



# Methodological recommendations for choreographic training of young acrobats

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Postgraduate student **A.M. Shelgacheva**<sup>1</sup>  
 PhD, Associate Professor **L.M. Bezhentseva**<sup>1</sup>  
 Postgraduate student **D.S. Kim**<sup>1</sup>  
<sup>1</sup>National Research Tomsk State University, Tomsk

Corresponding author: vshilko@mail.ru

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## Abstract

**Objective of the study** was to provide a scientific basis for the efficacy of the application of the method of choreographic training for young acrobats during the initial training phase.

**Methods and structure of the study.** Experimental work was carried out on the basis of MAU DO Youth Sports School No. 3 in Tomsk in the 2022/2023 academic year. The study involved 30 young acrobats training in initial training groups (15 in the experimental group - EG and 15 in the control group - CG). The training process in the CG was carried out in accordance with the current program, and in EG - according to a developed training methodology with the predominant use of choreographic training (ground gymnastics, Pilates and stretching) aimed at developing ballet step, eversion and lifting of the feet, strength of the leg muscles and flexibility of the spine.

**Results and conclusions.** During the classes, the method of group work was used, which helped equip acrobats with ideas about the main points and lines of the hall, forms of formations and changes, development of the ability to «feel a partner» and navigate in space. The results of testing the special motor readiness of young acrobats from the EG and CG made it possible to establish reliable intergroup differences during the experiment in indicators assessing flexibility, jumping ability, and maintaining static balance.

**Keywords:** *acrobatics, young athletes, choreographic training, motor skills, initial training stage*

**Introduction.** The ever-increasing level of competition in sports acrobatics necessitates a continuous search for ways to improve the methodology of sports training in general and its individual components.

It is generally recognized that only athletes with a high culture of movement are able to perform coordination and technically complex exercises easily and naturally, where it is possible to evaluate the amplitude of movements, the beauty of lines, artistry and expressiveness of performance [4]. All these tasks are solved with the help of choreographic training, which, as noted by many experts, contributes to the development of motor memory, coordination and consistency of movements, jumping ability, flexibility, muscle strength, expressiveness and artistry [2].

Therefore, in order to achieve all the above results, it is advisable to begin choreography classes already

at the stage of initial training. As a rule, the basis of choreographic training in aesthetic sports is classical ballet choreography, but its full use is recommended to begin from the age of 9-10 years, which coincides with the transition of athletes to the next (training) stage of training [1]. Early initiation of classical exercises at the machine can have a detrimental effect on the athlete's health, due to the immature muscular corset and unpreparedness to localize the work of the necessary muscles [3]. Therefore, at the initial training stage, one of the most important tasks of the trainer is competent, comprehensive and safe preparation of young athletes for increasing loads.

**Objective of the study** was to provide a scientific basis for the efficacy of the application of the method of choreographic training for young acrobats during the initial training phase.



**Methods and structure of the study.** Experimental work was carried out on the basis of MAU DO Youth Sports School No. 3 in Tomsk in the 2022/2023 academic year. It involved 30 young acrobats studying in initial training groups (15 in the EG and 15 in the CG). To complete the EG and CG, a preliminary stage of the pedagogical experiment was carried out in order to determine the homogeneity of the groups in terms of physical fitness and the degree of mastery of motor skills and abilities.

The training process in the CG was carried out in accordance with the current program, and in the EG - according to the developed method of choreographic training with the predominant use of means from ground gymnastics, Pilates and stretching, aimed at developing ballet step, eversion and lifting of the feet, strength of the leg muscles and flexibility of the spine.

**Results of the study and discussion.** At the ascertaining stage of the pedagogical experiment, it was determined that most acrobats failed to perform exercises for flexibility and coordination of movements. Based on the results of preliminary studies, we developed and implemented in the educational process the content and methodology of choreographic training for young acrobats at the initial training stage.

