https://doi.org/10.35219/efms.2023.1.19

THE ROLE OF CHOREGRAPHIC TRAINING IN THE DEVELOPMENT OF ARTISTIC SKILLS IN 7-8-YEAR-OLD FEMALE GYMNASTS

Reaboi Natalia[1], Buftea Victor[1]

State University of Physical Education and Sport, Chisinau, Republic of Moldova

Abstract: *The role of choreographic training includes an integral system of practice based on dance elements, ensuring an increased level of muscle work in various practice forms. The foundations of this school are classical and dance exercises are used according to a specific methodology. Most of the choreographic exercises are performed at the support bar, in the centre of the room, making extensive use of the reflective surfaces of the mirrors. The exercises performed at the support bar in most cases have a preparatory character, being performed in the preliminary stage according to some principles and rules that indicate the initial, intermediate and final positions of the movements, educating the specific particularities of organization and concretization of movement actions. Choreographic training in rhythmic gymnastics also implies a series of positions and exercises, performed with all parts of the body, including the head, arms, trunk, legs, etc.*

Key Words: Choreographic Training, Development Of Artistic Skills, Rhythmic Gymnastics, Expressiveness, Virtuosity, Elegance, Plasticity, Creativity.

INTRODUCTION

In the historical development, rhythmic gymnastics has undergone significant changes, as a result of which modern gymnastics differs from past. It becomes more and more technocratic, contributing to the education of virtuosity, elegance, creativity, aesthetics, plasticity and expressiveness of movements, combined at the same time with rhythm and the emotional-motor message, all expressed based on the perception of the expressiveness means of rhythmic gymnastics compositions.

Among the many forms of artistic and motor education of gymnasts, choreography occupies a special place. According to specialists, choreographic training is more easily

formed in childhood, when we have to act correctly by applying a scientifically based system, but this is achieved in performance ([1], [2], [5], [9], [10]).

Finally, the choreography of sports origin represents in itself the school of movement with a gymnastic, dance character, including a series of particularities and specific procedures in order to organize the methodological framework for mastering difficult movements ([3], [6]). At the same time, these arguments also contribute to the development of artistic skills and representations related to determining the rhythm and a high level of movement culture. Precisely for this reason, from the set of classical exercises and the specific execution of the movement, those methodical means and procedures can be synthesized, perfected and sensitized which, to a large extent, are identical to the motor act specific to certain tests, contributing to the education of a high degree of motor mastery ([4], [8], [10]).

The role of choreographic training in rhythmic gymnastics is the understanding and realization of the beautiful, which develops thinking, imagination, fantasy, gives a plastic, harmonious development to the physical difficulties performed by the gymnast during the sports-artistic compositions. The syncretism of choreographic art involves the development of a sense of rhythm, the ability to feel and understand music, to coordinate their movements with it, and at the same time it develops the artistic abilities of little female gymnasts.

METHODOLOGY

The object of the research is the instructive-educational process of developing artistic skills through choreographic training in rhythmic gymnastics at the age of 7-8.

Research hypothesis. It was assumed that the development and implementation of the methodology for teaching choreographic/artistic skills to 7–8-year-old children in the choreography lesson will contribute essentially to the continuity of the level of motor training.

The purpose of the research is to develop the artistic skills of 7–8-year-old female gymnasts through choreographic training.

The objectives of the research:

1. Studying the theory and practice of the choreography lesson at the advanced stage of the 1st year of 7-8 year- old children.
2. Appreciation of the issue regarding the need for choreographic training and the level of acquisition of the elements necessary for the development of artistic skills in 7–8-year-old children.
3. Elaboration and argumentation of a methodology for the development of artistic skills through choreographic training in rhythmic gymnastics at the advanced stage of the 1 st year of sports training.

The methods used in pedagogical research. In order to carry out the research tasks, the following scientific methods were used: theoretical analysis and generalization of specialized literature data; evidence and control in sports training; pedagogical observation; tabular method; the pedagogical experiment; statistical-mathematical methods of processing and interpreting the recorded data.

RESULTS

In this way the research in question aims to increase the efficiency of the instructional-educational process within the choreography lesson at the level of the advanced 1 st year rhythmic gymnastics group. The pedagogical experiment was carried out within the Sports School of the Olympic Reserves in Chisinau. As part of the experiment, we aimed to verify the choreographic component of the elements of the artistic image of 7–8-year-old female gymnasts. The female gymnasts at this age already possess a culture in movements and are able to perform technical exercises with ease, where it is possible to appreciate the amplitude of the movements, the beauty of the lines, the artistry and the execution of the evaluation of the compositions.

