

## **Dancing Preparation of Stage and Circus Artists**

**Drach Tamara Leonidivna,**

*High-Degree student of National academy of managerial staff of culture and arts, c.Kyiv, trainer-choreographer of dancing school «Chokolate», c.Lviv.*

---

**Summary:** The article is dedicated to the question of the specific way of choreography preparation of the stage and circus artists. Due to special needs of these artists, their development should be directed to the improvement of performing skills and preparation to the participation in spectacular shows, development of masterly technique which thrills the audience who come to the performance of the stage artists and circus shows.

The **purpose** of the article is to research the methods of teaching choreography for stage and circus artists. For realising this purpose we had such tasks:

1. to analyse earlier published works, concerning dancing preparation of the circus artists.
2. to study the programme of the preparation of the stage and circus artists of Kyiv Academy of Stage and Circus Artists.
3. to make a critical analysis of the artistic activity of the Ukrainian circus artists, who used dancing elements in their performances.

**Research methodology:** During our research we have applied the analysis of literature, pedagogical experiment and art criticism of modern circus and stage performances.

**Results:** Due to the research we have analysed the literature concerning the question of dance preparation of the stage and circus artists. We considered the question of importance choreographic preparation of the future artists during their education in the professional colleges, we have researched the experience of Ukrainian artists, who use choreography in their performances. Dancing preparation of the artists plays an important role in their future career. Due to the research we have analysed earlier published works, which are related to the dancing preparation of the circus artists and we have studied the programme of preparation of the stage and circus artists of different genres of Kyiv Academy of Stage and Circus Artists.

**Novelty:** The author has made an attempt to analyse the preparation programme of circus and stage artists. The author recommends to use modern-dance training for preparation of the circus and stage artists.

**The practical significance:** Due to this research we have made a conclusion that programme of preparation of circus and stage artists should include all styles of choreography, and especially modern-dance. So, we need to provide such a preparation for pupils who wish to enter the Kyiv Academy of Stage and Circus Artists.

**Keywords:** modern-dance, circus art, stage art, methods of teaching, Ukrainian artists.

---

### **Problem definition**

Choreographic training is an important component in all circus genres. After all, performances in the arena in front of the audience require graceful behavior at any entertainment performances, that is why choreographic training is included in the development programme of circus artists and is studied by them from the first to the last year of education. In our article we have analyzed the styles of choreography which are the most useful for pop and circus artists, and have tried to identify the important trends in the further development of circus art by improving the training of artists with the help of modern choreography.

### **Analysis of recent research and publications**

Among the latest publications on this topic, there is an article by Kasyanova Olena (2018), which concerns the question of training a choreographer in today's realities, a scientific publication by Malykhina Marina (2019) about the using of art synthesis in the training of circus artists, a thesis of the Starshoy O.V. (2018), in which the features of conversational genre on the stage are considered. Pony Poison (2017) in his book "Simply circus" told us a story of the development of all circus genres and their features, as well as provided guidelines for the training of circus artists.

### **Consideration of unresolved parts of the scientific problem**

Ukrainian artists have been successful both in Ukraine and abroad. Among the well-known circus artists are such masters as V. and V. Lazarenko, A. Durov, O. Popov, Kharkiv trainer I. Bugrymov, who worked with lions for 40 years, eccentric equilibrist P. Mayatsky, and others.

Nowadays, a new generation of artists has appeared, including artists of the conversational genre duet Danylets and Moiseenko Volodymyr, famous entertainer Valery Mitrofanov, mime Borya Borysenko, stage dancers of the Laureate of the VII Contest of Stage Artists (Moscow, 1983), Galyna Shabarshina and others.

Due to their works, the circus art of Ukraine has maintained its leading position for several decades, and acquires new relevant forms. The question of choreographic training of circus artists has already been studied among scientists. But the questions of directions of choreography, which are necessary to be studied by future artists, remain unresolved. It is important to conduct an art analysis of the work of Ukrainian pop and circus artists, who are using choreographic art in their performances, and to answer the question how to improve the quality of teaching choreographic art in professional institutions for the development of performing skills of artists.

