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**SPECIFICITY OF COMPLETING ACROBATIC JUMPS BY BACHELOR STUDENTS IN THE GENRE "CIRCUS ACROBATICS"**

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*The article analyzes acrobatic jumps in the genre "Circus acrobatics", the discipline "Professional training in the genre – Acrobatics". Indicated their specificity, types, features of implementation, as well as errors that may be present in the learning process for students of the educational degree "Bachelor", specialty 026 Performing arts, educational professional program "Circus genres". Clarified characteristics of jumps, methodology for their implementation. Examples of injury prevention and avoidance of gross professional mistakes are recommended.*

*Key words: circus acrobatics, acrobatics, circus genres, acrobatic jumps, execution technique, vocational training.*

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*В статье анализируются акробатические прыжки по жанру «Цирковая акробатика», учебной дисциплины «Профессиональная подготовка по жанру – Акробатика». Указаны их специфика, виды, особенности реализации, а также ошибки, которые могут присутствовать в процессе обучения для студентов образовательной степени «Бакалавр» специальности 026 Сценическое искусство, образовательно-профессиональной программы «Цирковые жанры». Уточнены характеристики прыжков, методика их выполнения. Рекомендуются примеры предотвращения травм и недопущения грубых профессиональных ошибок. Каждое прыжковое упражнения описывается по принципу: исходное положение, принцип выполнения, а также примечания по избеганию ошибок.*

*Ключевые слова: цирковая акробатика, акробатика, цирковые жанры, акробатические прыжки, методика выполнения, профессиональное обучение.*

**Formulation of the problem.** Contemporary circus space today requires a high-quality level of training, as well as practice from young circus artists. Circus acrobats, by genre, have a category of sufficiently high exposure to risk and injury due to their specificity. What does a professional

and systematic approach to teaching in the higher education system mean, at the Bachelor's level in circus genres?

Acrobatics, like any kind of sport and physical culture, should be carried out systematically and methodically. Only such classes can give positive results.

The lesson – this is the generally accepted and best form of teaching - should be structured and carried out according to a specific plan.

Regardless of where the training is held – whether in an amateur club, in a sports school or in a circus – the instructor-trainer (teacher) must build his lesson, taking into account the general purpose of the lesson. The lesson, of course, cannot be standard, the same for any group of students, but its scheme should be a general guideline, allowing for partial deviations and changes.

At the department of circus genres at the Higher Educational Institution, the main task of the teacher of the Circus Academy is to educate a healthy, strong, dexterous, strong-willed, successful, technical acrobat artist.

The very technique of acrobatics is impossible without mastering and developing these qualities in oneself.

When practicing acrobatics, the teacher is obliged to demand the strictest discipline from students. Lack of attention to exercise can lead to bruises and injuries. The teacher should carefully monitor the execution of the exercises and immediately eliminate every, even minor, mistake. It is much more difficult to correct an error that has not been noticed and not eliminated in time. The teacher must develop courage and perseverance in the student [4].

***Culbute forward. Starting position.*** Standing, feet together, toes slightly turned out. ***Execution.*** The student does a deep squat, put his hands on the floor in front of him shoulder-width apart, fingers forward.

Then, straightening his legs and pushing off, he transfers the weight of the body to his arms; the arms are bent at the elbows, the chin drops to the chest, the head passes between the arms. Moving to his back (with a tight and wide grouping), he rolls forward, grabs his legs just below the knees with his hands, pulls them towards him and stands up, taking the starting position.

***Culbute back.*** *Starting position.* Standing with heels together, toes slightly turned out. *Execution.* The student makes a deep squat, puts his hands in front of him on the floor, with a simultaneous push of his arms and legs, he falls backwards and, grouping, makes a roll over his rounded back. At the moment the neck touches the floor, letting go of the legs, puts his hands on the floor behind his shoulders, transferring the weight of the body to his hands. Pushing his hands off the floor, he gets up, taking the starting position.

***Rise from the back with a bend (lyagskach).*** *Starting position.* The student sits on the floor, legs straight and connected in front of him, toes are also extended, hands are near the knees. *Execution.* Tilting the body back to the "lying on the shoulder blades" position, the student simultaneously raises his straight legs up through himself, almost touching the floor behind his head with his toes, and places his hands behind his shoulders. With a sharp swing of the legs from bottom to top forward and resting the shoulder blades on the ground, the student tears the body off the ground; at the moment of separation, he pushes off with his hands, separates his legs to the sides, bending them at the knees, puts them under him and straightens up. This exercise is described with the arrival of the legs bent at the knees as preparatory for the same exercise with the arrival of the straight legs, which is considered a complete exercise. In this version, the legs do not diverge at the moment of the swing, but through the deflection in the lower back they are placed straight on the ground, and the

student stands on his feet with his arms raised above his head and his head thrown back. For faster assimilation, the exercise is learned with the help of a hand longe. The described lifting from the back with an extension is the simplest in execution.

