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THE MAIN TRENDS IN THE DEVELOPMENT OF SPORTS CHOREOGRAPHY AND THE AREAS OF ITS IMPROVEMENT IN TECHNICAL-AESTHETIC SPORTS

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Abstract

The objective of the study – to determine relevant areas of choreographic training in sport. **Research methods** – desk review and synthesis of scientific information, literature study, induction and deduction and a systematic approach. **Research results** an applied problem was identified, that is related to the existence of choreography training, considered to be a relatively distinct training aspect in the system of the long-standing athletes' improvement and the absence of its justification in science and methodologies. **Findings.** The methods of choreography training's improvement are determined: creation of adequate approaches which provide the desirable variability of certain aspects of the training process depending on the athlete's state of condition, activities area and the stage of the training macrocycle; an examination of the regulations; specific nature, development of a kind of sport and rules of the competition are taken into account; improvement of the expressiveness.

Key words: choreography training, technical-aesthetic sports, methods of improvement and the system of the athletes' training.

Валентина Тодорова. Основні тенденції розвитку спортивної хореографії та напрями її вдосконалення в техніко-естетичних видах спорту. Мета дослідження – визначити актуальні напрями хореографічної підготовки в спорті. **Методи дослідження** – теоретичний аналіз та узагальнення наукових джерел, вивчення документальних матеріалів, індукції й дедукції, системний підхід. **Результати дослідження** – виокремлено актуальну науково-прикладну проблему, пов'язану з існуванням хореографічної підготовки як відносно самостійної сторони підготовки в системі багаторічного вдосконалення спортсменів та відсутності її належного науково-методологічного обґрунтування. **Висновки.** Визначено способи вдосконалення хореографічної підготовки: створення адекватних методик, які передбачають бажану варіативність окремих параметрів тренувального процесу залежно від стану організму спортсменів, ділянки діяльності та етапу тренувального макроциклу; перегляд нормативних документів; урахування специфіки й розвитку виду спорту та правил змагань; удосконалення виразності.

Ключові слова: хореографічна підготовка, техніко-естетичні види спорту, способи вдосконалення, система підготовки спортсменів.

Валентина Тодорова. Основные тенденции развития спортивной хореографии и направления ее совершенствования в технико-эстетических видах спорта. Цель исследования – определить актуальные направления хореографической подготовки в спорте. **Методы исследования** – теоретический анализ и обобщение научных источников, изучение документальных материалов, индукции и дедукции, системный подход. **Результаты исследования** – выделено актуальную научно-прикладную проблему, связанную с существованием хореографической подготовки как относительно самостоятельной стороны подготовки в системе многолетнего совершенствования спортсменов и отсутствия ее надлежащего научно-методологического обоснования. **Выводы.** Определяются пути совершенствования хореографической подготовки: создание адекватных методик, предусматривающих желаемую вариативность отдельных параметров тренировочного процесса в зависимости от состояния организма спортсменов; участки деятельности и этапа тренировочного макроцикла; пересмотр нормативных документов; учет специфики и развития вида спорта и правил соревнований; совершенствование выразительности.

Ключевые слова: хореографическая подготовка, технико-эстетические виды спорта, пути совершенствования, система подготовки спортсменов.

Problem Statement and Analysis of the Latter Research Results. During a very difficult period of Ukraine's European Integration of there arises an important issue the formation of a country-image, the main factors of which include the results of athletes on the international sports stage and the system of the athletes' training [1; 10]. Since the renaissance of the Olympic movement, fundamental scientific knowledge of the system of athletic training has been significantly improved due to the main trends of sport development [5; 11]. Today

new terms of the international competitive activities, which have emerged over the past decades, should be taken into account within sport practice. The sophistication of the competitive programs, the rules of competition, increased demands for the technique of exercise performance and the emergence of new choreography elements are covered.

