

Role and importance of choreography in gymnastic and dance sports

Galyna Artemyeva
Tetiana Moshenska

Kharkiv State Academy of Physical Culture, Kharkiv, Ukraine

Choreographic component is mandatory for the construction of competitive programs in gymnastic and dance sports, and when presenting an assessment for the performed composition, choreography is one of the criteria, according to one of the types of training in these sports there is choreographic.

Purpose: *the establishment of the role of choreography in the training of athletes in gymnastic and dance sports, and its importance in the evaluation of competitive activities.*

Material & Methods: *for the conduct of this study, the following methods were used: theoretical – analysis and generalization of literary sources; sociological – questioning. The study was conducted with specialists who develop gymnastic and dance sports. In the questionnaire, experienced trainers in sports aerobics, cheerleading and acrobatic rock and roll took part in the number of 24 respondents (8 from each of the presented sports). An important aspect in the preparation of successful athletes in gymnastic and dance sports is the rational combination of different types of training in the multi-year training process.*

Results: *because of the weak theoretical basis in these sports there is a lack of research on this issue, indisputably practitioners have a question about the degree of influence of the choreography on the final result, and the inclusion in the training process of the necessary amount of its funds. The conducted research has allowed to generalize answers of respondents to questions of the questionnaire on the role and significance of choreography when building a training process with athletes in gymnastic and dance sports.*

Conclusion: *obtained results do not indicate that today choreography is an integral component of both the training process and the competitive activity. But in each of the sports presented there is an ambiguous attitude of practitioners to the choreographic preparation and inclusion of its resources in the training process.*

Keywords: *gymnastic, dance sports, choreographic training.*

Introduction

Recently, the group of difficult-coordinating sports, in which competitive programs are performed for musical accompaniment, has received its rapid development. This group includes acrobatic rock and roll, sports dances, cheerleading, aerobics (aerobic gymnastics) and other types of gymnastics. These kinds of sports are components of the world sports and recreation industry, which in turn develops in Ukraine [13]. The perfection of the exercises has an appearance for these kinds of sports, which certainly influences the promotion of a new contingent to practice..

Each of these types of sports activities has its own characteristics, both in the construction of competitive programs, mandatory requirements for the components of competitive programs, evaluation criteria, and as part of athletes competing [5; 6; 12]. But there is also an integral component that combines these sports and this component is choreography.

In the training process, choreography in the represented sports is one of the types of training, and in competitive activity when evaluating athletes' performances, choreography is one of the evaluation criteria [2]. So, due to the inclusion in the training process of the means of choreography, the skill of athletes to perform exercises increases, in turn, influences the final result of their competitive evaluation.

The process of development and formation of these kinds of sports is necessarily connected with the constant complication of competitive exercises, since with the increase of sportsmanship an athlete has his own "handwriting" based on the school of movements [4; 8].

Modern competitive programs in gymnastic and dance sports require the development of leading physical qualities and functional capabilities from an athlete and is a synthesis of acrobatic exercises, gymnastics and choreography. Performing exercises primarily requires proper posture, balance, movement dynamics and graceful execution of movements [1].

Sports programs at competitions should be diverse in construction and structure, and reflect the balance between elements of complexity (in gymnastic forms) or basic figures and acrobatic elements in dance sports, which are combined with each other in a stylistically colored dance choreography.

It is also of great significance in constructing programs that makes sense, the dynamics of the performance of elements and connections, the rhythm and style of musical work, the costumes of athletes, etc. [10; 14]. So, thanks to the harmonious combination of all the components, the emotional color and the style of execution, the program becomes entertaining and bright, in turn gives an advantage in evaluating the performances of each athlete or the entire team..

At this stage of the development of sports that are in the stage of its formation, the question of the rationality of the combination of training components for athletes is definitely becoming a coach before the trainer [7].

So, despite the fact that some gymnastic and dance sports are on the path to their development and the formation of the theoretical basis has no logically completed and scientifically sound system of many years of training of athletes. In particular, there is a lack of information about the significance of choreography in the development of sporting skills in these types of sports. Therefore, there is a need to supplement already existing materials with regard to the value of choreography in each of the sports represented.

Relationship of research with scientific programs, plans, themes. The work performed was carried out in accordance with the Consolidated Plan of Research in the Field of Physical Culture and Sports for 2011–2015. On topic 2.6 "Theoretical and methodological foundations of improving the training process and competitive activity in the structure of long-term training of athletes" (state registration number 0111U001168) and the initiative theme of the department of dance sports, fitness and gymnastics "Theoretical and methodological foundations for the development of system-forming components of physical culture (sports, physical recreation, fitness)" for 2017–2020.