The motor performances obtained by the 7-8 year-old female gymnasts at the final tests of the development of artistic skills, in the two experimental situations are presented in Table 1 and Fig. 1.

Table 1. Comparative analysis of the choreographic training level of the control and experimental group 7-8-year-old female gymnasts (n=16)

No. crt.	**Tested parameters**	**Group**	**Statistical data**		**t**	**P**
			Initial testing	*Final testing*		
			$\overline{X} \pm m$	$\overline{X} \pm m$		
1		C	117.50 ± 0.82	118.69 ± 0.81	2.368	<0.05

	Standing with the back to gymnastic wall, feet apart outwards (degrees)	E	117, 63 ± 0.80	120.68 ± 0.45	5.983	<0.001
		t	0.11	2.15	-	-
		P	>0.05	<0.05	-	-
2	Standing with the back to the gym wall, heels apart outward (degrees)	C	58.07 ± 0.59	58.44 ± 0.58	1.009	>0.05
		E	58.188 ± 0.610	60.34 ± 0.55	5.945	<0.001
		t	0.13	2.38	-	-
		P	>0.05	< 0.05	-	-
3	Seated, feet apart outward (degrees)	C	114.18 ± 0.75	115.26 ± 0.74	2.373	<0.05
		E	114.31 ± 0.71	117.13 ± 0.40	6.190	<0.001
		t	0.133	2.22	-	-
		P	>0.05	<0.05	-	-
4	Seated, legs bent, knees apart, soles together, downward movement of the right knee (cm)	C	7.55 ± 0.67	7.19 ± 0.65	0.888	>0.05
		E	7.47 ± 0.67	5.12 ± 0.48	5.932	<0.001
		t	0.08	2.54	-	-
		P	>0.05	<0.05	-	-
5	Seated, legs bent, knees apart, soles together, downward movement of the left knee (cm)	C	8.51 ± 0.68	8.17 ± 0.66	0.816	>0.05
		E	8.47 ± 0.70	6.11 ± 0.48	5.703	<0.001
		t	0.04	2.51	-	-
		P	>0.05	<0.05	-	-
6	Seated, legs bent, knees apart, the toes united, the downward movement of the right knee (cm)	C	10.02 ± 0.69	9.55 ± 0.68	1.127	>0.05
		E	10.09 ± 0.72	7.60 ± 0.48	5.792	<0.001
		t	0.06	2.35	-	-
		P	>0.05	<0.05	-	-
7	Seated, legs bent, knees apart, the toes united, the downward movement of the left knee (cm)	C	12.04 ± 0.71	11.57 ± 0.70	1.064	>0.05
		E	12.00 ± 0.71	9.64 ± 0.55	5.705	<0.001
		t	0.037	2.16	-	-
		P	> 0.05	<0.05	-	-

Note: (g=14) *Paired samples* (g=7) *Paired samples*
C = 8; r = 0.811 *P – 0.05; 0.01; 0.001* *P – 0.05; 0.01; 0.001*
E = 8; 2r = 1.622 2.145; 2.977; 4.140 2.365; 3,499; 5.408

It should be emphasized that the *feet apart outward from sitting and seated* position during the exercise can be done automatically, during the flexion-extension movements of the legs. Rotations are of small amplitude and involve both bones, not just the mobile tibia under the femur. These movements can be confused on testing with hip rotation if the knee is extended. The results obtained by the experimental group gymnasts aged 7–8 performed the rotation at 120.68 degrees at the final testing, 3.05 degrees more, compared to the initial testing 117.63±0.80 degrees. The data obtained are significant, at the P<0.001 threshold.

