

216 - ANALYSIS OF VOCATIONAL TRAINING IN CIRCUS: A DIALOGUE WITH THE ARTIST

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1. INTRODUCTION:**Browsing the history circus**

To enter into a discourse that deals with the effective professional circus artist, as a profession to break with the romance once established by cultural tradition, we must understand a priori about the circus we are dealing with. To this end, we rely on speech Bortoleto (2003) who believes the circus as an important representation of human culture, an August body built up over many centuries, practically since man began to record his exploits, his discoveries, their ideas, beliefs, and finally, his culture. In line with that speech, it becomes possible to see that the circus can be seen as a possible translation of the culture of each society.

Burke (1989, p. 270) notes that historically the circus is the result of the conjunction of two worlds spectacular so far distinct from one side, the English equestrian art, which was developed in the barracks, on the other, the feats of acrobats. From the seventeenth century in Europe, other social and economic conjecture has been established leading to the emptying of the cultural practices of streets and squares. Accordingly, the aristocratic military order transferred their dominance over the horse to the business environment, after Philip Astley, a sub-British cavalry officer, who discovered that a man can stand up on the back of a horse in an arena of thirteen meters. Realizing the monotony of the presentations only equestrian circus adopted the diversity of the art of minstrels, as the new marketing rules of economy and culture led to the depletion of their fairs and cultural practices, providing a reasonable number of artists who supported skills body to sustain itself. Circuses fixed the time of Astley, in the late eighteenth century, were places scenic prevailing circularity of the ring, even when he adopted a stage. With the passage of time and with the new social conditions established, this model of a space circus fixed presentation has not be enough. The circus was to meet new audience in small towns, which required the search for a structure that facilitates the mounting and dismounting from the playhouse (Hoti, 1995, p. 130). From the second half of the nineteenth century, the acrobatics gained ground and became the new focus of this circus allowing a circus-oriented from the body and action, being perceived from the performative view of a beautiful body in shape, and acrobatic performance - a body, so healthy and active (BOLOGNESI, 2005).

The body comic has also been stressed in this scenario, being agile enough to explore the confluence between the dialogical interpretation and acrobatic skills. These contrasts in the body and function of the subject into the environment shows that the circus circus assumed different connotations in every moment of history, but there was always an effective cultural production, in accordance with the requirements established socially and economically, resulting in the selection and retention of the artist circus in loca mounted. to influence the practice and residence of the subjects in these spaces.

This dialogic relationship between the body, the comic and the professional has to be established in order to be understood as a profession that could take hold in contemporary society, with the assumption that historically the artistic production enables men to perceive themselves as a historical subject and social, it portrays the changes throughout history, and the circus in this context, possible to establish the dialogic relationship between human social and cultural being, which it influences and is influenced by human social relations established.

Claiming that the circus has undergone many changes throughout its history has come up the following question: Is it still the family bond that would lead subjects / artists to motivate themselves to take up the circus?

To answer these questions and set steps to be followed to investigate, in the view of circus performers, the main factors that influence the practice and stay in the circus activity in circuses today, highlighting the academic training that these guys are / were affected, with Finally an analysis of the relationship established between the circus culture and its importance in the actual construction of the company in force.

2. METHODOLOGICAL DECISIONS:**2.1. Nature research**

The study was an approach to quali-quantitative, because qualitative research allows the use of some quantitative analysis and research with mixed methods, including both qualitative and quantitative, have become common in the academic a n d

In this regard, Thomas et al. (2007) point out that qualitative research does not rule out quantitative analysis and, combining these two methodological techniques, this facilitates to see points of convergence between different models, creating and extracting meaningful information from data as much sense as possible. Creswell (2007) explains that the assumptions (or paradigms), the strategies and methods contribute to a whole to determine the type and nature of the research that the importance of the three approaches rests on the existence of a growing interest in the use of qualitative research a continuous use of traditional forms of design and social history to the understanding of the research.

2.2. Instrument

As a tool for data collection, we used a semistructured interview containing three open questions: a) what led you to choose the circus as a profession b) how many years their number started and what made you choose for him, and finally c) if no longer be a circus performer, in what job would you work?

Based on the results of this analysis, the main issues highlighted by them as the best that would help to achieve this purpose were selected to take part, then, the ultimate instrument, which was used personally by the researcher to the study subjects.

