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## THEORETICAL AND METHODOLOGICAL BASIS OF CHOREOGRAPHIC PREPARATION IN TECHNICAL-AESTHETIC SPORT

Valentyna Todorova<sup>1</sup>, Tetiana Pasichna<sup>2</sup><sup>1</sup>Lviv State University of Physical Culture, Lviv, Ukraine, valentina\_sport@ukr.net<sup>2</sup>National Technical University of Ukraine «Kyiv Polytechnic Institute», Kyiv, Ukraine, pasich@ukr.net<https://doi.org/10.29038/2220-7481-2017-03-192-196>

### Abstract

*The research goal* is to model a system of choreographic training in techno-aesthetic kinds of sport. *Materials and methods:* systematization of scientific sources on the problem under study; method of pedagogical modeling. *Results:* In this paper, the scientific and methodological justification of the choreographic training system as a purposeful controlled process proceeds from the theory of general training of athletes. It ensures the unity of the stages and unites them into a continuous pedagogical process, makes it possible to consider choreographic training as an integral system with the prediction of choreographic preparedness control in evaluating the indicators of the component criteria; selection of choreographic instruments taking into account the levels of formation of criteria for choreographic preparedness; content and variational methodological support for choreographic training at various stages of multi-year training. *Conclusions:* a modelled system of choreographic training, which can simultaneously be considered as a separate independent element, and as a component of the general system of training of athletes.

**Key words:** choreographic preparation, stages of sports training, system of training, techno-aesthetic kinds of sport.

**Валентина Тодорова, Тетяна Пасічна. Теоретико-методичні основи хореографічної підготовки в техніко-естетичних видах спорту. Мета статті** – змодельовати систему хореографічної підготовки в техніко-естетичних видах спорту. **Матеріали й методи** – систематизація наукових джерел із досліджуваної проблеми; метод педагогічного моделювання. **Результати.** У цій роботі науково-методичне обґрунтування системи хореографічної підготовки як цілеспрямованого керованого процесу виходить із теорії загальної підготовки спортсменів. Вона забезпечує єдність етапів та об'єднує їх у безперервний педагогічний процес, дає можливість розглядати хореографічну підготовку як цілісну систему з передбаченням контролю хореографічної підготовленості за оцінкою показників складників критеріїв; підбору хореографічних засобів з урахуванням рівнів сформованості критеріїв хореографічної підготовленості, змісту та варіативного методичного забезпеченням хореографічної підготовки на різних етапах багаторічної підготовки. **Висновки.** Змодельовано систему хореографічної підготовки, яка може одночасно розглядатися і як окремий самостійний елемент, і як складова частина загальної системи підготовки спортсменів.

**Ключові слова:** хореографічна підготовка, етапи спортивної підготовки, система підготовки, техніко-естетичні види спорту.

**Валентина Тодорова, Татьяна Пасична. Теоретико-методические основы хореографической подготовки в технико-эстетических видах спорта. Цель статьи** – смоделировать систему хореографической подготовки в технико-эстетических видах спорта. **Материалы и методы** – систематизация научных источников по исследуемой проблеме; метод педагогического моделирования. **Результаты.** В данной работе научно-методическое обоснование системы хореографической подготовки как целенаправленного управляемого процесса исходит из теории общей подготовки спортсменов. Она обеспечивает единство этапов и объединяет их в непрерывный педагогический процесс, дает возможность рассматривать хореографическую подготовку как целостную систему с предвиденным контролем хореографической подготовленности по оценке показателей составляющих критериев; подбор хореографических средств с учетом уровней сформированности критериев хореографической подготовленности; содержанием и вариативным методическим обеспечением хореографической подготовки на различных этапах многолетней подготовки. **Выводы.** Смоделирована система хореографической подготовки, которая может одновременно рассматриваться и как отдельный самостоятельный элемент, и как составляющая общей системы подготовки спортсменов.

**Ключевые слова:** хореографическая подготовка, этапы спортивной подготовки, система подготовки, технико-эстетические виды спорта.