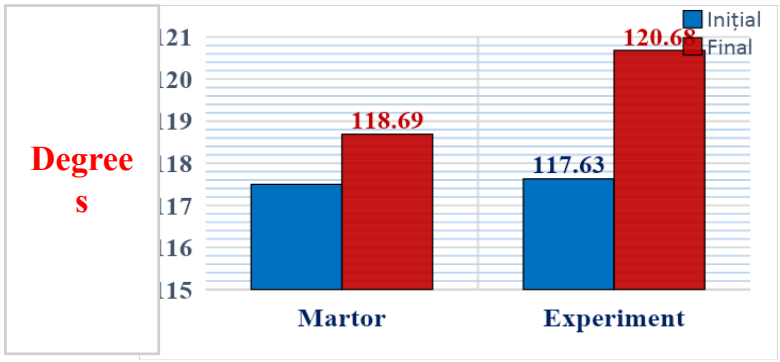

Figure 1. Indicators of outward feet twisting from standing with the back on the gymnastic ladder

From the seated position, rotation from the hip is excluded, the result obtained when *feet aparting outward* is smaller than the results obtained during the initial testing – 114.31±0.71 degrees , at the final testing the rotation amplitude increased to an average of 117.13±0.40 degrees, Fig. 2.

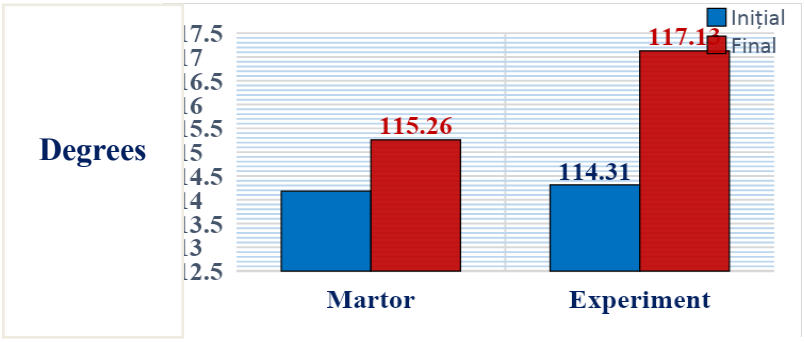

Figure 2. Dynamics of mobility indicators of the lower limbs when feet aparting outward from the seated position

Compared to the control group, the amplitude of the *feet outward* in 7–8-year-old female gymnasts increased significantly, which confirms that the ability of joint mobility continues to progress.

When performing the *feet aparting outward*, the foot is oriented outwards-external rotation, with the participation of the iliac bone. At the initial testing, the gymnasts demonstrated an average of 114.31±0.71 degrees, increasing the results on average to 117.13±0.40 degrees, 2.82 degrees higher. Student's "t" values is equal to 6.190 at the threshold of significance $P<0.001$. The purpose of the elementary exercises in the exercise – increasing muscle strength, ligaments and joint mobility. These exercises contribute to the development of jumping by stretching the Achilles tendon. The female gymnasts of the experimental group aged 7–8 years also achieved significant results in tests 4 and 5.

From Seated position, legs bent, knees apart, soles together, downward movement of the knees(right and left) which characterizes the range of motion of the thighs in the pelvic girdle .

The amplitude of movement in the control group differs significantly from the experimental group, at the P<0.05 significance level, Fig. 3.

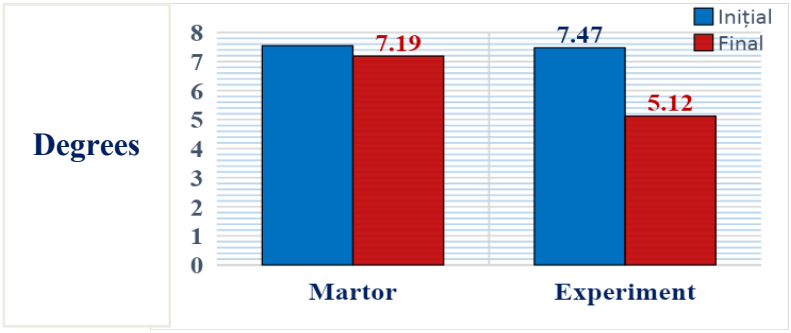

Figure 3. Seated, downward movement of the right knee

In the experiment it was found that in the seated position, legs bent, knees apart and feet together, the amplitude of the downward movement of the thighs is greater in the case of applying the toes. The female gymnasts encounter great difficulties when performing exercises in a seated position with bent legs due to poor joint mobility and muscle elasticity in the pelvic joints that support the trunk and the weight of the upper body.

If the feet are united, the position of the bone system changes, the amplitude is greater – 5.12 cm at the right knee and 6.11 cm at the left knee. When uniting the toes, the downward displacement of the right knee is 7.60 cm and 9.64 cm at the displacement of the left knee, a difference of 2.038 cm.

