

DOI 10.26886/2520-7474.2(40)2020.9

UDC: 792 / 796.4

**SPECIFIC FEATURES OF CIRCUS GENRE – “POWER ACROBATICS”**

**Dmytriy Orel, Master of Sports in Gymnastics**

<https://orcid.org/0000-0002-2413-1676>

[dmitriyorel72@gmail.com](mailto:dmitriyorel72@gmail.com)

Kyiv Municipal Academy of Variety and Circus Art, Ukraine, Kiev

The article considers the stage method according to the genre "Circus Acrobatics", the technique "Power Acrobatics" in the context of art education of the circus movement. Analyzed research in the field of circus, the historical information of the Kiev school of circus acrobatics. Given the characteristics of the forms and techniques for solitary and pair acrobatics, to understand their specifics. Exercises in power acrobatics for students of the "Circus acrobatics" genre are described. Clarified the definition of "Power Acrobatics".

*Key words:* circus art, circus genre, acrobatics, power acrobatics, circus acrobatics, scenic method, Kyiv municipal academy of Circus art.

*Орел Дмитро Володмирович, старший викладач кафедри циркових жанрів, мастер спорта з спортивної гімнастики. Специфіческие особенности в цирковых жанрах – «Силовая акробатика» / Киевская муниципальная академия эстрадного и циркового искусств, Украина, Киев.*

*В статье рассмотрен сценический метод по жанру «Цирковая акробатика», техника «Силовая дуэтная акробатика» в контексте художественного образования циркового направления. Проанализированы исследования в области цирковедения, указаны исторические сведения Киевской школы цирковой акробатики. Уточнено понятие "Силовая акробатика". Даны характеристики*

*форм и техник по силовой и парной акробатике, для понимания их специфики. Описаны упражнения по силовой акробатике для студентов жанра «Цирковая акробатика».*

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

### **Formulation of the problem**

Clarification of the principle of building a system of teaching the circus genre - power pair acrobatics.

### **The purpose of the article**

The purpose of the study is to determine the stages in the system of training and psycho-construction of knowledge transfer to young artists (students) in the specialization classes (circus acrobatics). Describe the simple to complex important exercises in power pair acrobatics, which are very important in the technique of teaching this circus genre and affect the professional competence of the performer in stage culture

### **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 Belokhvostov Boris, Kashevarov Vladimir, Stetsenko Amatoliy. 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**

Power acrobatics together, the task of which is to familiarize with the main acrobatic power pair exercises, after mastering which you can proceed to building various acrobatic combinations, since usually these exercises in sports and circus are not shown separately from each other,

but connected to derivatives from them elements and are combined in acrobatic combinations. The size of this book does not allow to describe all the available options for these combinations. Therefore, this task must be performed by either the director, who is the actors number, or the trainer, who prepares athletes for competitions. Based on this, only the basic exercises are described (Рыбаков М., 2006).

1. Rack exit with pushing to the sides below.

This exercise has two options.

Light version (cutting), in which the top can't have a stable press.

Initial position. The lower part is behind the top, for emphasis, she puts her left foot forward and takes the top of the arms with her hands down along the seams.

Execution. From the general tempo, the lower one lifts the upper one, which is pushed by feet from the floor, leaning on the lower arms and, grouping, raising the body, goes to the stand. The lower one raises the top almost straight hands up; when the upper part of the body rises, the lower part abruptly lowers the arms, bending them in the elbows to the position of the arms next to the shoulders (as if cutting off the arms) and at the same time squatting, facilitating this upper exit in the front immediately on straight arms.

A difficult version in which the top should have a stable seal.

Execution. From the same initial position as in the previous exercise, from the general tempo, the lower one raises the upper hand with straight hands (without cutting them); the upper one pushes the legs away from the floor, resting on the lower arms, and goes to the handstand, also on straight hands.

2. Manual stand in the brush facing each other (front).

Initial position. The lower and upper are located close to each other, holding hands (grasping the hand “Turn forward with support on your hands”).

Execution. From the overall rate, the lower one pushes the upper upper stop; the upper part of the abutment on the lower bristle, grouping, is pressed onto the straight arms in the handstand; fixing the stand, removing it, he holds the legs between his hands through the lower head (continues to hold it in straight hands), straightens, slides along his back and falls to the floor.

3. Exit to the counter at the partner, bent, rising to the stop.

Execution. From the initial position, standing one after the other (from above behind the bottom), holding the arms with the straight raised arms of the lower, upper, pulling the arms, sliding along the back of the lower, comes to a halt. Leaning forward with the help of a press through a horizontal balance, the top one goes to the stand. The bottom, when tightening the top creates resistance to its weight, raises the arms and slightly tilts the arms forward from the vertical position (Кашеваров В., 2018).

4. The lower jerk of the upper, from the position of the stand on the head, on the floor to the stand of the brush in the brush (candle).

Initial position. The top is on the head on the floor, resting on his arms. The bottom approaches it, takes it by the legs, rests on the head and takes the upper part of the arms (the hands of both partners are bent at the elbows).

Execution. The bottom makes a deep squat, immediately straightens the legs, keeping the body in a straight position, and with his hands dramatically tightens the top to the chest. Then the bottom crouches again and undermines the arms with the hands (placing the brush in a horizontal position, which facilitates the upper rack) pulls the upper into the brush

stand in the brush. After that, the lower aligns the legs, pushes or pushes the top up into straight arms and holds them under balance on the stand.