### **Presentation of the main research material**

Dance is an integral part of many circus and stage performances. Good professional training of artists allows to improve the quality of performances which include modern choreography: modern-dance, contemporary, Broadway, pole-dance, aerial hoops and rings, club choreography, etc. Circus is a performing art where performers need plasticity and grace.

Circus artists study choreography in preparation for their professional activities. Future circus and stage artists such as jugglers, acrobats, trainers, balancers, magicians, clowns, mimes, pop singers, and dancers, learn all the basics of choreographic art during the learning process. For this purpose, the training programme for stage and circus artists should include both classical choreography and all modern trends that are currently appearing on the horizon of the dance space. In our article, we have analyzed the features of choreographic training of stage and circus artists.

One of the areas of circus art is pantomime, where choreographic training is especially important. Pantomime is a type of performing arts in which an artistic image is created with the help of facial expressions, gestures, body art, etc. Modern mime perfectly masters the body and knows the language of ballet, he is an acrobat, juggler, dramatic artist. Classical choreography, folk and modern, are used to prepare mimes, as mimes must be prepared in different genres. They study the nuances of classical choreography, modern dance practices and features of folk dances to prepare original numbers. [7]

Pantomime is a type of musical comical stage production designed for family entertainment. It was developed in England and is performed throughout the United Kingdom, Ireland, and (to a lesser extent) in other English-speaking countries, especially during the Christmas and New Year season. Modern pantomime includes songs, gags, slapstick comedy and dancing. It employs gender-crossing actors and combines topical humour with a story more or less based on a well-known fairy tale, fable or folk tale. Pantomime is a participatory form of theatre, in which the audience is expected to sing along with certain parts of the music and shout out phrases to the performers.

Pantomime has a long theatrical history in Western culture dating back to classical theatre. It developed partly from the 16th century commedia dell'arte tradition of Italy and other European and British stage traditions, such as 17th-century masques and music hall. An important part of the pantomime, until the late 19th century, was the harlequinade. [7]

Currently, in Ukraine for the training of stage and circus artists of this and other genres operates the Kyiv Municipal Academy of Stage and Circus Arts named after L.I. Utesov, which is currently headed by Vladislav Kornienko. He pays special attention to providing students with relevant skills that allow them to use the experience gained in the process of their further professional activity.

Among the graduates of the Stage and Circus Academy is the famous mime Borys Borysenko, who currently works as a circus artist at Circus due Soleil. He takes part in many TV shows and creates his own unique performances, among which we can mention "Mowgli", "Tou", "Eternal Call", etc., in which Boris successfully combines stage plastics, pantomime, choreography, acrobatics, acting. His performances are characterized by originality and ease of execution, a peculiar sense of humor.

He began his way to success by studying choreographic art in the Theater Ballet Studio "Maria" (Kherson), headed by Shabarshina G.I., who developed the necessary plasticity and dance skills for entering the circus academy. After graduating from the academy, he entered the Pedagogical University named by M. Drahomanov, where in the process of learning he continued to develop his plastic and choreographic skills, studied the technical elements of acrobatics, clowning, juggling and acting.

Now, during performing in spectacular circus and stage shows, he applies the acquired skills and improves them in specialized workshops and seminars.

One of the varieties of stage art is the conversational genre. Although in this direction the artist uses the voice more than the body to create an image, nevertheless, artists of this genre must improve their choreographic skills, depending on the characteristics of the performance.

The main concept of the conversational genre is actually revealed in its content: it is a genre associated with the word. It includes: conference (solo and paired), interlude, pop story, monologue, feuilleton, burime, pop dialogue, skit, language parody, verse, reprise, pun, recitation, melodeclamation, monologue in the image, satirical duet and so on. Varieties of the conversational genre are constantly supplemented with new forms, such as popular today, conversational stage performances as sketch, standup, microminiature, which is a staging of an anecdote, and so on.

