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**CONTACT JUGGLING AT THE PRIMARY LEVEL OF STUDY STUDENT**

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*The article analyzes and describes the features of the contact juggling student at the primary level of education. We analyze the characteristics and specifics of contact juggling. Cover certain concepts juggling. Analyzed scientific works on juggling and analysis of juggling combinations. The article deals with the chronology of juggling and contact juggling in the world. Described stage method and the use of various tricks on stage of contact juggling. Specific features of working with different types of props.*

*Key words: juggling, contact juggling, circus, props, stage method.*

**Problem analysis and research.** The art of juggling It has a long history of development, as described in various historical sources. The problem of the study is interesting in that the parallel analysis of historical periods of juggling, the use of different types of props and depression in different directions juggling. In particular, the recess in the contact juggling.

**The purpose of the article.**

The *aim is* - the development and analysis of teaching on contact juggling primary level students.

*The objectives are:*

- To highlight the theoretical and practical importance of scientific research on this subject;
- Identify the formal and technical means and principles of contact juggling in a historical retrospective;
- To highlight the features of contact juggling technique;

- Expand the specifics of particular stage of the method the copyright of formal techniques.

**Statement of the base material.**

***Theoretical and practical importance***

Bardian Theodosius in the "Soviet circus on five continents," analyzes the role of director in the circus, and the interaction of the director and the actor [2]. Evgeny Kuznetsov in "The Circus. Origin, Development and Prospects." Reveals the theme of the circus as folk art. It makes a historical analysis of the development of circus arts and talks about the participation of the people in the enrichment of circus arts with new genres and new forms of spectacle [6]. Alperovy Dmitry in his work "On the old circus" analyzes the historical development of parody in the circus [1]. Yuriy Dmitriev in the "Circus in Russia" examines the achievements of the Russian circus Nikitin brothers [3]. Boris Vyatkin in the "Life of a clown" analyzes the development of the circus during the Great Patriotic War and cites historical examples circus and circus artists in the life of this period [4]. Sosin A. and M. Lobodin in the "People-balls" analyzes the historical development of festivals and circus competitions in the world [7].

***Juggling*** (from the French juggler - Jongleur, from the Latin Joculator «Joker»..) - circus genre, based on the ability in a certain rhythm to throw and catch a variety of items (a skill, the process itself, the activity of tossing and clever pick different items is also referred to juggling). Juggle can be any objects, but it is best suited for this purpose balls or sticks. The juggling can participate as one person or a few people, jugglers.

Juggle people started a long time ago. Oldest documentary evidence of this is considered to be ancient Egyptian wall painting, dated 1994 - 1781 years BC Chinese soldiers, as mentioned in the works of 770 - 476 years BC. . le, before the battle, to intimidate enemies showed them his skills in juggling weapons - sometimes so pointedly that the fight on this, and

sometimes stopped. For example, the legendary warrior Zi Lan Song of the province and was able to throw in time to pick up the seven swords simultaneously.

In Europe, juggling was considered acceptable only under the occupation of the curtain of the Roman Empire. In the Middle Ages juggling strictly prohibited and even punished, in fact, as well as other kinds of public entertainment was considered immoral, besides the ability to deftly pick up items thrown in the air, was seen witchcraft. With the legalization of the circus as a sort of juggling activities ceases to be unseemly affair. At the end of the twentieth century juggling as a means to relieve stress or just set the mood offers a range of fashionable psychologists. By this method (as well as a hobby) resorted some people, it creates a kind of movement with the creation of the respective clubs jugglers, from time to time organize competitions [8].

### **Geneza contact juggling in the world**

The contact juggling, in contrast to the classical, balls or draw in his hands, forming different shapes or roll on the hands and body instead of tossing them into the air. Its history dates back to the dawn of the 80s of the last century in North America.

The fundamental ideas were formulated by manipulating an outstanding master of theatrical productions in the genre of circus arts the fraudulent Michel (Michael Moschen), although various forms of contact juggling already existed for quite some time. Ranked as one of the leading jugglers of the world, the fraudulent Michel transformed the ancient art of circus shows in the form of concert-hypnosis, which has received universal recognition in the United States and then around the world. The fraudulent puts solo concerts and acts together with the leading artists of different genres of pop in the major concert halls and at numerous art festivals in Europe, Asia, North and South America. His work, crossing ethnic and

social boundaries of many cultures all over the place welcomes visitors of all ages and is recognized by critics.

Year after year, contact juggling is gaining popularity and unites many people.