The note. Having mastered this exercise, you must complicate it: holding the upper part in the rack in your hands on straight hands, lower, bending your arms, slightly bending the body, lowers it on the chest; the upper one also bends the arms and, being in a rack, contacts the breast from the bottom without changing the position of the rack. The lower one slowly lowers the upper one down along its body until the upper part touches the floor with its head near the lower one (in the same movement, both of which are slowly, with their arms wrapped around their elbows).

Then follows the previous exercise (Anatoly Stetsenko, 2018).

5. Pulling the stand of the brush into the brush (cabriole).

This exercise has two options.

Easy version.

Execution. From the initial position of the arm stand in the arm on the extended lower shoulders, descending from the stand, passes the legs between the hands and lowers to the floor in front of the lower ones, then pushes the legs again off the floor and groups.

Bottom one with pushing the upper part off the floor helps its movement upwards along itself; at the moment of grouping, the upper one holds it and, by tilting the body forward and crouching, skips the upper one in the grouped position between its legs under itself with the expectation that the upper one should not touch the floor with the help of the head. With the reverse movement of the top (from under the legs) below, crouching pulls it in a folded position on the chest. When the lower one makes a jerk, the upper one pushes the legs out of the grouping into the rack, after which the lower one pushes the upper one, which is in the rack, into straight arms (Кашеваров В., 2018).

Complicated version.

Initial position. Upper, stretched out, lies on his back on the floor, holding his arms outstretched behind his head. The lower one comes up behind the upper one and takes it by the hands (both arms are extended).

Execution. Holding the hands, without stopping, the lower one goes to the upper belt (the upper one is lying between the lower legs), the upper one at this moment is grouped, tightly pulling the knees to the chest. The bottom, reaching the top of the belt, makes a deep squat and lifts the top from the floor to his chest; simultaneously with the second squatting the bottom pulls him into a stand on straight arms.

During the snatch on the chest, the position of the lower hands should be changed; the upper one at this moment unlinks vertically upwards and comes out in a rack. Denoting the stand on straight arms, both simultaneously bend the arms, and when the lower one lowers the top down, the latter is grouped. The lower one forces the fall of the upper one and, spreading his legs wide apart, crouching and tilting the body forward, lets the upper one back between the legs between his legs.

During the reverse movement, the top bottom one crouches, again pulls the top one out onto its chest and pushes it into a stand on straight arms (Anatoly Stetsenko, 2018).

### **Conclusions**

Thus, the systematic and precise adherence to methodological principles in power acrobatics, greetings to the best results of circus acrobatics (bachelor's and bachelor's, master's degrees) in show programs of world famous circus companies, thus indicating the high professional level of the Kyiv Municipal Academy, variety and circus arts.

### ***Литература:***

1. Anatoly Stetsenko, Svetlana Dobrovolskaya. (2018). *Specific features of the scenic method in the genre "Circus Gymnastics": formal*

*technical characteristics, as well as analysis of tricks on "Shvung Trape"* (trapezium), Dubai, TK Meganom, *Innovative solutions in modern science*, 6 (25), 95–99.

2. Деметтьєва К. (2017). *Психологічні особливості артистів цирку*. Одеса, 2011. 71–79.

3. Кашеваров В. & Орел Д. (2018). *Сценічно-технічна підготовка в циркових жанрах: техніка безпеки, манеж, реквізит*. Київ, КМАЕЦМ, 75.

4. Рыбаков М.А. (2006). *Киевский цирк: люди, события, судьбы*. Киев, Атика, 300.

5. Soboleva A. (2017). *History and stage method of juggling with hula hoops. Innovative solutions in modern science*. Kyiv, КМАВСА. [in Ukrainian].

6. Цирковые термины. (2017). Режим доступа: <http://circus.narod.ru/termin.htm>.

### **References:**

1. Anatoly Stetsenko, Svetlana Dobrovolskaya. (2018) *Specific features of the scenic method in the genre "Circus Gymnastics": formal technical characteristics, as well as analysis of tricks on "Shvung Trape" (trapezium)* Dubai, TK Meganom [United Arab Emirates].

2. Dementieva K. (2017). *Psykhologichni osoblyvosti artystiv tsyrku*. Odessa, 2011. 71–79. [in Ukrainian].

3. Kashevarov V. & Orel D. (2018). *Scenichno-tekhnichna pidgotovka v cirkovih zhanrah: tekhnika bezpeki, manezh, rekvizit [Stage and technical training in circus genres: safety equipment, playpen, props]*. Kyiv, КМАВСА. [in Ukrainian].

4. Rybakov M. (2006). *Kievskij cirk: lyudi, sobytiya, sud'by [Kiev Circus: people, events, fates.]*. Kyiv, Atica. [in Ukrainian].

5. Soboleva A. (2017). *History and stage method of juggling with hula hoops. Innovative solutions in modern science*. Kyiv, KMAVCA. [in Ukrainian].
6. Cirkovye terminy. (2017). [Circus terms] Retrieved from: <http://circus.narod.ru/termin.htm> [in Russian].