As part of the developed methodology, the following sets of exercises are proposed:

- a set of floor gymnastics;
- a strength set of exercises based on exercises from the Pilates system;
- a set for developing the flexibility of the spine and mobility of the shoulder girdle, as well as the hip, knee and ankle joints;
- a set aimed at developing the coordination abilities of athletes.

All of the above sets of exercises can be performed both separately and together, alternating with each other. The training process for young athletes was based on the following methodological provisions:

- a set of floor gymnastics is performed in the preparatory part of a 45-minute training session and is aimed not only at preparing the body for training effects, but also at setting the correct position of body parts in space, including a long neck, straightened shoulders, "soft" arms, a straight back, retracted knees and everted stretched feet. And also at working out the muscles of the legs, back and abdominal press.
- complex choreographic training was a set of exercises of classical exercises on the floor, rhythmic gymnastics and acrobatics exercises, dance combi-

Results of testing special motor training of young acrobats,  $\bar{X} \pm \sigma$

Tests	Direction	The value of the indicators before the pedagogical experiment		The significance of the indicators after the pedagogical experiment	
		CG	EG	CG	EG
Balance standing on the right leg, points	Forward	3,2±0,4	3,2±0,4	3,3±0,5	4,3±0,5 *
	To the side	3,2±0,4	3,3±0,5	3,6±0,7	4,5±0,5 *
	Back	4,0±0,7	4,0±0,5	4,4±0,6	5,0±0,6 *
Balance standing on left leg, points	Forward	3,2±0,4	3,5±0,5	3,6±0,5	4,1±0,3 *
	To the side	3,6±0,5	3,7±0,4	3,7±0,7	4,3±0,5 *
	Back	4,0±0,7	4,2±0,4	4,3±0,6	5,5±0,5*
Jump into longitudinal split, points	-	4,5±0,5	4,6±0,5	4,3±0,5	5,8±0,6*
Jump up with 360 degree turn, points	-	4,6±0,5	4,6±0,5	4,7±0,4	5,0±0,8*
Splits from a height of 40 cm	Right	3,2±0,4	3,5±0,5	3,5±0,4	4,5±0,5*
	Left	3,6±0,5	3,7±0,4	3,5±0,5	4,9±0,4*
	Longitudinal	4,0±0,7	4,2±0,4	4,3±0,7	4,7±0,4*
Gymnastic bridge, points		4,5±0,5	4,6±0,5	4,2±0,5	5,9±0,5*

\* - statistically significant differences between indicators compared to the control group,  $p \leq 0,05$



nations, free plastic exercises, varieties of walking and running, as well as sets of exercises from Pilates and stretching;

- taking into account motor asymmetry: each motor action was performed equally in each direction with both legs and arms.

When performing floor gymnastics exercises, the following rules and recommendations were followed:

- mandatory warm-up of muscles before performing exercises;
- slow and smooth execution of flexibility and stretching exercises;
- performing exercises until slight pain;
- «straight back rule»;
- calm breathing;
- symmetrical execution of stretching exercises for both sides of the body;
- performing floor gymnastics exercises from sitting and lying positions.

In order to develop musicality and the formation of the ability to reproduce rhythm, as well as to coordinate movements with the character and content of music, the means of the artistic component were used: musical and rhythmic tasks and musical games.

The classes used the method of group work, helping to equip acrobats with ideas about the main points and lines of the hall, the forms of formations and reorganizations, the development of the ability to «feel a partner» and navigate in space. The leading means of the group method were active games, stylized general development exercises performed in pairs, threes, groups, synchronously, on the spot and in motion, with a change in the main direction.

Analyzing the results of testing the special motor readiness of young acrobats of the EG and CG,

presented in the table, it can be stated that reliable intergroup differences during the period of the experiment are observed in the indicators assessing flexibility, jumping ability, and maintaining static balance.

**Conclusions.** The obtained results allow us to speak about the effectiveness of the application of the developed method of choreographic training in order to increase the level of special motor training of young acrobats at the initial training stage.

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