

I.A. Fedosova¹

*¹Kazakh national academy of choreography
(Nur-Sultan, Kazakhstan)*

DESIGNING THE PROFESSIONAL ACTIVITY OF CHOREOGRAPHER IN THE CONTEXT OF SYNTHESIS OF CHOREOGRAPHIC ART AND GYMNASTICS

Аннотация

The article considers the designed model of professional activity of a choreographer in gymnastics. Graphic developments and modeling of important aspects of the choreographer's professional activity in the context of the synthesis of choreographic art and gymnastics are presented. The goals and objectives of the choreographer in professional activities with athletes are revealed.

Key word: *choreography, gymnastics, sports, synthesis, exercise.*

И.А. Федосова¹

*¹Қазақ ұлттық хореография академиясы
(Нұр-Сұлтан, Қазақстан)*

ХОРЕОГРАФИЯЛЫҚ ӨНЕР ЖӘНЕ ГИМНАСТИКАЛЫҚ СПОРТ СИНТЕЗІ ЖАҒДАЙЫНДА ХОРЕОГРАФТЫҢ КӘСІБИ ҚЫЗМЕТІН ЖОБАЛАУ

Аннотация

Мақалада хореографтың гимнастикалық спорттағы кәсіби қызметінің жобаланған моделі қарастырылады. Хореографиялық өнер және гимнастикалық спорт синтезі жағдайында хореографтың кәсіби қызметінің маңызды аспектілерін модельдеу және графикалық әзірлемелер ұсынылады. Спортшылармен кәсіби қызметте хореографтың алдында қойған мақсаттары мен міндеттері анықталады.

Түйінді сөздер: *хореография, гимнастика, спорт, синтез, экзерсис*

И.А. Федосова¹

*¹Казахская национальная академия хореографии
(Нур-Султан, Казахстан)*

ПРОЕКТИРОВАНИЕ ПРОФЕССИОНАЛЬНОЙ ДЕЯТЕЛЬНОСТИ ХОРЕОГРАФА В УСЛОВИЯХ СИНТЕЗА ХОРЕОГРАФИЧЕСКОГО ИСКУССТВА И ГИМНАСТИЧЕСКОГО СПОРТА

Annotation

В статье рассматривается спроектированная модель профессиональной деятельности хореографа в гимнастическом спорте. Представляются графические разработки и моделирование важных аспектов профессиональной деятельности хореографа в условиях синтеза хореографического искусства и гимнастического спорта. Раскрываются цели и задачи, стоящие перед хореографом в профессиональной деятельности со спортсменами.

Ключевые слова: *хореография, гимнастика, спорт, синтез, экзерсис.*

Introduction. Nowadays, modernization of professional activity of choreographer is actively gaining momentum in various spheres of choreographic art and sport. The World School of Sports and Rhythmic Gymnastics is distinguished by high performing skills of sportsmen, a lot of styles, integrity of compositions, which is achieved by a synthesized process of choreographic art and gymnastics. Modern achievements in choreographic art, plasticity and gymnastics have marked the multifaceted activity of the choreographer. The need to consider these processes has determined the choice of the research topic.

Classes of choreography contribute to the development of the necessary skills for athletes. Undoubtedly, tremendous work is being done for the quality training of world-class athletes, both a coach and a choreographer. First of all, the choreographer must be a highly educated specialist in the field of dance art. The professional activity of the choreographer, encompasses many professional aspects, combines a number of goals and aims. In addition to physical preparation and the ability to methodically organize the educational process with students, the choreographer needs to know: the method of creation of choreographic works, the history of domestic and foreign choreographic art, musical deed, stage design and costume history. A choreographer should possess not only knowledge of classical dance, but also be fluent in teaching the technique of folk stage, contemporary, historical and everyday dance, and possess knowledge and skills of psychology and pedagogy. A choreographer is a highly erudite specialist who knows not only the professional secrets of choreographic art, but also related art forms: dramaturgy, music, visual arts, literature and theater.

The research method is based on the general experience of choreographic and sports pedagogy, masters of sports, trainers and choreographers of the Russian Federation and the Republic of Kazakhstan, as well as the methods of experienced teachers, athletes and researchers.

In considering the research problem, methods of observation and comparative analysis were used; study and generalization of the results; design and modeling of important aspects of the professional activity of a choreographer in the context of the synthesis of choreographic art and gymnastic sport.

As the authors E.N. Medvedev and R.N. Terekhina in the study letter “Ways of self-improvement of a teacher-trainer by the example of gymnastics” - the sphere of activity of a choreographer is directly related to the formation, accumulation and transmission of cultural values of a primarily person. Therefore, “a professional teacher is a person with developed intellectual and spiritual functions, bearing cultural values and ideals, an idea of trying his profession in society” [1, p.3].