2.3. Participants

The study subjects were 20 artists belonging to circus circus midsize who stand in northwestern Paraná State, specifically in the first half of 2009. Selected among adults in the age group between 21 and 55 years of both sexes, practitioners of at least two numbers in the circus.

It should be noted that this randomness is due to the fact that, on the achievements of the interviews took place a call at random to participate at that time, stage of data collection.

2.4. Procedures

To start the qualitative and quantitative research, the researcher found came from the Department of culture of the cities located in the northwest of Paraná, which was made available for possible dates that would be hosted circus in that city. With that knowledge came in contact with those responsible for the circus that they might schedule a date to conduct the interview, subsequently forwarded to the charge of a circus term informed consent form for those interested in participating in such research.

2.5. Data analysis

The collected data were analyzed descriptively, using the technique of thematic content analysis, which favored the Thematic Content Analysis is a tool for the description, analysis, understanding and classification of cases experienced, as shown by Richardson (1999), assimilating what is actually relevant to the study in question. The contents were categorized as recommended by Bardin (2004), involving the classification of elements of a group, by differentiation and then by analogy with the previously defined criteria.

3. RESULTS AND DISCUSSION

The data obtained from a qualitative and quantitative analysis showed that the 20 circus artist, with 10 males and 10 females, mean age 25.61 years +, we can see that the entry into the circus still has an important choice to family influences, 72, 3% of respondents indicated in their responses that this was the main reason for insertion in the circus, with the remaining 14, 2% said the choice for the magic spell with the environment, and the 13.5% reported having found the circus a possibility of continuing their artistic activities once practiced, such as dance, gymnastics and other cultural manifestations of the movement.

Regarding the average age of entry in this environment, it was observed that 89.2% indicated that their entry into the show always begins at an early age around 5 or 6 years, with simple numbers that are growing or taking other ratios According to the skills and practice time that these individuals are dedicated to certain activities in the circus world, also reported that the environment circus numbers are chosen according to ability and skill of each subject, so you can say that poetically, is the circus who choose their artists to their shows. Therefore, it is perceived that the professional choice has mostly been a probability of integration into the established context.

One highlight that deserves to be stressed is that when asked about "what job would follow only the artist's circus", the response in 86.4% of subjects had to be related in some way with the activity carried on in the circus environment. The denoting say that the circus is meant for the artist as a profession of choice effective.

Another highlight obtained in the interviews refer to the fact that those artists who actively participated in this study said they would not be unique to a number, and that all in all its functions to the show in a circus of small and medium may occur. This is consistent with that of Alfonso and Ali (2004) points exist within the environment circus called the social structure of the circus community, which according to the authors are built upon three distinct categories: entrepreneurs, artists and employees.

Entrepreneurs are beginning to play its role in the circus world in the period in which artists are performing in closed spaces (Burke, 1989). These businesses not only manage, but they are the owners of the circus, among their responsibilities are decisions on everything that relates to your circus, as the choice of artists, set the numbers that will be presented during the shows, set the time and mass media shows, plan for what will be the next town to the circus to perform, among others.

Employees and second Afonso Antunes (2004) performed services for load / unload materials, assemble / disassemble equipment, assist in the dissemination and treatment of animals, cleaning the environment of the circus, after all, employees should always be prepared to perform any task.

The circus performers even second author in the labor-intensive floating circus, because they often make a verbal contract that is established for some period or season. This decision to maintain this type of employment contract occurs due to a need that should be resolved immediately by the entrepreneur or artist circus, for example, the entrepreneur wants to release an artist who does not stand before the public, while the circus artist wants to change the current circus for one that offers a greater financial return.

The circus they work alone or in groups, create and present numbers from physical techniques or techniques of animal training, usually the choice in the numbers that will display is the result of family influence on the future artist, so the circus tradition and knowledge continue to thrive (BORTOLETO, 2008).

This scenario is very common to find artists who carry more than one occupation, they are defined by their skills, according to the CBO (2009) circus artists can play the following occupations:

- acrobat - makes changes heels on the floor;
- air - uses various techniques of movement and balance in the air (string, capillary force, lira);
- contortionist - makes twisting movements and contortions of the body;
- animal trainer - training and presents the animal;
- tightrope - balancing objects, people and himself;
- magic - does appear, disappear, move objects, people, animals, using techniques of illusionism;
- juggler - practice games with equipment and objects and controls;
- clown - performs skits, jokes and other comic figures;
- trapeze - performs jumps and changes in the body in the air;

From these data we can see that the circus is a possibility to treat professional understood mostly as a pleasurable way to work, but is effective from the training responsibilities to the figures, as well as for the other tasks that enable presentation of the circus in town.