***Kopfsprung (Roll forward with support on hands and head).***

*Starting position.* The student does a deep squat, puts his hands in front of him on the floor shoulder-width apart, puts his head on the floor on the forehead in front of the hands. *Execution.* The student tilts the body forward, straightens the legs without lifting them off the floor. At the moment of loss of balance, he makes a sharp swing with straight legs from the bottom up, pushes his hands off the floor, then separates his legs to the sides, bending them at the knees, puts them under him and straightens up. This exercise is initially taught with bent legs, as described above, and then done with straight legs. After mastering this exercise, you should proceed to performing several (three or four) turns one after another, at a pace (except for the last turnover, which must be performed with the arrival on straight legs, all the previous ones are performed with the arrival on bent legs). For faster assimilation, the exercise is learned with the help of a hand longe [5, p. 95].

***Vordersprung (forward flip with support on straight arms).***

*Execution.* With a slight start, the student waltzes with his left foot; bending the body forward, puts straight arms in front of him on the floor shoulder-width apart, keeping his head straight; then he pushes off with his left leg and makes a sharp swing from bottom to top with his right leg; through a handstand, pushing off the ground with straight arms, bending in the lower back, the student comes on straight legs to the ground with his arms raised up and his head thrown back. At the moment of the transition of the body through the handstand, the left leg joins the right and both legs are straightened. A complicated version of this exercise is a forward roll with

support on straight arms (vordersprung) with a run and a jump. In this case, the student makes a small run-up, jumps slightly on two legs and puts his hands in front of him; tilting the body downward forward, makes a sharp swing of the arms from top to bottom. Having pushed off the floor with his feet, the student through a stand on straight arms comes to the floor on straight legs with his arms raised up, with his head thrown back. Both exercises for the fastest development and protection are learned with the help of a hand longe.

**Courbette.** The curbet consists of two parts (half curbet). The first part is the transition from feet to hands; the second part is the transition from hands to feet. *The second part* – the transition from hands to feet – should be studied first, since it is less difficult and, moreover, is an integral element in some other acrobatic exercises.

*The second part of the courbet.* Execution. The student with a push becomes a handstand. Having indicated a handstand, he slightly lowers the entire handstand (that is, the body with legs), as if intending to get off it to the floor. Then, slightly bending the body in the lower back and at the same time bending the legs at the knees, he sharply straightens his legs, at the same time pushes off with his straight arms from the floor and, slightly bending the body, stands on his feet with his arms raised up.

*Note.* You should pay special attention to learning this exercise. The first part of the courbet. *Starting position.* Standing, hands are free, without tension at the seams, legs are slightly apart, feet are parallel. *Execution.* The student does a shallow squat, at the same time putting his hands in front of him, slightly lifting the heels off the floor. With a free swing of unstressed arms from top to bottom for himself, at the same time sharply tilting the body down, with a sharp push of both legs, the student puts his straight arms on the floor and goes into a handstand [3, p. 100-105].

*Notes.* 1. Pay attention to the swing of the arms (for oneself), when the arms, when the body is tilted down, rise as high as possible and, when pushing with sweats, must pull the body behind them into the rack. 2. Hands on the floor should be put in place of the original position of the legs. Entering the handstand, the student performs the second part of the curbet, described above. When both parts are combined in one movement, a complete curbet is obtained. The full curbet is an independent exercise and is usually performed at a tempo.

***Back grouped somersault.*** Back somersault is a difficult acrobatic jump. To master somersaults, a long systematic training is required under the supervision of a teacher. To begin practicing a back flip from a spot, you need to learn the correct rate of departure from the ground. Learning the tempo for the back somersault is as follows. *Starting position.* Standing, legs are slightly apart, feet are parallel, back is straight, arms are relaxed, slightly bent at the elbows, lowered at the seams, elbows are laid back. *Execution.* Slightly bending the knees, the student jumps upward with a short push (almost from straight legs) with his toes off the floor (without ever raising himself on his toes). When pushing from the floor, he crouches, the elbows of the arms are slightly pulled back, raising the shoulders (the movement of the shoulders resembles a shrug in surprise). Taking off the ground, the student throws out his arms from the bottom up in front of him to enhance takeoff. Taking off, he spreads his arms from top to bottom, picks up bent legs (near the knees), pulls his knees to his chest (grouped), then he dissolves the group (that is, releases his legs and straightens them), raises his arms up again and stands on the ground with raised up with your hands [5, p. 124-133].