Were created clubs, made a meeting held master classes. People began to appear the possibility to gain experience, new knowledge and skills. Gradually contact juggling began to spread around the world and each year opens new school contact juggling, inventing new tricks, combinations. People looking for new ways to showcase their skills. They did not simply rolling the ball from hand to hand, but also combined with different dance areas, mime, acrobatics.

One of the most famous schools of the post-Soviet space is the jugglers "OGO" school in St. Petersburg, Russia. This school was founded in 2010. They made a great contribution to the development of contact juggling, because they regularly hold workshops, participate in a variety of juggling conventions, projects and collections only. On their website you can find video tutorials on some tricks and classic contact juggling. The school can take courses contact juggling. It is also sometimes held intensives aimed to give basic knowledge and understanding of the correct sequence approach to tricks and the ability to correct their own mistakes during training.

*Outstanding jugglers who have achieved significant success in the contact juggling:*

- Greg Maldonado (Greg Maldonado) Edson and Owen (Owen Edson)
- Matt Olsen (Matt Olsen)
- Andrew Batchelor (Drew Batchelor)
- Miss Frix (Miss Frix)
- Moon
- Shay

- Kamil Dzilinsky (Dzielny)
- Kalvus Kelvin (Kelvin Kalvus)
- Mondo Adrian (Adrian Mondot)

### ***Methods of contact juggling***

To learn the basics of contact juggling, usually the master of the business conduct classes in which the students share their experience and skills. At the primary level the students need to understand what they have to do. If a student begins to work immediately with the acrylic ball, it will not be amiss to put the mat on the floor and juggling on it. And when a student will start to get used to the movements of the ball, it is possible, depending on the stunt, gradually remove the mat. Also, the student must have a special form for the class. It is best to use a short-sleeved clothes (shirt, t-shirt), to the bullet did not cling to clothes. The teacher should explain the sequence of the student performing tricks and best of all, if the student will practice these tricks in front of the mirror, but at a safe distance from him.

Such methods are used for the teaching of contact juggling learning how to:

**visual** - show the teacher, the use of videos, viewing performances, concerts, cinema, television; **verbal and figurative** - an explanation of the teacher comments to scanned material analysis and discussion; **verbal** (lecture, comments, explanations), **visual** (display, demonstration, illustration), **practical** (exercises), **work with video**.

These methods are used for the entire study period, but in different proportions.

Another form of work is **independent practical treatment of the material**.

Juggling requires multiple conscious repetition of exercises and combinations thereof, in compliance with the relevant rules for the formation of stable skills. With self-absorption of the material is necessary to strictly

adhere to the requirements of teaching, analyze your performance with a view to finding ways of eliminating mistakes and shortcomings.

### **Fundamentals and basic elements of contact juggling**

The point of contact juggling is that the subject is in constant contact with the body. To start the student must be fully stick with the subject.

It is necessary to put the ball in the ulnar groove and get used to that position, to feel the object. Most of the work must be done outside the classroom. The student to work out all the elements. Because one lesson is not enough, to study and work out the tricks.

Once students understand how to fix the ball and it does not bend the hand to put the ball in hand and try to roll it in the same slot. Catching up on contact juggling, you need to stick to one simple rule: roll the object over the body, and to move in space to it.

### ***Stage method***

When contact jugglers want to work for the public, they need to put themselves in the viewer's place and understand what people would like to see on the stage and what tricks they would be surprised.

Based on the processed materials, we can say that: contact jugglers mostly with one or two bullets, which can not always be a good look from the viewer (depending on the site), so it is important to do extensive movement, focusing its attention on the ball; and viewers are very fond of tricks associated with isolation, as they cause the impression of something incredible, magical; recent contact jugglers use not only the skills of the ball rolling on the body, but all this is connected with the dance, which is also very well accepted by the audience.

### **Conclusions.**

Development of juggling the end of XX - beginning of XXI century has shown that juggling can not only make money, if you do it professionally, but also bring joy, to improve vision, to develop motor skills, improve the

work of the brain, a positive impact on the psychological state of a man, showed the leading psychologists of the world.

Thus, in the article have been reviewed and determined teaching methods contact juggling student at the primary level of education.

When covering theoretical and practical significance of research on this subject, of which it was established chronology of juggling from ancient times to the present. It was figure out the right approach to training. We define the formal and technical means and principles of contact juggling in historical retrospective and optimum size and material for contact juggling balls with the best training conditions for beginners and jugglers algorithm assimilation of a trick. When covering particular methods of contact juggling, thereby adding to the already existing materials in this genre. The features of the specifics of the stage of the method the copyright of formal techniques are tips rooms, tricks, behavior on stage.

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