As the researcher N.V. Mukhametzyanova: “the leading components

of educational activity is the following: contain the educational material, methods, forms, means and solution” [2]. So, starting a professional activity, the choreographer must find for himself the goals and aims, taking into account the specific features of art sport. Starting from the first lessons, the main tasks of the choreographer include:

- develop the interest of athletes and their introduction to the art of choreography;

- to interest young gymnasts in choreographic lessons by compiling not only a competent and methodical lesson, but also with the inclusion of interesting findings. Given that their basic gymnastic training is inherent in the implementation and study of many complex tricks, exercises with objects, directly to them the choreography may seem boring.

At the same time, considering important choreographic training in gymnastics, many authors recognize the positive impact of choreography on the achievement of high sports results (F. Morel, TS Lisitskaya, NI Lebedev, V.E. Zaglada, etc.) [3, p.52].

In our opinion, we should take the recommendations of the ballet dancer, teacher of the Novosibirsk State Choreographic College (NGHU), choreographer in groups of rhythmic gymnastics, the author of the developed methodology L.A. Savina (Novosibirsk). The teacher-choreographer focuses on develop and dance, musicality, coordination of movements, directly noting the important methodological aspects in the technique of rotation and jumping in the training of gymnasts. Also, an important point is the communicative principle between the main trainer and teacher - the choreographer. That is, before starting work, it is necessary to find a common contact with the trainer, discuss working moments, and find the goals and objectives of the upcoming work, focused on a specific result.

The choreographer must find specific tasks, and know what results need to be obtained after a certain time (after 3 months, after six months, by the end of the school year). After setting goals and aims, the choreographer needs to apply methods that will lead to effectiveness. The teacher should optimize the training process and offer help to athletes, which will directly improve the results of competitive performances. “The conditions for the success of any professional activity is the strength of special knowledge,” E.N. Medvedev [1, p.5].

Special professional knowledge is the main criterion, however, other professional qualities that a choreographer should have are no less important. We presented the qualitative characteristics in the following table (see Table 1).

	Name of professional qualities	Characterization and name of the qualities of a choreographer
Personal qualities of a choreographer in a professional activity		
1.	Business qualities	conscientiousness, diligence, responsibility, discipline, energy
2.	Reflective qualities	accuracy, self-criticism, erudition, broad outlook
3.	Empathic qualities	humanity, kindness, mutual understanding, tact, empathy
Professional qualities of a choreographer		
1.	Practical and theoretical knowledge, skills of specialized disciplines	classical dance, folk stage and characteristic dances, modern and national choreography, historical folk dance and etc.
2.	All-round development	knowledge of the history of choreographic art and theater, the formation and development of special disciplines, visiting cultural events (performances, museums, galleries, exhibitions, etc.)
3.	Mastery of special terminology and choreographic vocabulary	knowledge of the terminological apparatus of classical dance and the specific terminology of folk, national, modern choreography
4.	Self-criticism	adequate assessment of the situation, one's own capabilities, knowledge of one's own strengths and weaknesses in character and professional activity
5.	Principles of pedagogical impact	the principle of the formation of subjectivity, the principle of value orientation, the principle of integrity of interaction
6.	Organizational and pedagogical technique	speech culture, voice and intonation, facial expressions, glance epic norms, tactics of interaction, work with visual material
7.	Self development	advanced training, master classes, seminars, conferences, study of special-methodical literature

Choreographer capacity		
1.	Didactic capacity	transfer educational material in an accessible form, achieve the result of active and conscious perception of the material by students, systematically and consistently plan and conduct the educational process
2.	Academic capacity	creative scientific approach to work, the use of new techniques in the educational process based on advanced in scientific knowledge, improving pedagogical skills
3.	Communication capacity	the ability to easily make contacts, friendly relations, manage your mental state
4.	Gnostic capacity	the ability to analyze the personality and abilities of the student, their own activities, the experience of colleagues
The internal content of the communication of the choreographer		
1.	Material	exchange of products and items of activity that serve as a means of satisfying the actual needs of entities
2.	Cognitive	knowledge exchange
3.	Active	exchange of actions, skills, knowledge
4.	Conditioning	exchange of mental or physiological conditions
5.	Motivational	exchange of goals, interests, motives, needs
6.	Business	private moment in joint productive activity
7.	Personal	focuses on psychological issues of an internal nature
8.	Target	serves as a means of meeting a specific need

Table 1. *The qualitative characteristics a choreographer*

The choreographer must have knowledge in psychology: age, social, pedagogical, medical, labor psychology, physiology, anatomy and other branches of science. Knowledge itself is not a guarantee of success; it must be structured into a specific system. So, the professional tasks of the choreographer in terms of training gymnasts are as follows:

1) Choreography in sports is aimed at solving a set of tasks in the process of training athletes:

- comprehensive and harmonious development of athletes;
- improving their technical readiness;
- improving the quality level of physical fitness: coordination abilities, flexibility, performance techniques, strength, endurance, emotionality;
- posture formation;
- education of aesthetic and creative abilities;
- development of individuality, dance, plasticity, expressiveness and culture of movements, artistry of sports programs.