Particular attention should be paid to grouping: you need to draw your knees to your chest, but not your chest to your knees. The body should never lean forward. Only having mastered the tempo of retreating to the

back somersault well can you acquire the necessary sharpness in this movement and start training the back somersaults. If in the previous exercises the hand-held lounge was intended mainly for faster mastering of these exercises, then, starting with the back somersault, the purpose of the lounge is to insure the practitioner, and the lounge is not removed until the exercise is fully mastered, after which the exercise is performed with the insurer, and only then by the decision of the teacher, the student is allowed to perform this or that exercise independently.

***Flick-flask (flip back with support on hands)***

1. Flick-flask from place in length. *Starting position.* Standing, legs are slightly apart, feet are parallel, back is straight, straight, unstrained arms are lowered at the seams, palms are directed backward. *Execution.* The student does a shallow squat while simultaneously tilting the straight body back and pulling the arms back. At the moment of loss of balance, the student makes a strong swing of his arms from bottom to top over the head back. When the arms in their movement reach the head, the head, together with the arms, is tilted back. When swinging the arms, the legs, straightening, push off the floor and join, the body bends in the lower back, and the student comes on straight arms on the floor (arms shoulder-width apart). With the arrival of the hands on the floor, the body continues the rotational movement by inertia obtained from the swing of the arms and from the push with the legs, as if forming an arc.

Pushing with straight arms from the floor, the student stands on his feet with his arms raised up. The movement, starting from the moment the hands come to the floor, is the execution of the second part of the curbet, described above.

*Notes.* When practicing this exercise (be sure to learn it on the bar), you should pay special attention to the mistakes that can occur and which must be avoided.

1. A flick-flak can be performed with a jump, that is, when it is too high, which causes a jump on the hands. This happens because the student pulls the body back a little, switches to toes, bending his knees forward, and prematurely makes a wave of his arms.

2. The flick-flick can be under-rolled, and it is difficult for the student to get back on his feet. This happens because the swing of the arms is not sharp enough and the head begins to lean back before the arms. Hands are placed on the floor incorrectly (that is, not immediately vertically, but with the shoulders tilted forward, which is reflected on the hands and can lead to stretching [4, p. 95-99].

3. Pay attention to coming to hand. The arms should be upright, the shoulders should be off. If the head leans back earlier than the arms that "caught up" with it when swinging, then when the hands are placed on the floor, the shoulders come out forward, the chest collapses, the body flexes strongly and the curbet will not be performed [2].

***Combination of three elements. Rhondad – flick-flak – grouped somersault***

*Execution.* See the beginning of the exercise above (rondad – flick-flak). After the flick-flak, the feet are placed on the floor a little further than with the flick-flak at the pace. In this exercise, it is required that the flick-flak give inertia for the execution of the following back somersault, that is, sharply performing the curbet, pushing off with straight legs, the student should, if possible, gain the greatest height and at the highest point of takeoff group for the back somersault.

***Blanche Somersault (Back Flip bend over)***

The back somersault of the plate is performed with a running start, from a rondade; with this somersault it is also good to end acrobatic combinations consisting of flick-flakes at a pace. *Execution.* The student, with a running rhondad, pushes off with straight legs from the floor, slightly

directing the body back. Taking off, the student raises his arms up, tilts his head back and begins to do somersaults: bends his arms at the elbows and presses them to his chest, opens his chest and strongly bends in the lower back. While finishing the somersault, the student takes his hands off his chest and comes to the floor with his hands up [1].

**Somersault-pirouette.** Rhondad – back somersault with a turn of 360 ° (somersault-pirouette). Somersault with a turn of 360 ° is a beautiful and at the same time difficult acrobatic jump, which requires a long systematic training to master. When performing this somersault, the body rotates backward and simultaneously around its vertical axis (pirouette). As for the back flip, it is not like any of the previously described back flips. This somersault is in between the tempo somersault of somersault blanche. When twisting a somersault with a rotation of 360 °, the lower back flexes very slightly. *Execution.* With a running start, making a rondad, the student pushes off the floor with straight legs, slightly tilting the body back; when taking off upwards, he provides a flip of his body back and then makes a 360 ° turn from right to left (that is, a full pirouette) with a sharp jerk with his arms and a simultaneous sharp turn of his shoulders from right to left. Moreover, during takeoff, the arms rise up, and at the moment of rotation of the body around its axis from right to left, they are pressed against the chest, bent at the elbows. Turning the somersault, taking his arms away from his chest, a student with a straight body comes to his feet.

Note. In preparation for training this jump, it is necessary to master jumps upward with a rotation of the body 360 ° without somersaults. In this case, you need to try to perform the jump earlier, and the pirouette later.

**Conclusions.** Thus, the poetic study of acrobatic jumps by Bachelor students, correct teaching, as well as a clear implementation of the technique without making mistakes, will give a high-quality product in the Circus space, namely professional young circus performers – acrobats,

which enhances and gives the competitiveness of the Kiev circus school of acrobatics (Academy – КМАСРА).

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