Municipal Academy of Diversity and Circus Art (at that time, the Kiev College of Variety and Circus Arts) [3].

Anatoly Tishler and **Viktor Tishler** – honored masters of sports of the USSR in sports acrobatics, graduated from the Kiev State Institute of Physical Culture. Anatoly Tishler is a doctor of philosophy in pedagogy, associate professor of the gymnastics department, honored coach of Ukraine, and a member of the presidium of the International Federation of Sports Acrobatics (IFAS) [4, p. 10–14].

It is important to pay attention to the special differences between the two brothers in the field of vocational skills. Qualitative construction and

execution of a set of exercises: *"Acrobatic group power pyramids"*; *"Exercise exercises"* – jumping the first middle partner from the column to the floor, and the top landed in the grate (the two lower partners are caught), and also – *"Half flick-flak"* (jumping from the lower half-turn back to the bent arms of a partner who stands in a column). Anatoly Tishler and Victor Tishler, working in pairs, performed the exercise *"Rack in the rack"* (stand on one hand on the neck of the lower, which stands in horizontal balance). I also wanted to note that the purity and quality of the presentation of complex exercises and movements, as well as the excellent performance culture in sport acrobatics, which was noted at the international meeting with high scores (10 points), was of particular importance in sports competitions. An integral part of the performance of the acrobatic male group in general, and Anatoly Tishler and Viktor Tishler in particular, marked a great capacity for work, as well as not paying attention to some aspects of life and work deficiencies and difficulties.

The pupil of the Tishler dynasty, the son of Vladimir Tishler is **Yuri Tishler**, Honored Master of Sports of the USSR in sports acrobatics, who now works since 2004 at the department of junior specialists of the Kyiv Municipal Academy of Variety and Circus Arts with students specializing in Circus Acrobatics and Circus Gymnastics. The absolute champion of the USSR in sports acrobatics. Yuri Tishler's graduates work in well-known circus companies, as well as in the world famous circus "Cirque du Soleil". I also wanted to mention the outstanding stunt acrobatic elements of Yuri Tishler – *"Pirouette in Cabriole at 360 ° at a rate of «1,5 saulto"* back with moving forward; *"Diamidovy rotation 360 ° in one hand lower"*. He performed in the Ukrainian ballet on ice (Kiev), the Theater of Ice Miniatures (Moscow), Hot Ice Show (Blackpoll – United Kingdom) Holly Days on Ice (USA, Switzerland).

Vladimir Kashevarov – acrobat jumper, air gymnast 1960–1990 of the twentieth century. Number – acrobats on camels "Kadirgulam" under the direction of Yanushevsky Vladislav. The most vivid tricks – *"Salto forward through five camels"*, *"Rondat back saulto beyond the barrier"*. Number of acrobats-jumpers in the acrobatic ensemble **"Cheremosh"** under the direction of the honored artist of the Ukrainian SSR Victor Maximov. The most striking tricks – *"A double saulto back on the carpet"*, *"A double saulto with a screw"* (with a rotation of 360°), *"Arabian saulto in a circle on the arena"*. Duet number – air frame **"Air love"** with partner and wife, Honored Artist of Ukraine **Svetlana Kashevarova**. The most striking tricks – *«Double saulto forward into the hands of a partner»*, *«Voltage work and a cabriole with a partner»*. In the future – the Grand Inspector of the arena of the National Circus of Ukraine.

Yuri Zbaraschenko – acrobat, head of the number «Acrobats-jumpers». Teacher in acrobatics (jumping, voltige) of the Kiev State School of Diversity and Circus Art in 1980–2000s. Master of the course of **acrobats-voltigers** led by **Gregory Stepanov**. Outstanding tricks in a room with six acrobats voltigers, the 1993 release – *"Half flick-flak"* (the transition from one grid to another), *"Double pirouette (the one that flies from above) – Courbet (the one that flies from below)"*, *"Triple saulto from the grid into the grid"*, performer **Dmitry Orel** (Senior Lecturer Kyiv State Variety and Circus Art School).

Sergei Didyk is an acrobat, a graduate of the Kyiv State Variety and Circus College on a swing, worked in the 1980s and 1990s of the twentieth century. He demonstrated the circus number, which was delivered by the teacher of the Kyiv State Variety and Circus Art School **Vladimir Borovikov**, and also created special props – **«Counter swings»**. Outstanding tricks are *"Arabian saultos"* (from one swing to the second

swing), "*Double Arabian saulto*", (360° swings in the sun) with trip to a triple saulto with a half screw.

Now let's go directly to the description of the practical part of the lesson of increased complexity in circus acrobatics.

Master Class – practical classes on the discipline "***Specialization in the genre – Circus acrobatics***" by the ***scenic method Dmitry Orel***. Illustrative lesson on acrobatic elements of increased complexity as the final stage of studying the course of the academic discipline "Specialization in genres – Circus acrobatics" [1, p. 34].

Warm up muscles and joints

– Stretch, brushes, elbows, shoulders, waist, hips, knees.

Jumping acrobatics

1. Culbute back and forth.
2. Rack on the arms, culbute forward with the ascent to the straight legs.
3. Kopfsprung, kopfsprung at a pace, culbute- kopfsprung.
4. Vordersprung on one and two legs, vordersprung with valset.
5. Vordersprung on two legs, from two on two legs.
6. The wheel is on the side of the seat, the wheel is in the valset.
7. The Arabic wheel is in place. Arabic wheel with a jump from the racing.
8. Rondad-flic-flac. Rondad three flic-flac's.
9. Rondad-flic-flac – Grouped saulto, combination with three elements.
10. Saulto from the place of saulto from takeoff.
11. Arabian saulto, arabic wheel, arabic saulto.
12. Rondad saulto with pirouette on 180°.

Couple acrobatics

1. Foos-saulto (back grouped saulto from the hands of the lower to the floor).

2. First half of the courbette from the feet of a partner. Second half of the courbette from hand to foot in the partner's brush [1, p. 20–24].

Conclusions

Thus, the Kiev professional as a synthesis of sports and circus acrobatics, represented in the educational process and the author's stage method in the Kiev Municipal Academy of Variety and Circus Art, as well as scenic samples of outstanding circus numbers of acrobatic groups, is the preservation of the best traditions, formal technical means, and also represents a serious professional innovation today for young artists of the circus – acrobats.

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