2) When conducting classes in choreographic training, it is necessary to take into account the specific features of this sport and physical capabilities;

3) The specific use of the means of various types of dance art and their ratio in the training session will depend on the tasks:

- tasks of the training session;
- age of athletes;
- the level of their training;
- the type of program in which athletes perform;
- individual characteristics of athletes;
- the challenges facing this lesson.

Based on the characteristics of the choreographic lessons in gymnastics, it should be noted that there is still a debate among experts about “whether it is worth varying the choreographic movements with the gymnastic, or is it worth conducting a pure choreography lesson, observing all the canons of classical dance.” In particular, questions arise about “whether it is worth performing movements on inverted positions or keeping straight”, “in what place it is necessary to keep the hands of gymnasts”, “is the use of other choreographic directions appropriate and effective” and similar controversial issues during the training process before there are still many. The results of the comparative analysis revealed that in choreography artists support rounded positions and positions of the hands, and during gymnastic programs for athletes, the arms should be extended as far as possible at the elbows, there is a concept like “turn off the elbows”. This question is still one of the most relevant and often arising between trainers and choreographers.

A review of the literature on the topic. Some authors are supporters of the education of athletes with classical choreography. This is confirmed by the works, scientific, methodological and special literature of such authors

as: TS Lisitskaya, V.B. Issurin, V.I. Lyakh, G.F. Bogdanov, D.A. Kablukov, V.M. Mironov, G.B. Rabil, T.A. Morozevich-Shilyuk, E.N. Medvedev, R.N. Terekhina, I.A. Wiener-Usmanova, E.S. Kryuchek, E.N. Medvedev, L.A. Savelyeva, V.Yu. Sosina, I.A. Shipilina, O.G. Rumba, who made a great contribution to develop methodological foundations in the study of specific features in gymnastics, as well as the use of choreography in sports.

So, the author M.N. Maksimova notes that choreography classes develop “the emotional and volitional sphere of personality, contribute to attraction to national and cultural values, orient a person towards a healthy lifestyle”, increase working capacity, which ensures the targeted development of vital spiritual, intellectual and physical qualities of the future generation [4, S. 284].

The results of the study confirm that the lessons of classical choreography contribute to the consolidation of the “foundation” of motor culture and a conscious attitude to this type of art, develop coordination of movements, attention, memory, emotional responsiveness and the cultivation of industriousness.

Exercise at the barre is an obligatory and part of the lesson of classical dance, academic characteristic and folk stage dances. The lessons of jazz dance and modern dance mainly consist of an exercise in the middle of the hall, however, many teachers also practice exercises at the barre in professional schools and educational institutions. It should be noted that today the exercise is used not only in the ballet class, but also in sports, rhythmic gymnastics, which purposefully contributes to the proper functioning of muscles, the setting of the musculoskeletal system, and the development of eversion, stability, coordination and elasticity of ligaments in athletes.

Also an indispensable part of choreographic training in gymnastics is the exercise in the middle of the hall. Do not transfer all movements from the barre to the middle, as usually happens in ballet. For gymnasts, this will not bring such benefits as for dancers. Therefore, it is important to select the most necessary combinations and exercises for gymnasts - to study the positions of the hands, go through basic poses, learn 6 forms of port de bras, the implementation of which is an important part in the performance technique of athletes in the formation of beautiful body lines and expressive plasticity of its upper part, first hands and overall coordination. Undoubtedly, it is useful to study the types of pas de bourrée (in all forms of its development from simple to pas de bourree en tournant). It is necessary to pay attention to teaching the temps lie on half-toes with a foot raised to 90° and above, you can include gymnastic tours with a foot in the ring, etc. It is also recommended to perform complex adagio forms for the development of dance, include waltz steps, amplitude dance

movements, ballance, always with different port de bras, spins and tours.

The movements of the Allegro group (jumping technique) contribute to the development of muscle strength for the work of the ankle joint and achilles muscles. In addition, the exercises of this group by the repeated method with ordinary or short-term rest intervals are aimed at training the physical endurance and respiratory apparatus of the athlete. It is necessary to develop the correctness of the “push” from the floor, the high jump with the “hovering in the air” and the correct landing. In particular, gymnasts land only at half-fingers, without putting their heels on the floor and dropping their knees.