During the choreographic training, a varied range of dance-specific means were used, exercises at the wall bar, exercises in the middle of the room, combinations (to make up the choreographic phrase). Choreographic training will be carried out along the lines of developing the specific physical qualities required as in dance, ballet, rhythmic, artistic gymnastics, namely: mobility in all joints (suppleness, flexibility), coordination, skill, relaxation, balance and speed.

The methodology of sports training in improving artistic-motor training was based on the gradual increase of effort during choreography lessons. Along with the increase in

the level of training, the ability of female gymnasts to perform artistic compositions using strength, relaxation, speed and psychomotor elements also increases ([7]).

Various types of physical effort were used to develop static resistance: option 1 – by continuously increasing physical effort; option 2 – by gradually increasing the effort specific to rhythmic gymnastics; option 3 – by increasing the effort in waves, depending on the planning of contests and competitions.

Fatiguing effort with repetitions lasting between 5 and 20 s was avoided. Progression element-increasing the number of repetitions per load. Breaks between repetitions 30–45 s with passive and active rest. The forms of the movements depend on the method of execution, their tempo and rhythm. The movement can be performed with the entire lower limb (leg) or with certain segments of it. Leg movements can have different amplitudes, starting with 45 degrees being considered small and medium and with a large amplitude of 180 degrees being considered ballistic. Leg flexion is considered as a preparatory exercise, which imposes the push-off and landing phase of various motor actions. Choreographic training is a practice system, also oriented to the development of muscle strength, elasticity and joint mobility, which, as a whole, conditions the virtuosity of the movements in the female gymnasts' artistic compositions.

CONCLUSIONS

1. The existing practice highlights the fact that the way in which 7-8-year-old female gymnasts form their artistic skills, starting from the initial stage of sports training, has not been taken into account. Following the analysis and synthesis of the opinion of specialists in the field of rhythmic gymnastics, some difficulties were found, especially related to certain sequences of application of the objectives centered on the development of artistic skills through choreographic training.
2. The experimental results highlight the fact that the indices of artistic-motor capacities, obtained by the female gymnasts of the experimental group of 7-8 years old, represent the initial activity of forming artistic skills, designed and achieved significantly by representing and creating the values of grace at the level of the formation of artistic-motor skills , the development of joint mobility ($t=5.61–6.25$, $P<0.01–0.001$), the integrative manner of artistic execution of choreographic exercises ($t=4.57–6.34$, $P<0.01– 0.001$). It was found that the

artistic competence, at the initial stage of training, has two major *methodological*, which comes from the act of artistic values, from the methods of sports training and the methodical procedures of appreciation in the execution of classical choreography exercises: *the practical order*, which comes from the classical conception of the artistic training of female gymnasts at the level of artistic skills training, through the specific capabilities of modelling choreographic and motor movements in artistic compositions, which depend on the ability of joint mobility, strength, speed of execution, orientation in space. Calculated Student's t-values are greater than tabulated at $P<0.05–0.001$. Thus, it can be concluded that the results obtained in the pedagogical experiment form artistic skills at a significant level.

REFERENCES

1. *V. Acciu, Virtuțile educative ale artei coregrafice. Chișinău, 2000.*
2. *M. Cerny, Choreography-3rd Edition-A Basic Approach Using Improvisation, Human Kinetics, 2007.*
3. *M. Cîmpeanu, Gimnastica ritmică sportivă. Cluj Napoca: Risoprint, 2000,*
4. *T. Dobrescu, Dimensiuni ale comunicării prin limbajul corpului. Iaşi : Tehnopress, 2006.*
5. *T. Dobrescu, Expresie corporală, dans şi euritmie. Iaşi: Pim, 2006.*
6. *E. Dumitrescu, Gimnastica ritmică sportivă. Curs de bază. Reprografia universității. Craiova, 2001.*
7. *V. Grigore, Pregătirea artistică în gimnastica de performanţă. Bucureşti: ANEFS, 2002.*
8. *A. Luca, Gimnastică ritmică. Iaşi: Ed. Universităţii „Al I. Cuza", 2000.*
9. *N. Reaboi, Formarea competenței artistice în gimnastica ritmică la etapa incipientă de pregătire*
10. *sportivă. Teză de doctor în științe pedagogice, Chișinău, 2016.*
11. *M. Salup, Pregătirea coregrafică a studenților facultăților de educație fizică și sport în cadrul disciplinei „gimnastica". Teză de doctor în științe ale educației. Chișinău, 2021.*