4. CONCLUSION

The dialogue established with the circus performers pointed to the fact that the art of the circus that has fascinated the spectators should be understood as denoting a profession of excessive physical and mental sacrifice in pursuit of the need to achieve a desired level of high performance, it exercises great influence on the professional career of the artist, since the body is your primary tool, however this "sacrifice" comes spontaneously, since currently the family bond is still the main reason for the initiation of circus artists in the middle.

It is also emphasized the importance given by the circus artists in the process of constructing knowledge about the skills implicit in every issue during his circus training and seeks to increase the access of this knowledge to the general public. Thus, we believe that the circus must be treated for physical education as a knowledge on the culture body to be working with our students, so that we can promote understanding, appreciation and appropriation of artistic expression is through an approach

that also allows every student, the discovery of his physical and expressive possibilities.

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ANALYSIS OF VOCATIONAL TRAINING IN CIRCUS: A DIALOGUE WITH THE ARTIST

ABSTRACT

This study was qualitative and quantitative research, in the view of circus performers, the main factors that influence the practice and stay in the circus activity in circuses today, highlighting the academic training that these guys are / were affected. A semistructured interview was administered to a sample consisting of 20 artists that make circus midsize northwestern state of Paraná and the data collected was analyzed descriptively by using the technique of thematic content analysis. The results show that the life of circus artists have started around 5 or 6 years old, one of the main reasons for entering this environment is the family ties and leave the circus, would seek a means of livelihood activities related to those performed in part circus. We conclude that the art of the circus that has fascinated the spectators should be understood as denoting a profession of excessive physical and mental sacrifice in pursuit of the need to achieve a desired level of high performance, yet this "sacrifice" comes spontaneously, since currently the family bond is still the main reason for the initiation of circus artists in the middle. It is also emphasized the importance given by the circus artists in the process of constructing knowledge about the skills implicit in every issue during his circus training and seeks to increase the access of this knowledge to the general public. Thus, we believe that the circus must be treated for physical education as a knowledge on the culture body to be working with our students, so that we can promote understanding, appreciation and appropriation of artistic expression is through an approach that also allows every student, the discovery of his physical and expressive possibilities.

KEYWORDS: Circus; Training, Leisure Activities.

ANALYSE DE LA FORMATION PROFESSIONNELLE DANS LE CIRQUE: UN DIALOGUE AVEC L'ARTISTE

RÉSUMÉ

Cette étude a été qualitative et quantitative, de l'avis des artistes de cirque, les principaux facteurs qui influent sur la pratique et de séjour dans l'activité cirque dans les cirques d'aujourd'hui, mettant en évidence la formation académique que ces gars-là sont / ont été touchés. Une entrevue semi-structurée a été administrée à un échantillon composé de 20 artistes qui font du cirque Cirque d'État de taille moyenne nord-ouest du Paraná et les données recueillies ont été analysées de façon descriptive en utilisant la technique d'analyse de contenu thématique. Les résultats montrent que la vie d'artistes de cirque ont commencé autour de 5 ou 6 ans, l'une des principales raisons pour entrer dans cet environnement sont les liens familiaux et de quitter le cirque, chercherait un moyen d'activités de subsistance liés à ceux pratiqués en partie du cirque. Nous concluons que l'art du cirque qui a fasciné les spectateurs doit être comprise comme dénotant un métier de sacrifice excessif physique et mentale à la poursuite de la nécessité d'atteindre le niveau souhaité de haute performance, et pourtant ce «sacrifice» vient spontanément, puisque actuellement le lien familial est encore la principale raison pour justifier l'ouverture d'artistes de cirque dans le milieu. Il est également souligné l'importance accordée par les artistes de cirque dans le processus de construction des connaissances sur les compétences implicites dans chaque numéro de cirque lors de sa formation et vise à améliorer l'accès de ces connaissances au grand public. Ainsi, nous croyons que le cirque doit être traitée pour l'éducation physique comme une connaissance sur le corps de la culture de travailler avec nos élèves, de sorte que nous pouvons promouvoir la compréhension, l'appréciation et l'appropriation de l'expression artistique à travers une approche qui permet aussi chaque élève, à la découverte de ses possibilités physiques et expressives.

