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**SPECIFICS OF THE PREPARATION OF THE EDUCATIONAL PROCESS
OF THE EDUCATIONAL AND PROFESSIONAL PROGRAM CIRCUS
GENRES: PANTOMIME. ILLUSION AND MANIPULATION. CLOWNERY**

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The article analyzes the features and specifics of the preparation educational process of the educational and professional program Circusgenres, according to which the learning process is carried out at the Kyiv Municipal Academy of Circus and Performing Arts. The specifics of the purpose educational and professional program Circus Genres are specified, professional competencies are indicated, as well as program learning outcomes. The specificity of the preparation of circusgenres in specific professional genres is determined. Pantomime. Illusion and manipulation. Clownery.

Keywords: Educational and professional program, Kyiv Municipal Academy of Circus and Performing Arts, Circusgenres, Pantomime, Illusion and manipulation, Clowning.

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Introduction

The article explores the features and specifics of the preparation of circus genres.

Formulation of the problem

The peculiarity of the problem lies in the uniqueness of the program, the only one in its preparation for the first educational level Bachelor, namely, a circus artist and a teacher of an elementary specialized educational institution.

Analysis of studies and publications on this issue

Scientific research on this issue was carried out and scientific and methodological research of the Kyiv Municipal Academy of Circus and Performing Arts, scientific and pedagogical staff of the Department of Circus Genres of the Faculty of Performing Arts – Vladimir Kashevarov, Lyudmila Shevchenko, Dmitry Orel, Yuri Kashuba, Irina Pitsur, Alexandra Gorkovenko, as well as undergraduate students – Yegor Gaevsky, Anastasia Parkhomenko, Vladimir Fedyna, Andrey Maslov, Evgeny Pakhalovich.

Purpose of the article and tasks

The purpose of the study is to determine the constituent parts of the educational and professional program Circusgenres. Pantomime, Illusion and manipulation, Clownery.

Presentation of the main material of the article

Description of the subject area. Objects of research and activity: performing arts as an artistic paradox, theory and practice of performing arts and education. Learning objectives: training of specialists capable of solving complex specialized tasks in the field of performing arts. Theoretical content of the subject area: key concepts, concepts, fundamentals of performing arts, performing arts as a socio-cultural and artistic phenomenon, theory and practice of performing arts. *Methods, techniques and technologies:*

- methods of art criticism;
- methods of creation, methods of analysis, technologies for reproduction and critical reception of the stage text;
- modeling of multidimensional professional reality;
- technologies for the preparation, release, organizational and pedagogical support, promotion, reproduction, presentation, popularization of the stage product;
- information and communication technologies.

Tools and equipment:

- computer and software;
- multimedia means in the field of performing arts;
- equipment for creating, fixing and researching products of performing arts.

Orientation of the educational program – educational and professional. The uniqueness of the program determines the universal training of the country's only specialists of the first (bachelor's) level of

higher education in the field of performing arts – professional circus performers through the development of a complex of educational components. The formation of general competencies is ensured by the study of disciplines: the Ukrainian language (in the professional direction), Ukrainian studies, a foreign language (in the professional direction), philosophy, law and the basics of intellectual property. The formation of special (professional) competencies is ensured by mastering a variety of principles, techniques, methods and methods of work of specialization by genre, methods of teaching professional disciplines; obtaining the skills of acting, acrobatics, gymnastics, juggling, pantomime, dance, the basics of directing in stage art, stage make-up and visage, the study of psychology and pedagogy, the history and theory of cultural and artistic processes, the basics of economics, management and marketing in art, etc. d. For the all-round development, creative realization and versatility of the future circus performer and teacher of primary specialized educational institutions in the field of circus and stage genres.

The program competencies are as follows. Ability to apply knowledge in practical situations. Ability to communicate in the state language both orally and in writing. Ability to communicate in a foreign language. Ability to use information and communication technologies. Ability to work in a team. Value and respect for diversity and multiculturalism. The ability to generate an idea and carry out the development of a new idea and its embodiment in a work of theatrical art. The ability to creative perception of the world and its reproduction in artistic stage images. The ability to work effectively in a team in the process of creating a stage work, directing work and / or participating in a creative team in the process of its preparation [5, c. 43–50].

The ability to professionally master the semantic (informational, expressive-figurative) levels of a stage work. The ability to publicly present the result of creative (intellectual) activity. The ability to operate with a

specific system of expressive means in the development and production of a stage work. The ability to understand and evaluate current cultural and artistic processes. The ability to operate with the latest information and digital technologies in the process of implementing an artistic idea, understanding and popularizing a creative product. The ability to relate personal understanding of an artistic idea and work to an external context. The ability to develop and implement educational projects in order to popularize the performing arts in wide sections of society, including using the possibilities of theatrical press, television, and the Internet. The ability to analyze works of literature and art on the basis of a critical understanding of the theories, principles, methods and concepts of performing arts. The ability to freely navigate the directions, styles, genres and types of performing arts, the creative heritage of outstanding masters. The ability to take into account the ethical foundations of professional activity.