Due attention should be paid to the study and improvement of techniques for performing various spins. Athletes must have the skills to do the spins correctly. It will be useful for gymnasts to learn these spins: small types of pirouettes from different techniques and approaches; tours chaines; large pirouettes (pirouettes a la seconde, pirouettes in attitude, pirouette in arabesque, pirouette in open leg forward 90). It will be useful for gymnasts to do poses in turns - tour lent, turns fouette, grand fouette turns.

After mastering the lesson in the classical format (pure form), it is recommended to vary with the elements of gymnastics (“wave”; “planche”; “balance” front, back, lateral vertical, horizontal; gripping the legs into a “ring” in a stretch or standing on a support; work with a shortened foot, etc.), apply movements from folk dance (folk stage or folk character).

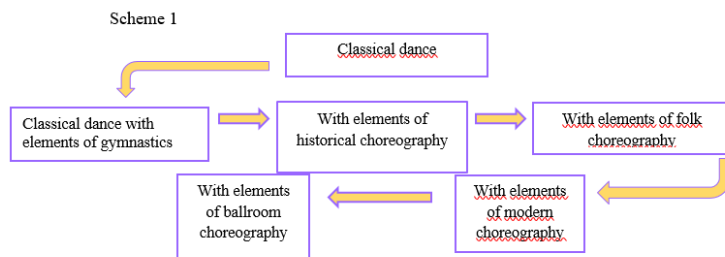
The national color is interesting in that it allows you to highlight the features that form the various ethnic styles. Firstly, the music itself dictates the character. In addition, in competitive programs we often see the performance to the music of folk themes and with the use of dance tracks consisting of a number of movements of folk dance. In the lesson of folk dance, you can use different rotations: “Obertas”, “Rotation with crouches”, “Running in a corner in place”, etc.

After fully mastering this program with elements of folk dance, you can turn on the elements of modern choreography (cross; torso spirals; contraction and release; changing levels; falls, etc.) in the same dosed method. This direction will teach athletes to own their body, feel it in free plastic. This will contribute to the beneficial implementation of plastic movements, in particular in working with the ball. Modern dance allows you to feel your own body, work with your own body weight, develops freedom of movement. The movements of the modern dance also teach the “eloquent” gesture, its freedom and the emancipation of the body.

The analysis of competitive programs and trainings revealed a connection with the movements of historical folk dance, this: “Gallop”; “Pas chasé”; “Polka step”; “Waltz step”, etc. Consequently, the movements of historical folk dance also have a place to be in the training of gymnasts. Even include elements of ballroom-dancing will be very useful. For example,

the main “cha-cha-cha” moves where accuracy, hammeredness, sharpness, rhythm, brisk knee work with a quick change of bent and straight knees to the limit brings a good result. Elements of the dance “jive”, “samba” develop springiness of leg movements.

We have developed a scheme for the sequential study of choreographic areas in gymnastics (see Scheme 1).



Scheme 1. *Consistent study of choreographic areas in gymnastics*

The lessons of such a plan with the inclusion of elements and combinations of folk, modern, historical, ballroom dance, must be done in a dosed manner, introducing into the main lesson of classical dance.

Due to the shortage of time and big program material, one has to vary the lessons. Perform movements at the machine from one leg, to the next lesson from the other leg (however, it is imperative to learn from two legs). For the development of dance and plasticity, it is necessary to do at the end of the lesson dance studies or performances with beautiful music. They can be lyrical or energetic, for developing the technique of legs. It is recommended to practice improvisation by asking the athletes a specific topic and to give the essence through move the body.

To conduct choreography lessons at a professional level, a teacher-choreographer needs to have methodological knowledge not only in profile and choreographic subjects, but also to have a good command of the specifics of artistic sports.

Choreographic training should be for developing the physical data of athletes, fostering stage culture, shaping moral qualities, broadening one’s horizons, contact with academic canons and traditions of choreographic art.

Conclusion. The results of the study confirm that classical, folk, historical dances and modern choreography expand the scope of motor skills. Classes of choreography create favorable conditions for improving such professional sports indicators as flexibility, coordination of movements, endurance, speed-power qualities, and the musculoskeletal system is

strengthened. Choreographic exercises are aimed at the harmonious development of dance variations (compositions), high aesthetic quality of the performance of competitive programs. A lesson in choreography in gymnastics is an important and part of the educational process in training world-class athletes.

Choreographic training should be for developing the physical data of athletes, fostering stage culture, shaping moral qualities, broadening one's horizons, contact with academic canons and traditions of choreographic art.

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