**The Problem Statement.** In the process of sports training in techno-aesthetic kinds of sport, choreography is used as one of the most important means, and choreography training is used in combination with other types of training on the basis of their interaction in order to achieve the maximum possible sports results due to the specifics of techno-aesthetic kinds of sport, combining sporting skill with a high artistic orientation in

performing activities. In spite of this, there is no clear system of choreographic training in sport till now. Therefore, the *purpose* of our study is to create a model of the system of choreographic training in technical aesthetic kinds of sport.

**The Relationship Between Work and Scientific Programs, Plans, and Themes.** The work has been carried out according to the theme of the research work «Theoretical and methodological bases of management of the training process and competitive activities in the Olympic, professional and adaptive sport» in accordance with the plan of the LSUFK for 2016-2020. (State registration number: 0116U003167).

**The purpose** of our research is modeling the system of choreographic training in technical aesthetic kinds of sport. In the course of our research we have solved the following tasks: 1) to conduct an analysis of the special literature on the structure of the system of training of athletes in technical aesthetic kinds of sport; 2) to substantiate the system of choreographic training in techno-aesthetic kinds of sport.

**Materials and methods** – the method of analysis of scientific sources from the investigated problem is applied to determine the theoretical background of the research; the system of choreographic training was presented using the method of pedagogical modeling.

**Results of the Research and their Discussion.** The system (from the Greek σύστημα – «combination», «whole», «connection») is a set of interrelated elements that form a single entity, interact with the environment and among themselves, and have a purpose. The system approach is considered to be a general scientific basis for the study of the problem of creating a holistic system of choreographic training (CT) in technical aesthetic kinds of sport. From the standpoint of this approach, this process involves identifying its constituent elements, establishing system-forming factors and relationships between components, defining the functions of the system as a whole.

The system of CT in the techno-aesthetic kinds of sport is the interconnectedness of principles, methods and methodical methods of solving the problem of increasing athletic skill through the use of all possible arsenal of means of choreographic preparation.

Methodologically, the system of CT is based on the fundamental background of the general training of athletes in the Olympic sport (V. C. Keller, 1995, L. P. Matveev, 1999, 2001, V. M. Platonov, 2004, 2010), general theoretical and methodological background of the training of athletes in technical and aesthetic kinds of sport (V. M. Boloban, 1998; I. O. Viner, 2012; Yu. K. Gaverdovsky, 1997; L. A. Karpenko, 2007; V. M. Khudolii, 2007), general patterns of teaching techniques of execution choreographic exercises (A. Ya. Vaganova, 1963) and the foundations of the theory of motion control (M. O. Bernshtein, 1947).

The CT system in sport is constructed in accordance with the laws of the general system of training of athletes, it has a goal-oriented orientation and a dynamic character. Taking into account its main properties, we assume that choreographic training has all the grounds to be viewed a system. Choreographic training as a system of interconnected knowledge, presupposes defining and substantiating the main functions that will be fulfilled in its implementation.

The functions of the system of CT are based on the definition of the role of CT in the framework of the system of multi-year sports improvement of athletes, which is realized through the direct activity of the subject of training activities and its interaction with other participants in this process.

The integral-auxiliary function is the universality of the means of choreographic training. Means of choreography (as auxiliary) can be used in all kinds of sports training. For example, in physical education, the means of choreography are used for the development of flexibility, agility, strength, endurance and speed.

Educational function is realized in the fact that knowledge and skills acquired in the process of choreographic training affect the consciousness and behavior of people and set the goal of forming a set of social values.

Competitive function is expressed in the fact that the level of athletic achievements serves as a kind of measure (standard), an example of the maximum level of choreographic fitness of an athlete in sport with high requirements for choreography, and at the same time it is a guide to further disclosure and improvement of the effectiveness of the competitive activities.

Emotional-spectacular function. Choreographic training helps to create emotional character and attract attention of a huge number of spectators to the competitions. At the expense of high-quality choreographic training, athletes can create emotional images that are responsive to the perception of fans. Due to choreographic training, competitive programs influence the collective mood of the audience, their interests, and bring together large groups of people.