Program learning outcomes are as follows. Have conceptual scientific and practical knowledge in the field of performing arts. Communicate freely on professional issues in the state and foreign languages orally and in writing. Search for the necessary information in professional literature, the Internet and other sources. Apply modern digital technologies and specialized software to solve the problems of professional activity in the field of performing arts.

Analyze problem situations and make informed decisions to resolve them. Generate and conceptualize an artistic idea and work. Select, analyze and interpret a work of art for demonstration, independently choose the criteria for its evaluation. Correlate artistic ideas and works with social, cultural and historical context for a deeper understanding of them. Choose the optimal artistic, expressive and technical means of reproducing a creative plan when implementing a stage work (project).

Understand the performing arts as an artistic and socio-cultural phenomenon, know the specific differences between the artistic language of theater and performing arts. Organize, plan and conduct theatrical and pedagogical activities. Know the main stages (epochs, styles, trends) in the development of theater, literature, fine arts, music, cinema; basic facts about prominent personalities in the field of art; classify the types and genres of performing arts. Independently identify the directions and concepts of performing arts in the context of modern artistic life. Analyze and evaluate the achievements of artistic culture, works of literature and art based on the historical context. [10, p. 98–102].

Carry out a reasoned critical analysis of works of theatrical art. To identify trends in the development of the modern artistic and artistic process. Analyze and take into account the aesthetic needs of the audience. Know the basic laws of the psychology of creativity. Management of complex professional activities in the field of performing arts, taking into account legal, economic and ethical aspects. Present the results of professional activities and projects in the field of performing arts, convey information, ideas, problems, solutions, arguments and experience to specialists and non-specialists.

Now let's go directly to the specifics of circus genres: pantomime, illusions and manipulations, clowning.

Pantomime. Training of highly qualified circus artists: mimic theater actors; magicians and illusionists, as well as clowns and comedians, teachers of professional disciplines who implement professional performing skills in modern variety, circus, stage companies, institutions and structures, variety and circus show programs and mass cultural events, as well as ensuring the educational process through teaching in an educational institution[8].

The role of pantomime in performing arts. Modern pantomime: traditional and classical (pure). Its relationship with drama, choreography and circus art. Plastic geometry and geometry of place. The main support complexes of plasticity of movement. Psychophysical exercises. "Icon Games". Imitation of physical actions, labor and sports actions. Working with a real object in the mode of improvisation and thinking. Introduction to Specialization. Modern, classical and traditional pantomime. The value of intelligible plasticity for an actor. The main components of the educational process in modern pantomime. Differences between the principles of constructing a stage work in traditional and classical pantomime. [3, c. 32].

The concept of pantomime etude. Stage action and properties. Object, subject and incidents of the stage situation. Composition, ideological and thematic basis. Psychophysical action realized through expressive movement-gesture is the basis of non-verbal, pantomimic speech. The meaning of gestures in the transmission of non-verbal information. Natural and conventional gestures, artistic. The meaning of gestures. Rigid gestures and hand gestures. Gesture metamorphosis. Types of rhythm. Monotonous slow motion with static and dynamic accents.

Plastic combinations based on support complexes and simple types of movement. Performance on different rhythmic phrases. A set of classical style exercises. Support complex. The use of auxiliary exercises to develop the technique of style exercises ("fan", "gliding" batmans, etc.). Fundamentals of interactive stage action. Verbal interactive interaction with other courses involving special class skills, props, juggling elements, acrobatics, choreography.

Stylization as a form of stage gesture existence. styling levels. Styling exercises are a stage form (sign) of a certain physical action. The use of stylization and the use of plastic rhythmic analogies in the construction of spatio-temporal models (style exercises). Types of identification – indirect

and private. Interaction between an object and a subject at a distance. The combination of subject and object in one person. Ownership of local movement and block. Monomime with the introduction of the transformation technique is a form of solo stage performance by an actor-mime. Creation of a pantomime etude with several characters according to the plot of a fable.

Illusions and manipulations. History of illusion art. Use of different items. Balls, cards, scarves, etc. for manipulation. Selection of objects for manipulation (their size, color and shape). Manipulation with one ball. Various options for the appearance and disappearance of the ball to the musical accompaniment.

The ability to hold the ball imperceptibly in the right and left hand, and its appearance in different versions to the musical accompaniment[3].

Acquaintance with different sideboards for manipulations with different objects (balls, cards, scarves, etc.). Making sideboards for balloons, cards, scarves and the ability to fix them on a concert costume. Constant training for discreet extraction of illusory items from sideboards. Manipulation of one ball, changing its color and the appearance of a second ball. Work on double "placing", the ability to imperceptibly transfer the ball hidden in the right hand to the left, or vice versa. Change one color of the ball to another color in different options.