Performance improvement during technical-aesthetic sport competitions is a complicated long-lasting process, the results of which, are determined by a high rate of orientation in space and time and the proportionality of motor movements; explicit replication of varied movements with a differing complexity and the level of skills of the rational motor rhythm and also other conditions and factors.

Choreography training has a multidimensional nature, and is an upbringing and physical component, as well as an important aspect of aesthetic upbringing. The development of the athletes' creative abilities, improvement of their functional capacity, and their necessary physical qualities all play a significant role in technical training. General choreography training in sports facilities requires further development under the present circumstances.

Connection of work with a scientific approach: «A Theoretical and methodological framework of controlling the training process and competitive activities in The Olympics, professional and adaptive sports» according to the LDUFK plan for 2016-2020 (State Registration Number: 0116U003167).

Analysis of the Latter Research and Publications. Overall, the increasing results in technical-aesthetic sports and the improvement in the system of athletes' training have contributed to an allocation of the relatively distinct and, at the same time, closely related subdivisions towards the athletes' enhancement process and their improvement [1; 2; 5; 11]. A considerable number of basic research concerning the system of athletes' long-standing training in different kinds of sports has been conducted [1; 5; 10]. Similarly, many scholars have stressed the role of choreography training towards an implementation of both distinct and integrated tasks in athletes' long-standing training system [9; 12; 13; 14].

A number of contradictions have been indicated due to the degree of theoretical and methodological justification of choreography training in the athletes' long-standing training system. Foremost of which are:

- the feasibility of introducing the current results of basic research concerning choreographic training into the system of athletes' training as well as the fragmentary and unsystematic nature of knowledge acquired from research of the relevant issue;
- the necessity for the development of a cultural identity of athletes in their long-standing training process as well as lack of focus towards the development of their aesthetic needs while doing physical exercises or personal improvement;
- the necessity to control and self-monitor choreographic training as well as the insufficiency of forms and objective monitoring methods;
- the specific training orientation as well as the lack of a comprehensive system of the athletes' choreographic training;
- the need for popularization and entertainment of the sport as well as a lack of the beauty of motion and skillful performance of the competitive exercises.

The objective of the study – to determine relevant areas of choreographic training in sport.

Research methods – desk review and synthesis of scientific information, literature study and induction, deduction and a systematic approach.

Research Results and their Discussion. The main principles of the implementation of choreographic elements, the specific principles of sports training as well as didactic and general pedagogical principles underpin choreographic training. Obviously, all the specific aspects mentioned above play a significant role in the clarification of objectives and contents of choreographic training in sports. With a view to determine the methods of choreographic training's for the improvement of athletes in technical-aesthetic sports, experts have always focused on a specific nature of choreography training as a complex system, considering competitive activities as a part of this system. Thus, in order to identify the areas of choreography training for performance improvement, one should consider the specific trends of sport development.

The modern system of athletic training has developed according to the main trends of sport evolution [3; 7; 9; 12]. Indeed, each sport has its own specific trends, however, some general, typical trends for the majority of sports may be outlined for the increase of competitiveness on the world stage; increase of geographical membership; a considerable increase in the amount and intensity of the training load. This trend is also typical of the modern choreographic art. In additions a constant increase in the amount of competitions of a narrow specialization of sports training and the overall training process with an improvement of the exercising

techniques and an increased demand for the athletes' functional training, dramatic sports rejuvenation and especially of ones involving complex coordination will contribute to a more modern system of training.

Accordingly, the main areas of improvement of the sports training system may be considered an expansion of the innovative means of training (electrical stimulation, stretching, mode of development of physical qualities, methods of relaxation, eastern techniques, etc. should be considered. A creation of special climatic, geographical and other conditions while practicing for competitions with a well-balanced resting and load mode as well as nutrition and a means of restoration and stimulation efficiency with an increase in the number of days of competition in order to enhance the operational reserves of the body. A consideration of the amount and intensity of the load in order to preserve the health of athlete is necessary. While a specific training system due to the demands of each kind of sport and maximum focus on individual abilities and characteristics of athletes is paramount. The training of athletes should be based on model characteristics: physical and mental qualities as well as a standard of health.