Purpose of the study: the establishment of the role of choreography in the training of athletes in gymnastic and dance sports, and its importance in the evaluation of competitive activities.

Objectives of the study: 1. To lead the analysis of literary sources on the importance of choreography in the training process and the competitive activities of athletes in gymnastics and dance sports. 2. According to the sociological method of research (questioning) to determine the attitude of specialists to the value of choreographic preparation, the inclusion of its funds in the training process of athletes.

Material and Methods of the research

The study was based on an analysis of the regulations of the All-Ukrainian competitions in acrobatic rock and roll, cheerleading and sports aerobics. 24 specialists took part in the survey (8 each from acrobatic rock and roll, cheerleading and sports aerobics).

To conduct this study, the following methods were used: theoretical analysis and generalization of literary sources and the sociological method of research (questioning).

Results of the research

At the present stage of development of gymnastic and dance sports, competitive compositions are a synthesis of technique and aesthetics of performing a dynamic complex of complex coordination exercises [12].

The training of qualified athletes in gymnastic and dance sports should certainly have stages of many years of training and only a rational combination of all components of sports training during all stages leads to the desired result. At each stage, starting with the initial, an essential condition

for the training of athletes is the inclusion of choreography in the training process [9]. The value of choreographic training with each stage of many years of training will certainly grow, so that, reaching the highest point of athletic preparedness, athletes demonstrate compositions that represent a fine line of art and sport.

Speaking about the basis of choreographic training in gymnastic and dance sports, many authors primarily refer to the classical exercise, the school of ballet [4; 11]. The entire system of classical exercise is built on appropriately selected exercises that are systematically repeated and gradually become more complex. In the process of their implementation, the body acquires strength and flexibility, and movements become graceful, plastic and aesthetically complete [3].

It is also impossible not to touch upon the issue of aesthetic abilities and musical awareness in preparing athletes in these sports, because one of the criteria for deriving a final assessment of the composition done at competitions is the ability of an athlete to display the rhythmic structure of movements. And these abilities are developed in the process of choreographic training. Because the choreography of the program (or dance composition) is a physical reflection of the musical work.

The musical accompaniment of exercises in gymnastic and dance sports is diverse. These are excerpts from ballets and symphonies, and small works (preludes, sonatas; music of the song genre: jazz, folk, etc.). The use of such a wide range requires athletes to possess various choreographic forms [1].

The main content of the tools used in the lessons of choreography, are movements of classical, folk and ballroom dance. Plastic movements are distinguished into an independent group. Of great importance is the rhythm, which teaches the ability to coordinate their movements with music. The next group of means is pantomime, and it is an integral part of educating the expressiveness of movements. And finally, specific groups of movements, such as acrobatic, elements of sports-gymnastic style, including building, rebuilding, applied and general developing exercises [11].

However, for an athlete to succeed in each of the gymnastic and dance sports, a strictly metered inclusion of the means of choreography is necessary, since excessive use of the means of choreography slows down the learning process and prevents the correct performance of certain elements of the sport from being displayed.

In these sports, the elements of technology and elements of choreography are closely combined, and often the elements of choreography are evaluated by the judges as a technical and choreographic component of the program. But in each sport, their combination is different.

Another reason for the uncertainty of the content of choreography in the training process in these sports is their history of origin. Referring to the sources, we can say that some of the sports considered in the article, have received their development in other sports or recreational activities, while others go to the dance art with their roots.

Until today, among the specialists developing various types

of gymnastic and dance sports there is an open discussion question, what constitutes the essence of these sports – performing a complex of acrobatic and gymnastic exercises accompanied by music, or performing dance compositions with the inclusion of acrobatic and gymnastic elements. At the same time, everyone agrees that the aesthetic component of program implementation is crucial in evaluating the complex competitive programs of qualified athletes in any of the sports presented.

So, to solve this question, we analyzed the answers of specialists to the questionnaire questions, where questions concerning the attitude of specialists to choreography in the preparation of athletes, the inclusion of its funds in the training process and their dosage were considered.

The first question considered the attitude of coaches to saying that choreographic training is closely related to technical training, therefore it should be an integral and important part of the training process.

87,5% of sports aerobics and acrobatic rock and roll experts agreed with this opinion, and 12,5% of respondents in these sports answered that they partially agreed with this opinion.

Cheerleading specialists have a different opinion – 75% of the coaches agreed with this statement, and 25% – partially.

To the question: "Do I need to use a separate choreography activity in a training process with beginners?" 75% of respondents in aerobic exercise indicated that in the training process with beginners they conduct a separate choreography class; 25% of respondents answered no, but they include elements of choreography in the training process.