The appearance of the third and fourth ball. Inconspicuous removal of additional balls from sideboards. The ability to hold them imperceptibly in the hand at the same time and palm them from one hand to another, as well as the appearance of four balls in the hands in different versions. The disappearance of the balls (in different versions, one or all four, or the transformation of four balls into another object.). Inconspicuous hiding of balls in special sideboards or pockets, all at the same time or one at a time, or inconspicuous replacement of balls with another object. Constant training

on the sketch in front of the mirror and without it. "Palming" with one card with the left and right hand. Hold the card inconspicuously in your hand and palm it from one hand to the other. Invisibly turning over the card from the back and inside of the palm. Constant training in front of a mirror is necessary.

Manipulation of five cards, left and right hand. Holding cards discreetly in the hand, palming them or moving them discreetly from one hand to another. Imperceptibly turning over five cards from the back to the inside of the palm and vice versa, the ability to open the cards in a fan. The appearance and disappearance of ten cards in the left and right hand.

The ability to hold ten cards discreetly in the right and left hand. Hand training on the appearance and disappearance of ten cards. Sideboards and a simulator with sideboards for card manipulation. Acquaintance with different sideboards for cards, selection of a convenient place on the stage costume for fixing sideboards, for discreet receipt of cards [7, p. 67–70].

Completion of work on combinations with cards. Manipulating twenty cards, appearing one at a time in the left and right hand. The ability to hold twenty cards discreetly in the right and left hand. Constant training of the palms, over the inconspicuous appearance of one card each, left and right hand.

Development and staging of combinations and an etude with cards. With the help of a teacher, the creation of a finished study of a sequential combination with cards. When using the above learning topics with maps. Costume selection, musical accompaniment and work on a combination of card manipulations. Tailoring or purchase of a concert and training suit, search for musical accompaniment, completion of work on combinations with cards.

Rehearsal in a ready-made concert costume with musical accompaniment on the training stage. Preparing for the Card Manipulation

Exam. Acquaintance with micromagic, selection of tricks for microillusions. Purchasing or making microillusion tricks. The manner of presenting tricks, distracting moments when performing micro-illusion. The attention of the viewer should be diverted from any action of the magician, trick, place of action, which must remain unnoticed, if this is not done, then the trick will be revealed. It is impossible to heal all distractions, each illusionist must find them for himself. (Turn of the hand, wave of the hand, attentive look at another object, etc.) The manner of presenting tricks in microillusion is practiced individually and appears over time. Learning magic tricks with cards in microillusion. Selection of various tricks with cards with the help of a teacher [2, c. 55].

Training and selection of 10 card tricks with special props. Learning the Volt, Classic Volt, and Volt exercise with one hand, while performing ten classic card tricks, using special props. Learning tricks with different objects: ropes, scarves, coins and more. Acquisition or independent production of props for microillusion with (ropes, scarves, coins, etc.). Preparing a sketch for the microillusion test.

Learning tricks with newspapers and different variations with them. Selection of different tricks with newspapers and making different options with them. Learning tricks with twine. A selection of various string tricks. Learning tricks with metal rings ("Chinese rings"). Acquisition or production of special props "Chinese rings". With the help of a teacher, creating an etude. Learning tricks with canes. Making or purchasing special props with canes to perform tricks with canes. "Flying", cane, "appearing cane", "disappearing cane", cane changing color. Learning magic tricks with handkerchiefs. Purchasing or making tricks with scarves.

Study of twenty tricks with other subjects. Creation of a study sketch with various illusory objects accompanied by musical accompaniment. Exam preparation. Improving the plasticity of limbs in manipulation. Finger warm-

up and training at the mirror. Improvement of plasticity and technical elements of manipulation (balls, cards, scarves).

Remember the lessons on manipulating cards with balls and scarves, improve the technique of elements with them. Search for materials for the graduation issue. With the help of a teacher, director and choreographer, material for the graduation number is being selected. Namely, the production of special props, tailoring a costume, the search for musical accompaniment. Creation of a script for a concert number. With the help of a teacher and a director, a script for a concert number is created, following the plot, theme, idea of mastering all types of circus genre, and skillfully connecting them with the genre of illusion and manipulation.

A sequence of tricks in a concert number. Create a storyline in each issue in accordance with the laws of dramaturgy. Against the background of the storyline, create your own sequence of stunts chosen with the help of a director and a teacher for the prom. Search for a mask and manner of presenting tricks in a concert number. Using the studied material, with the help of a teacher and a director, create an individual image of a “mask” and find your own manner of presenting tricks in the act. Individuality of character and style of performing tricks in a concert number.