Aesthetic function. Choreography in sport has a great aesthetic effect on the athlete and the spectator. In the process of sports activities athletes form certain aesthetic feelings, tastes, ideals, and aesthetic abilities. This finds expression in the beauty of the constitution, in the beauty of performance, artistic and expressive technical and tactical techniques and combinations, etc.

The motivational function is determined by such organization of the choreographic training of athletes, in which there is a stimulation of improvement of individual (team) results, the development of responsibility for fulfilling their functional responsibilities, creating an atmosphere of healthy competition, the formation of in-depth motives (needs) of training activities, which eventually in the process of gradual purposeful activity will contribute to the formation of interests both for self-improvement and for future professional activities in sport.

Self-realization function. This function is manifested in the athlete's realization of his/her capabilities, self-actualization, satisfaction of the person's desire for the most complete identification and development of his/her abilities, the formation of an internal active trend of his/her development, the desire to achieve the result which an athlete can objectively claim.

The design-constructive function consists in the anticipation and planning of sporting activities, as well as the formation of their own activities and behavior, the perspective solution of specific individual characteristics, determination of the scope and content of sports activities, methodological development of individual areas in their own sporting activities.

The diagnostic-correction function indicates the causes of the complications that arise in athletes during choreographic training and competitive activities, the identification of gaps in skills and abilities, personal development and the development of corrective actions aimed at eliminating deficiencies on this basis.

The boundaries of certain functions are conditional. They intermingle each other, forming a holistic system of choreographic training. The system of training athletes in general and choreographic training are closely linked to the specific didactic principles and the specific principles of sports training, which were taken into account when creating a system of CT in sport. These groups of principles are substantiated in many fundamental studies [1; 2; 7]. Specific didactic principles adequately reflect the general-didactic principles, as well as regularities that are important for the practice of sport, whose account is particularly important in the work on complex motor skills. In this case, it is necessary to consider in detail the specific principles of CT: verbal-plastic learning, the principle of early education in choreography, the strict system of choreographic training; unity of choreographic and other types of sports training in techno-aesthetic kinds of sport [6].

The purpose of the CT system in sport corresponds not only to the conditions of this moment, but also to the general direction of development of the process or the phenomena under study.

In the development of the CT system in sport, we were guided by the principal points of V. N. Platonov [4] on the management of sports training, on the basis of which the tasks of the CT system were set: the identification of quantitative and qualitative indicators of choreographic preparedness; evaluation of competitive programs of athletes; control over the level of choreographic preparedness and making necessary corrections; development of choreography classes at various stages of many years of athletes training.

A prerequisite for the creation of a CT system is the concept of training athletes in general with its target-oriented orientation and the guidelines of the teaching and training process, the duration and structure of which depends on the following factors: the individual and gender characteristics of athletes, the rates of their biological maturation and the growth rate of athletic skills; the age at which the athlete started the class, as well as the age when he began a special training; the structure of competitive activity and fitness of athletes, which provides high sports results; the patterns of formation of various aspects of sports skills and the formation of adaptation processes in the leading functional for the given sport; the content of the training process, i.e. the set of the means and methods, the dynamics of loads, the construction of various structural units of the training process, the use of additional factors (special nutrition, simulators, remedies that stimulate performance).

These factors determine the overall duration of long-term training, the time required to achieve high sports results, age zones in which these results are usually displayed.

The basis of the CT system became phenomena and processes (categories), which determine its specificity in the technical and aesthetic kinds of sport and in fact itself. As noted by most experts in the theory of sport (including techno-aesthetic), the training of athletes should be implemented in a complex set of training effects. They are implemented during the stages of long-term training and take into account the specifics of competitive activities, the effectiveness of which is provided by the following types of training of athletes: technical, physical, tactical, psychological, and integral [3]. This suggests that the developed system of CT should take into account the complex interrelationship between choreographic training in techno-aesthetic kinds of sport and other types of sports training, as well as the stages of many years of training of athletes.

Implementation principles of the CT system contain the following elements: methods, means, forms, conditions and forms of the implementation of choreographic training and its control. Together with the content of the elements, certain types of training of athletes and the specified stages of multi-year training

allow the development and compilation of differentiated choreographic training programs. They are based on purposes and objectives, immediate implementation and control, which differ in the light of the stages of many years of training of athletes.