All the elements mentioned above are typical of choreography also, as a specific nature of choreography training as well as its focus, which doesn't change the logic, and contents of a special training.

An interpretation of experts' work has made it possible to identify the methods of improving the system of choreography training, which can arise in the following areas:

– ***the Creation of adequate approaches, which provide the desirable variability of certain aspects of the training process***, depend on the athlete's state of body, activities', and the stage of the training macro cycle. According to this aspect, P. M. Kyzim, together with seven cosponsors, recommend having a clear picture of the link between structural components, which refer to different aspects of training, while designing the structure of training. It is necessary to focus on figures, which attest to the quality and distinctiveness of the competitive activities as well as functionalities of the main systems of the athletes' preparation. One technique has been proposed to enhance the choreography training of gymnasts aged 10 to 12. This technique consists of exercises, which develop flexibility as well as the mobility of the joints. Moreover, they are adapted to a specific nature of specific sports and are combined in systems of varying degrees of complexity. The degree of complexity depends on the techniques of the performance as well as the relevant level of the gymnasts' physical preparation. However, we consider it is necessary to improve choreography training, not only at a stage close to the maximum realization of individual potential, but also the creation of an appropriate functional base at the early stages of long-term training;

– ***the Improvement of Regulatory Documents***. According to the works of modern authors, experts in sports choreography, in many cases choreography training has a non-systematic, often fragmentary character and does not receive proper regulatory legal support [12, 13]. In spite of the formal fragmentation and non-necessity of choreography classes in the athletes' training regime, the trainers and the athletes of high qualification are interested in the means of choreography training. Programs of complex coordination usually involve the implementation of programmatic exercises. That is, the program performed by the athletes is pre-compiled, studied and does not change in the course of the competition. This fact allows the athletes to study the exercise carefully and to improve the technique of their individual performance elements, expressiveness, artistry and purity for years. Of course, in the process of technique improvement athletes make some adjustments related to changes in complexity, competition rules, and raising skill level. According to V. Sosina [12], in the updating of training programs, it is necessary to understand the general, objective elements dictated by age demand; and subjective components faced by a particular athlete depending on his individual potential capabilities and skills in the context of these objective requirements. Otherwise, the author assumes that the sport, in which children participate, can have a positive and negative impact on them. We believe that we must develop recommendations on the conformity of choreography exercises to the of the child's age and his level of preparedness. Drawing up programs for different stages of long-term sports training should be based on the following factors: the average length of regular training required to achieve higher sportsmanship, the age at which the highest results are routinely reached, the level of preparedness and natural talent of the athlete and the age when special training began;

– ***Taking into Account the Specificity and Development of the Sport***. Competition at the international sports level implies that those athletes who can combine the structural complexity in extraordinary compositions with virtuoso performances and special expressiveness, emotionality, and artistry will attain the championship. Increasing of the technique requirements and the appearance of new choreographic elements are caused by demands of the programs. For example, dancing couples in figure skating in which new elements are included demand challenges that require originality. According to the rules of the competition, the second dance lift performed by the partners in which a complicated position is added. This fact motivates modern specialists and

trainers to find new approaches to building a training regimen by applying individual methods of choreography training. L. S. Lutsenko [8] suggests the opportunity of improving the quality of choreography training in aerobic gymnastics in the use of aerobic choreographic compounds aimed at training basic and additional aerobic steps combined with hand movements. The ability to combine choreographic movements with high and low shock loads in full matching with music, with a creative interpretation of its dynamics and rhythm, as well as the quality of choreographic performance of exercises in order to develop coordination, flexibility and leg strength. We agree with the author's opinion that the idea of developing complexes and choreographic tasks that are used in training sessions to meet the competitive program demands and to intensify the training process is promising;