Constant search for the image, character and manner of presenting new tricks in a concert number. Creation of the room character. Self-selection of material proposed by the teacher, director to create a character for the performance. A plastic solution in the creation of the number. Exercises to improve plastic movements in the room.

Clowning. The main principles of raising a clown. Introduction to the subject. Topic content – Introduction to the genre Clowning Internal and external stage action. Similarity comic. Trick. The content of the topic is the relationship between internal experience and its external embodiment (“imagination and fantasy”, “if”, “proposed circumstances”, “stage freedom

and attention"). Organic silence and inaction are the basis of the initial exercises and studies. The "I" of the actor is the center of fictional conditions of existence. justification process. The content of the theme is "I put myself in the center of invented conditions. I feel like I'm among them [4, p. 54–60].

Specific features of the genre "Clownery". A clear exaggeration of internal and external action. Alien mask. The content of the theme is a clear exaggeration of internal and external action and its form. An external justification for an internal overt exaggeration. Image-symbol. Work on sketches. Copying other people's masks is the way to find your own clown mask.

According to the clown Pencil, "Chaplin's mask first helped, and then began to interfere" with his work. Determination of the features of the future clown in the process of choosing someone else's mask for imitation. Parody, buffoonery, grotesque. An eccentric trick. The content of the topic is a study of the specific features of the clowning genre. Ability to use his techniques and expressive means. Techniques: parody, buffoonery, grotesque. Their expressive means: hyperbole, juxtaposition, contrast, and so on.

Checking the acquired knowledge in practical work on the productions of reprise and entre. The concept of "eccentric". An eccentric trick is one of the main expressive ways of the art of clowning to embody comedic material based on the techniques of parody, buffoonery and grotesque. Target performance. Role. Music in clownery is the main task of the performance. The main significance of the performance's super-task is in finding the role's super-task. Music as a means of characterizing characters. Music as a means of disclosure the internal action of the character Music as a means of the most important task of an etude, excerpt, number, reprise.

Work on etudes and reprises. Principles for choosing material for setting. The content of the topic –The predominant use of works of art of comic genres: comedy, pamphlet, feuilleton, fairy tale, fable, caricature. Identification of comic techniques used in these works and the solution of clowning by specific means. The imagery of the trick. The content of the theme – Obligatory solution through an eccentric trick of the circus clown performance – figurative characteristics of the characters, their relationship. Achieving the figurativeness of a trick is the pinnacle of the skill of an actor-clown [1, p. 34–40].

Mask. Making a comic mask. The mask of the comedy hero of the arena includes an original make-up, exaggerated character traits, an original costume, a special manner of speech and behavior, an individual "illogical" logic of thinking.

Work on manner and style. Role. Determination of the genre of the future clown (pantomime, colloquial clowning, musical eccentricity, comic number) in the process of practical exercises to consolidate the theory of comic, artistic techniques of the art of clowning. One of the tasks of specialization is the division of students into roles (circus clown, buffoonery, musical, solo clown) based on the skills acquired during the period of mastering topics devoted to stunt action. Definition of the genre in which the clown will work and his role. Artistic image. Determination of the genre of the future clown (pantomime, colloquial clowning, musical eccentricity, comic number) in the process of practical exercises to consolidate the theory of comic, artistic techniques of the art of clowning. One of the tasks of specialization is the division of students into roles (circus clown, buffoonery, musical, solo clown) based on the skills acquired during the period of mastering topics devoted to stunt action.

Definition of the genre in which the clown will work and his role. Repertoire. The content of the topic is the role of the clown mask, the genre

in which he works and his role in creating the repertoire. Auxiliary value of classical material in the creation of the future repertoire of the clown. Possibility of using etudes, which became students in the process of practical exercises on the theory of the comic[4].

The trick part. Trick masking. Contents of the topic – The concept of "comic trick". The role of the comic trick in developing an illogical situation. Disguise is a feature of a comic trick. Use of this property in exercises and etudes. Consolidation of the elements that make up the process of justifying an illogical situation. Supertask and through action.

The content of the topic – Work on a passage – a thorough analysis of the entire work and the identification of its most important task. Comic discrepancy as the basis of the supertask of a comic work. Conflict is the spring for the development of a comic plot. Specificity. The content of the topic - Reincarnation as the basis for creating the actor's stage appearance, the specificity of the clown mask. A characteristic for a clown is a mask that reveals an actor – a person. The value of specificity for emancipation, overcoming the natural barrier

Conclusions.

Thus, the above-mentioned competencies clearly form the program learning outcomes at the first educational level Bachelor in the educational and professional program Circus Genres. Pantomime. Illusion and manipulation. Clownery. This forms highly qualified circus artists, teachers of special disciplines, who implement professional performing activities with a high pedagogical level.

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