In acrobatic rock and roll, 37,5% of coaches indicated that they were conducting a separate choreography lesson, and 50% of the respondents did not answer, but they included elements of choreography in the training process, and 12,5% answered that they did not use the funds Choreography in the training process with beginners.

In cheerleading, 12,5% of the coaches answered that they begin a separate lesson in choreography with beginners; 75% of coaches do not conduct, but include elements of choreography in training; 12,5% of respondents answered that in training at the initial stage in this kind of sports, choreography classes are not included.

The next question was that choreographic training takes a leading place in the formation and development of pupils' creative abilities.

2,5% of sports aerobics and cheerleading experts gave a positive answer; 25% believe that it is only through choreographic preparation that the creative abilities of students develop; 12,5% of respondents had their own answer.

In acrobatic rock and roll, 50% of respondents answered that choreographic training occupies one of the leading places in the formation and development of creative abilities of pupils; 50% disagreed with this opinion.

Next, the analysis of the specialists' response to the question: "Does the athlete affect the basic choreographic prepared-

ness for the speed of mastering with complicated technical motor activities?"

In sports aerobics, 87,5% of respondents said that the presence of basic choreographic training accelerated their mastery of complex motor activities, while 12,5% answered that the time for mastering technical actions depends not only on the availability of basic choreographic preparedness.

In acrobatic rock and roll, 62,5% of coaches answered this question that for athletes to master complex technical actions, they must have basic choreography; 25% indicated that not always; the answer of 12,5% was the statement that it does not matter.

In cheerleading, 75% of respondents agreed that the presence of basic choreographic training affects the speed of mastering the complex techniques of this sport; 12,5% of respondents indicated that not always; 12,5% of respondents answered no.

To the question that the basis of motor activities of a sport is based on the basics of classical dance, 50% of sports aerobics experts agreed with this opinion; 50% had a different opinion.

In acrobatic rock and roll 25% of respondents answered positively; 62,5% partially agreed with this opinion, responding that classical dance is indeed the basis, but in their sport they pay more attention to modern choreography; 12,5% of respondents did not agree with this opinion..

In cheerleading, 37,5% of responses were positive; 50% partially agreed; 12,5% of respondents answered negatively.

To the question: "Can choreographic training be included in basic types of training for athletes in gymnastic and dance sports?", 12,5% of sports aerobics specialists agreed with this opinion; 87,5% of respondents consider choreographic training as an auxiliary type.

In acrobatic rock and roll, 12,5% of respondents gave a positive answer; 75% of the respondents do not quite agree with this statement; 12,5% consider that choreographic training can not be attributed to the main types of preparation.

In cheerleading, 50% of the responses were positive; 37,5% neutral; 12,5% of coaches believe that this is an auxiliary type of training for athletes in this sport.

Conclusions / Discussion

To date, there is a significant divergence of opinion of specialists in gymnastic and dance sports on the role and place of choreography in the training process of athletes. Due to the weak theoretical basis in the studied sports, there is not enough research on this issue. Practitioners in the preparation of athletes raises the question of the degree of influence of choreography on the final result and the inclusion in the training process of the required amount of its funds. The study made it possible to summarize the respondents' answers to questions about the importance of choreography when building a training process with athletes in gymnastic and dance sports.

As a result of the analysis of scientific and specialized literature on gymnastic and dance sports and competition regulations, it was found that choreography influences the final result of competitive activity and directly affects the assessment that an athlete gets when performing a competitive program. According to this prerequisite for the preparation of athletes in gymnastic and dance sports is the inclusion of choreography in the training process.

After analyzing the answers of respondents in gymnastic and dance sports, an ambiguous attitude of practitioners to choreographic training and the inclusion of its resources in the training process of athletes in the sports presented were es-

tablished. As we can see, according to the results of the survey, the majority of trainers agree that choreographic training is very important and an integral part of the training process of their pupils, however, regarding the analyzed sports, we observe a significant divergence of opinions of the respondents. This fact indicates that these sports require a more detailed study of this issue and the search for new ways to solve it.

Prospects for further research: to analyze the performances of the best athletes of the world in their categories, to identify the content of elements of choreography in competitive programs and find out their impact on the final assessment.

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Information about the Authors

Galyna Artemyeva: PhD (Physical Education and Sport), Associate Professor; Kharkiv State Academy of Physical Culture: Klochkivska 99, Kharkiv, 61058, Ukraine.

ORCID.ORG/0000-0003-3121-2754

E-mail: galina9767@gmail.com

Tetiana Moshenska: Kharkiv State Academy of Physikal Cuiture: Klochkivska str. 99, Kharkiv, 61058, Ukraine.

ORCID.ORG/0000-0002-0771-5717

E-mail: tvmoshenska@gmail.com