A special kind of pop word is musical-conversational genres, which include participles, verses, musical mosaic, chansonnet, musical feuilleton, musical parody. It is clear that the main role here also belongs to the word, and music only complements the main action, serves as a kind of background and design, which gives the performance a kind of brightness and liveliness [6, p. 324].

The duet of Danylets Volodymyr and Moiseenko Volodymyr should be called a wonderful duet of the conversational genre, which was formed in the same Stage and Circus Academy. Their miniatures are in great demand due to the plastic expressiveness of both artists and the director's constant search for dramatic images. Their numbers are "Rabbits", "Tractor", "Indian Cinema" and others, distinguish artists due to colorful humor and a special emotional presentation of each dialogue.

During the performances of pop and circus artists, an important place is occupied by dance design of performances. In each circus and stage show, dancers accompany the performances of popular pop artists, perform individual choreographic numbers, and create a first-class design of each performance. Therefore, in the Kyiv Municipal Academy of Stage and Circus Arts there is a direction of preparation of modern stage dance. [4, p.54]

Among the graduates of the department are current pop artists, such as Arina Zinchenko, Frolova Eugene, Anna Suvorova, and others, who currently perform in popular dance shows around the world. Arina Zinchenko founded her show ballet, which, in addition to modern choreographic productions, uses aerial acrobatics on canvases, rings and spirals, as well as creates interesting duet acrobatic numbers with her performance partner.

### **Conclusions of the research and prospects**

Choreographic training of circus and stage artists plays an important role in their further professional careers. Due to this work, we have analyzed previously published works related to choreographic training of circus artists, researched the training programme of stage and circus artists of various genres of the Kyiv Municipal Academy of Stage and Circus Artists, we have analyzed the work of famous Ukrainian circus artists who use choreographic elements in their performances. In the future, we plan to consider the issue of choreographic training of theater and cinema artists in Ukraine.

### **References:**

- [1]. Abdokov U.B. (2009) *Musikalnaja poetika choreographyi: Plasticheskaia interpretaciia muzyki v choreographicheskom iskustve. Vsgliad kompozitora. [Musical poetic of dance: Plastic interpretation of music in dancing art: Composer's point of view.]* Moscow.: MGAH. [In Russian]
- [2]. Vogner R. (1978) *Proizvedeniye iskustva budusheva. Izbrannie roboty. [Works of future art.]* Moscow.: Art [in Russian]
- [3]. Kovalska I. (2007) *Ot operetty k muzyklu: k voprosu ob istoricheskoy logike muzykalnoy komedii. [From operetta to musical: the question of historical development of musical comedy.]* *Musical art and culture: Scientific journal*, 8(2), 136-148. [in Ukrainian]
- [4]. Kasjanova O. (2015) *Pidgotovka rejisera-horeographa v realijah siododennja. [The preparation of the director-choreographer in today's reality].* *Kyiv musical art*. 54-60 [In Ukrainian]
- [5]. Kurisheva T. (2012) *Muzika...Ludi...Teatr... [Music...People...Theater...]* Collection of articles. Moscow.: Moscow conservatory. [in Russian]
- [6]. Starshoy O.V. (2018) *Rozmovniy ganr na estradi: fenomen M. Ghvanetskogo. [Conversational genre on the stage: the phenomenon of M. Zhvanetsky]* *Herald of the National academy of managerial staff of culture and arts*. 2(2018). 324-328 [In Ukrainian]
- [7]. Malyhina M. (2019) *Problema vykoristannja syntezy mystectv v profesiynij pidgotovci artystiv cirku. [The problem of using of synthesis of arts in the professional development of circus performers.]* Retrieved from: <http://www.info-library.com.ua/libs/stattya/383-problema-vikoristannja-sintezu-mistetstv-u-profesijnij-pidgotovtsi-artystiv-tsirku.html> [In Ukrainian]