Effective presentation of the system of sports injuries involves consideration of its main components. In accordance with the hierarchy of consideration and the interconnections of the constituent systems, we propose discussion of means and methods.

Under the means of CT we understand a dance movement which is the integrity of harmoniously and musically consistent elements (postures, positions and movements of the hands and feet, the head, the body, as well as facial expressions). In unity, they reflect the image, action, emotions, feelings and have a special training and aesthetic-physical influence. This enables the accumulation, processing and awareness of a system of knowledge and skills in choreography that directly or indirectly influences the decision of the main tasks of the system of long-term training of athletes.

The methods of CT are determined by the objective and subjective parts of the choreographic training. Verbal and visual methods are used in sporting activities. Among the commonly used methods of sports practice in the CT are: repetition, game and competition [5].

Method of content-shaped acquaintance with movement. This method can be specified by a number of techniques: a standard motion display by a teacher, a holistic and elementary display, an analysis of musical accompaniment, explanations, figurative comparisons, etc.

The method of training should be supplemented by methods of interpretation, ideomotor training, polarization, competition, contact execution, informal tasks, etc.

At the stage of improving motor skills, reproductive and productive methods and techniques should be used: self-control, change of conditions of implementation, introduction of the learned movement to improvisation, creative interpretation of the movement.

The form of implementing principles in the CT is the construction, the way of organizing training influences and pedagogical interaction with the transfer, perception and awareness of athletes of the system of special knowledge and skills characteristic of the external appearance of this process, related to its essence and content. For the CT system, we identified choreography classes as the main form of implementing principles. It is a direct form and is determined by the personal interaction of athletes with knowledge transfer subjects (trainer-choreographer) for obtaining and mastering the system of special knowledge, skills and abilities, which is the content of the CT.

The conditions for the implementation of choreographic preparation of a specified level provide for those circumstances in which it may occur. First of all, they belong to the training process, the specific conditions for the organization of training activities, extra-curricular process. The conditions for the implementation of the training process include all workloads within the training sessions in different structural units (individual classes, micro, meso and macrocycles) that take place in accordance with the program of training of athletes. In detail, the conditions of implementation are worthwhile in the formation of differentiated choreographic training programs, which are created in accordance with a number of specific factors (task, stage of preparation, specificity of the sport, age, gender, individual characteristics of athletes). There are no scientific data that would allow taking into account the number of participants for improving the efficiency of choreographic training in sport. Therefore, we conducted structuring and identified the possibility of individual, group and team choreography training.

Control is one of the important components of choreographic training system, which solves a number of important tasks. It is a feedback in subject-object relations of choreographic training. We emphasize that in the current system of choreographic training, the control segment is the final component in differentiated programs of choreographic training.

The cumulative effect of the choreographic training system is determined by its outcome, which consists of individual components. The technical-aesthetic, musical-expressive, conditioning (physical), intellectual and integral components of the result of the system of choreographic training in technical aesthetic kinds of sport are singled out.

The scientific and methodological justification of the system of choreographic training as a purposeful controlled process, as noted above, proceeds from the theory of general training of athletes. It ensures the unity of the stages and unites them into a continuous pedagogical process, makes it possible to consider choreographic training as an integral system with the prediction of choreographic preparedness control in evaluating the indicators of the component criteria; selection of choreographic instruments taking into

account the levels of formation of criteria for choreographic preparedness; content of the CT; variable methodological support of CT at different stages of long-term training.

**Conclusions.** On the basis of the analysis of domestic and world experience, the problems and directions of scientific and methodological support of choreographic training in technical aesthetic kinds of sport, the significance and features of choreographic training in techno-aesthetic kinds of sport were identified, choreographic preparation as a compulsory component of the process of preparation of athletes was characterized.

In order to increase the value of choreographic training as one of the most important components in the system of sport training in techno-aesthetic kinds of sport, a choreographic training system is simulated that can be distinguished from the sports activity environment at a certain time to provide a comprehensive study of the respective aspect of the training of athletes.

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