– **Improving Competition Rules.** Maintaining their authenticity, the competition rules inhibit the development of content – new elements and types of training [2]. In 1960, Yu. N. Shishkareva offered to differentiate the judges' duties during the process of assessment of the quality of composition and the quality of performance in artistic gymnastics. Only 40 years later (in 2001), according to the rules of competition, the judging was divided into three groups in order to bring the criteria for evaluating the exercises to a higher level. The question of improving the objectivity of the judicial system in technical-aesthetic sports was considered in gymnastics, figure skating, synchronized swimming, etc. This is due to the fact that judges, posting points, express their attitude to the athlete's performance. To avoid subjectivity in these kinds of sports, it is necessary to search for ways to objectify the criteria for exercises. Simultaneously with the change of the main regulatory document, basic requirements imposed on athletes become more complicated. New rules produce the development of complexity, saturating technical-aesthetic sports with dynamics, elements of risk and tricks. It is impossible to alter this direction; it will continue to evolve in a spiral of progress. The implementation of new changes requires a scientific, methodological and practical solution;

– **Improvement of Expressiveness.** In modern scientific-methodical literature, to this time, there is no clear definition of the concepts of «motor expressiveness» and «emotional expressiveness». In the definition of «artistry», the authors use such concepts as «expressive gesture», «expressive drawing», and so forth [6; 9]. The methods of training the expressiveness of athletes' movements in those sports, where the adherence of their performance to the requirements of aesthetics, artistry and expressiveness, constitutes a significant portion of the judge's assessment, remains problematic. Authors note that in complex coordination sports the expressiveness depends primarily on the nature and content of the musical work, and on the extent to which the performer understood and interpreted it [7; 10; 13]. Some studies point to the interconnection between a sports technique as a balanced way of performing movements and expressiveness, since an imperfect technique will not be able to manifest expressiveness to the fullest extent and to focus on a figurative resolution of both individual elements and composition in general [12]. Training of expressiveness in sports is one of the most difficult tasks of the performing skills category, which is defined as the ability to display the physical and technical capabilities of the athlete, as well as to incorporate them into an artistically designed composition. S. I. Borisenko [4] elaborated a method of training of motor-plastic expressiveness, consisting of the following components: musical-rhythmic training, mastering the skills of expressive movement and choreography training. The study of the elements of folk and ballroom dance, which has contributed to a significant improvement in the amplitude and precision of movements, the quality of the accompanying movements through dynamism, speed, intensity, harmony all contribute to a higher level of performance. An emotional connection with music, choreography, artistic and vibrant movements of gymnasts, as well as plasticity, musicality and creating an artistic image in general are necessary for this level of performance.

Expressiveness and technique are interconnected. According to T. S. Lisitskaya [9], technique, a biomechanically correct and coherent execution is the necessary basis on which expressiveness is constructed. An imperfect technique does not allow athletes to move confidently, or to focus on figuratively solving individual elements, connections, and combinations as a whole, or to introduce «decorative elements». Developing motor skills to a certain degree of automatism is a prerequisite for expressiveness.

Conclusions. The analysis of the scientific works showed that improving the structure and content of the general system of athletic training in technical-aesthetic sports is one of the main problems of the theory and methodology of training athletes. The current level of world achievements in technical-aesthetic sports requires Ukrainian specialists to develop new and effective technologies for the mastering of a large number of diverse and complicated structural movements during the long-term sports training.

The topical trends of choreography training in sports are established. They are related to the need to create an effective basis for the process of perfecting athletic skills at various stages of the long-term training of athletes. It is necessary to promote a harmonious development of the athlete's personality through the

elimination of the unfavorable consideration of choreography training by specialists in the field of physical education and sports. The removal of the existing contradiction between choreography training, as a relatively independent training element and the absence of a reflection of this in the sports curriculum needs to be addressed through the development of proper scientific and methodical validation of choreography training in sport.

Prospects for further research are in the definition of the concept of choreography training of athletes in technical-aesthetic sports.

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