

CORRECTION OF CLASSIC DANCE MOVEMENTS BASE OF TECHNICAL BODY IN RHYTHMIC GYMNASTICS

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Abstract

The in-depth knowledge of the mechanisms of execution of the movements is scientifically determinant in achieving sporting performance. In the training of gymnasts a special place is the choreographic training, which is mostly done through classical dance studies.

Objectives of the study: The following objectives were assign: to improve the teaching system of body techniques in rhythmic gymnastics, to allow the extension of the technical training volume and to stop the early capping of gymnasts and to observe the possible biological influences of the dance studies classic gymnasts.

Material and methods: The present paper aims at creating a methodical line, grouping the basic elements of body technique from a methodological point of view, evolutionary by age groups.

Discussions and conclusions: Choreographic training of gymnasts can influence the compositional value of competitive exercises both at the artistic value level and at the level of the technical value. Classical dance through its progressive work forms and strengthens the deep muscles of the body, supporting the skeleton and the joints. By supporting the muscles of the support, the ligaments are also supported in their effort to resist the forces of gravity, compensatory movements can be avoided, as are the deformations of the different body segments.

The correctness with which movements from the classical dance technique are made is the basis of a correct body technique in the world of rhythmic gymnastics.

Keywords: *classical dance technique, body technique, choreographic training*

Introduction:

The in-depth knowledge of the mechanisms of execution of the movements is scientifically determinant in achieving sporting performance. Moreover, in the rhythmic gymnastics, extremely complex sport at the border between sport performance and art, an extremely logical and coherent organization of the methodical body teaching line is required. This is due, on the one hand, to the extremely large number of elements used and, on the other hand, to the complexity of each movement.

In the training of gymnasts a special place is the choreographic training, which is mostly done through classical dance studies. Classical dance study time leads to a process of qualitative and quantitative adaptation to the demands of academic dance movements characterized by de hors body placement, a well-defined and well-structured form of each movement, complex coordination between the lower limbs, upper limbs and head. [1]

This way of approaching and training the gymnasts favors the learning of the elements of the body technique from the rhythmic gymnastics, as there is a great similarity between the classical dance movements and the rhythmic gymnastic movements.

The classic dance technique is a highly homogeneous and unified motor system. This is due, on the one hand, to his existence as early as

1661, when Charles Beauchamps established the first Ballet Academy in Paris during Louis XIV, and on the other, his organization from simple to the complex, which leads to a high degree of mastery of the movements.

The newly introduced art component is becoming more and more important, so that the technical and artistic factors can not be distinguished with great precision. That is why technical training must be regarded as a complex factor. [2]

Depending on the objectives set, the training period, the type of training lessons and the concrete tasks, the selection of methods and means, the weight and the organization of the exercises are specified by special aspects on each training factor. The factors of rhythmic gymnastics training present general guidelines, according to the sport training theory, as well as aspects specific to the field of rhythmic gymnastics.

The aims of the study were:

1. Improve the teaching system of body techniques in rhythmic gymnastics, allowing on one hand the widening of the technical volume of training (learning as many elements as possible, learning the most diverse connections between movements, developing the creativity at the level of movement, the development of gymnasts 'artistic sense) and, on the other hand, to stop the gymnasts' early capping (due to misplaced

placement and insufficient motor volume to achieve the movement reserve).

2. Observing the possible biological influences of classical dance mentioned on studies on gymnasts.

Material and methods

Choreographic training of gymnasts can influence the compositional value of competitive exercises at the level of artistic value (it teaches the gymnasts the refinement of the movements and gives aesthetic value to the execution), as well as at the level of the technical value (helping to achieve the correct body elements).

Dance studies and, in particular, classical dance studies can improve the performance of gymnasts in the sense of finding the concrete means of increasing the performance of movement (obtaining the most accurate and correct movements) and increasing the effort capacity (by selectively involving muscles of the moving body, which will increase the efficiency of movement). So classical dance studies can and should improve the sensory-motor perception of the gymnast. As American choreographer and pedagogue Merce Cunningham said: "Study time is the moment when you have to struggle for the movement to come in and go completely through and through your body. [3]

In order to fix and store in the memory of gymnasts the elements of classical dance (both theoretically and practically), by understanding and generalizing them (understanding the technical subtleties of execution and classification of elements according to role and importance), the teacher must:

- to go through every single stage, calmly, insisting on the understanding of the execution of each element;
- to align with maximum coherence and logic the movements in the combinations that it makes;
- to constantly pursue the movements to be secondary and subordinate to the effort to correct the "en dehors" of the body.