MOTS-CLÉS: Circus; formation, activités de loisirs.

ANÁLISIS DE FORMACIÓN PROFESIONAL EN EL CIRCO: UN DIÁLOGO DE I CON EL ARTISTA

RESUMEN

El objetivo de esta investigación cuali-cuantitativa era investigar, en la visión de los artistas del circo, los factores principales que influyen en el práctico y había sido la permanencia en la actividad del circo, en las que está de los circos del actual tiempo, separando la formación de Académica la que son estos ciudadanos/los acometidos. Ensambla semistructuralized entrevista fue aplicado a una muestra formada para 20 artistas del circo que compongan circos del pequeño del tamaño de la región el noroeste del estado del Paraná y, de los datos recogidos, analizados había sido descriptivo, por medio del uso de la técnica de Análisis de Temático Contenido. Los resultados demuestran que la vida del CIRCO de estos artistas tiene comenzar para la vuelta de los 5 o 6 años de la edad, unas de las razones principales de la inserción en este ambiente son el enlace familiar y si salieran del circo, media búsqueda en fecha las actividades del sustenance relacionadas con los ejercidas en el alcance del CIRCO. Uno concluye que el arte del circo que EJERCE EL ENCANTO para los espectadores se debe entender como Puesto de el cual denote de un sacrificio físico mental extremo y en la necesidad de la búsqueda si alcanza un nivel deseado del alto rendimiento, no obstante este "sacrificio", venga de manera espontánea, una época que todavía la ato actualmente familiar es razón principal de la iniciación del circo de estos artistas de la manera. El atribuida de la importancia para los artistas del circo al proceso del construcción del conocimiento es un también acentuado de las capacidades implícitas ensambla alrededor cada

número del circo durante sus searches profesionales del ea de la formación en general para ampliar el acceso de este conocimiento al público. Así, creemos que el arte del circo del un se debe tratar por la educación física para saber como pariente una cultura corporal si el nuestro estar con las pupilas trabajadas, así déjenos puede promover la comprensión, valuación y la apropiación de esta manifestación artística, para la manera de una que también HAGA subir POSIBLE, ensambla cada pupila, ensambla de descubrimiento su comprobación y posibilidades de los expresivas.

PALABRA-LLAVE: Circo; Formación profesional; Actividades del ocio.

ANÁLISE DA FORMAÇÃO PROFISSIONAL NO CIRCO: UM DIALOGO COM O ARTISTA RESUMO

O objetivo desta pesquisa quali-quantitativa foi investigar, na visão dos artistas circenses, os principais fatores que influenciam a prática e permanência na atividade circense, nos circos da atualidade, destacando a formação acadêmica a que esses sujeitos são/foram acometidos. A entrevista semiestruturada foi aplicada a uma amostra formada por 20 artistas circenses que compõem circos de médio porte da região noroeste do estado do Paraná e, os dados coletados, foram analisados descritivamente, por meio da utilização da técnica de Análise de Conteúdo Temático. Os resultados demonstram que a vida circense destes artistas tem início por volta dos 5 ou 6 anos de idade, uns dos principais motivos para a inserção neste ambiente é o vínculo familiar e se deixassem o circo, buscariam como meio de sustento atividades relacionadas às exercidas no âmbito circense. Conclui-se que a arte do circo que exerce fascínio para os espectadores deve ser entendida como uma profissão que denota de um excessivo sacrifício físico e mental em busca da necessidade de se atingir um desejado nível de alta performance, no entanto este "sacrifício", vem de maneira espontânea, uma vez que atualmente o vínculo familiar ainda é principal motivo da iniciação destes artistas no meio circense. Enfatiza-se também a relevância atribuída pelos artistas circenses ao processo de construção do conhecimento acerca das habilidades implícitas a cada número circense durante a sua formação profissional e a busca de ampliar o acesso deste conhecimento ao público em geral. Assim, acreditamos que a arte circense deva ser tratada pela educação física como um saber relativo à cultura corporal a ser trabalhado com nossos alunos, de maneira que possamos promover a compreensão, valorização e apropriação desta manifestação artística, por meio de uma abordagem que também possibilite, a cada aluno, a descoberta de suas possibilidades físicas e expressivas.

PALAVRAS-CHAVE: Circo; Formação Profissional; Atividades de lazer.

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