To achieve subtleties of technical and artistic execution, it is advisable to periodically change combinations. The interval at which the study time has to be changed depends on the gymnasts' training stage and on the other on the individualities of the group and the level of motor understanding they have reached.

In this way, body placement can be improved, effective corrective actions can be made in the basic movements from which all other movements derive.



Fig.1. Body gymnasts' placement: a. Rear view, b. Profile view, c. Anterior view

Classical dance through its progressive work forms and strengthens the deep muscles of the body, supporting the skeleton and the joints. By supporting the muscles of the support, the ligaments are also supported in their effort to resist the forces of gravity, compensatory movements can be avoided, as are the deformations of the different body segments. [4]



Fig. 2 Execution of the *demi plie* in the 1st position of the legs



Fig. 3 Execution of the *grand plie* in the 2nd position of the legs

Results

The present paper aims to create a methodical line, grouping the basic elements of body technique from a methodological point of view, evolutionary by age groups, having two purposes:

- improving gymnasts' body techniques to ensure that they have all the elements in the Gymnastics Federation's Scorecard and to allow them to discover new elements to help them individualize exercises.

- very well-controlled body technique can allow the gymnast a wider and more varied execution at the object level. The correct technique assures it a certain automatism and a certain dynamic balance (by en dehors placement, that is, the entry into the dynamic axis of the body) which will allow it to move the attention on the upper section, that is, on the manipulation of the object.

Through laborious biomechanical studies we can make improvements in finding concrete means of

increasing exercise capacity and movement performance. Knowing accurately the placement of the body and the mechanisms of each movement can lead to:

- Improving the efficiency of the process of increasing the capacity of effort: by increasing the energy deposits, by increasing the energy flow (muscle power), by prolonging the duration of the effort;

- Maximizing the effort capacity by adapting the dance technique to the somatic and functional features of gymnasts by developing improved solutions;

- improving selection criteria;

- individualization of gymnasts training solutions (by creating individualized training programs);

- exploration of hereditary skills to the fullest: joint mobility, muscle elasticity, body length length ratio, cardio-respiratory capacity, etc.

Discussions and conclusions

The proper classical dance technique is very important. It consists in acquiring a bodily position in the sense of creating an anti-gravitational post-chain that maintains the body in balance and which represents the symmetrical distribution of forces in the space where the gymnast is, depending on the extent of the support base, ensures maximum stability and the precision and refinement of the executed movements. [1] Body placement is the first thing to learn and the correctness of the technique being mastered, it keeps performing all the movements, that is, the technique of dancing.

A good placement ensures the correctness of execution, ie: high speed of reaction, rapidity in the execution of movements, ease of execution of dynamic variations, higher amplitude in motion, technical ease of execution, clear differentiation between ease and upper section degradation and safety and maximum contraction of the lower section, the execution of a greater number of turns during the pirouettes, a wider, lighter, and float jumping at the maximum jump. [4]

The correctness of the execution of a movement is aimed at increasing the motion efficiency: increasing the amplitude of the movement by increasing the muscular and ligament elasticity; increase the speed of execution efficiency increases due to limited use as many muscle groups (those muscles to work in energy saving by mobilizing very precise muscle fibers into action); releasing extra tension joints further increasing the magnitude of the movements and favoring ease of execution.

Today, in the conditions of the spectacular development of rhythmic gymnastics, we can say

that it is situated somewhere at the border between art and motor performance. Here is the question: How is art and how is motor performance? If we take into account the major competitions that have taken place in the world over the past few years, we can say with certainty that we have an equal share of both art and motor performance. [5]

For rhythmic gymnastics Romanian to be able to align the rhythmic gymnastics world, I think it requires a restructuring and reorganization line methodical both in the teaching body movement elements and the methodology of teaching classical dance, which is the basis for preparing choreographer all clubs with rhythmic gymnastics in Romania. [6]

Finally, we are convinced that the correctness with which the movements in the classical dance technique are made is the basis of a correct body technique in the world of rhythmic gymnastics.

References

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