

Application of Classical Dance Exercises for Preparation of Primary School Age Children in Aerial Silks

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Summary: *The article considers the importance of classical training for children engaged in aerial acrobatics. The aim of the study is to determine the importance of the application of classical exercises in preparation for the performances of performers in aerial acrobatics. To do this, the tasks were set: to analyze the available publications on this topic, to conduct pedagogical observation on the basis of the School of Aerial Acrobatics Chocolate, to develop a program of classical exercise to prepare children engaged in aerial acrobatics. Results. Thanks to the research, we were able to test the effectiveness of classical dance classes in preparation for the performances of performers in aerial silks. Conclusions. Classical exercises plays an important role in the preparation of children of primary school age, who are engaged in aerial silks, because it forms in them a sense of posture and angles, helps to learn basic movements in preparation for performances, which are part of each acrobatic performance.*

Due to the development of such areas as aerial silks acrobatics, rings and pylon sports. There is an important question of technical training of executors of these directions. Because these areas include choreographic elements in the approaches to the silks and the performance of the elements in the correct positions and angles. That is why the question of using classical exercise in preparation for performances in aerial acrobatics has become relevant.

The issues of choreographic training in technical and aesthetic sports were considered by such scientists as Sosina V.U.(2009), Todorova V.G.(2018), and others. They considered the possibility of choreographic training for performers, which improved the level of their performing skills. The method of performing classical pas is considered in detail in the works of Tsvetkova L.U. (2007) and others. Regarding the direction of aerial silks acrobatics and the peculiarities of training in this direction are the works of Steven Santos(2013), Pony Poison (2013) and others. However, the question of the use of classical exercise in preparation for the performances of performers in aerial acrobatics has not yet been raised in modern scientific research.

Key words: *aerial acrobatics, aerial silks classical exercise, methods of preparation, children of primary school age.*

I. Formulation of the problem

Due to the development of such branches as aerial silks, rings and pylon sports, an important question arises about the technical training of performers of these directions. These directions include choreographic elements during approaches to the silks and the actual performance of elements in the correct positions and angles. That is why the question of using a classical exercise during preparation for performances in aerial acrobatics has become relevant.

II. Analysis of recent research and publications

The issue of choreographic training in technical and aesthetic sports was considered by such scientists as Sosina V. Yu. (2009), Todorova V.G. (2018), who focused on the fact that thanks to choreographic training, the level of performing skills of performers improves. The technique of performing classical "pa" is discussed in detail in the works of Tsvetkova L. Yu. (2009) and others. Regarding the direction of aerial silks and the peculiarities of preparation for this direction, we may study the works of Steven Santos (2013), Pony Poison (2013) and others. However, the question of the use of classical exercise during the preparation for performances in aerial silks has not yet been raised in modern scientific research.

III. Highlighting previously unresolved parts of the overall problem

Currently, the issue of training performers in aerial silks has become relevant. A training program for performers aimed at studying acrobatic elements has already been developed. However, in addition to the elements on the silks, the performers must be able to move well to the music, understand the angles, positions of the body, head, and hands, which is possible thanks to studying the exercises of classical choreography, which allows not only technically correct and professional execution of exercises on aerial silks, but also to move plastically and musically. The question of the effectiveness of using classical exercises during preparation for performances is an important part of the general problem of training performers.

IV. Formulation of the goals of the article

The purpose of the study is to determine the importance of using classical exercises in the training of performers in aerial acrobatics. For this, we set the following tasks:

- analyze available publications concerning this topic;
- conduct a pedagogical observation in order to determine the effectiveness of a classical exercise for the training of aerial acrobatics performers on the basis of the School of Aerial Acrobatics "Shokolad";
- to develop a classical exercise program for training children of primary school age who are engaged in aerial acrobatics.

V. Presentation of the main research material

Over the past ten years, such branches of physical activity among young people as aerial silks and aerial rings have gained great popularity. They require good gymnastic, dance and acrobatic training from the performer. The performance on aerial silks itself requires the artist to have the skills and abilities to perform choreographic elements. After all, it is important that during the performance of aerial silks exercises and combinations, the child understands and uses the correct angles of elements and poses, the position of the head, arms and legs. In addition, it is very important that the performers know the names of the classical "pa", which would enable them to understand the tasks of the choreographer and the director of the number. No less important is the performer's knowledge of the musical accompaniment of the number to which the composition is performed. After all, the musicality of the performance allows you to fully emphasize musical accents and make the number a complete acrobatic composition [1, p. 35].

In order to check the effectiveness of classes in classical choreography for children of primary school age who practice aerial silks, we introduced additional classes in classical choreography. The proposed exercise included classes near the support, in the middle of the hall, allegro, jumps, "big" jumps, rotations. The specificity of classes with children of primary school age is that it is difficult for them to concentrate on performing complex, but such important movements of classical dance. The class lasted sixty minutes and allowed to master the basic elements of the classical exercise.

To begin with, the preparatory part was performed with the children, which included exercises for the foot, "battement tendu", "plie", "passé" facing the support, "por de pra" backwards, sideways, forwards.

Next, we proceed to performing exercises sideways to the support in the sequence: "plie" (table 1), "battement tendu" (table 2), "battement tendu jete" (table 3), "rond de jambe parter" (table 4), "battement fondu" (table 5), etc.

At first, "plie" was performed sideways to the support. This exercise allows the performers to develop the "inversion" of the legs and practice a soft landing after a jump.

Table 1

Description of exercise «Plie» near support

Musical accompaniment	Initial position	Exercises
1-4 beats	I leg position	<i>Plie, grand plie, releve, por de bras</i> forwards and back. <i>Battement tendu</i> to the II straight position.
5-8 beats	II leg position	<i>Plie, grand plie, por de bra</i> to the left side and to the right side. <i>Rond</i> to the IV leg position.
9-12 beats	IV leg position	<i>Demi-plie, grand plie</i> , I position of the hands, IV <i>arabesque</i> . <i>Battement tendu</i> to the V leg position
13-16 beats	V leg position	<i>Demi plie, grand-plie, releve, por de bras forwards and back</i> with the III position of the hand. Then the hand is low to the preparation position.

In the process of performing this exercise, squats are practiced when descending from the elements, we develop the smoothness of performing exercises, the position of the correct posture ("aplomb") is cultivated, and the skill of maintaining the position of the hand and hand in a rounded or flat position is formed.

Table 2

Description of exercise «Battement tendu» near support

Musical accompaniment	Initial position	Exercises
1-4 beats	V leg positions	Two times - <i>battement tendu</i> forwards, <i>plie</i> in IV position, <i>battement tendu</i> to the V position.
5-8 beats		Two times – <i>battement tendu</i> to the backside, <i>plie</i> in IV position, <i>battement tendu</i> to the V position.
9-12 beats		<i>Battement tendu</i> forwards, to the side, to the backside, to the side. Then two times <i>battement tendu</i> to the side through <i>cou de pied</i> .
13-16 beats		<i>Tour</i> from the V position. Then <i>passé releve</i> . Move the leg to the V position.

This exercise will help to develop the skills of an extended foot and straightened knees in the performers. Repeated repetition of this exercise allows you to coordinate the movements of your legs, arms, and head, which will allow you to improve your body control skills when performing more complex elements in the future.

Table 3
 Description of exercise «Battement tendu jete» near support

Musical accompaniment	Initial position	Exercises
1-4 beats	V position of the legs, preparation position of the hand.	Open the hand to the second position. <i>Battement tendu jete</i> forwards, <i>pique</i> , close to the V position, <i>battement tendu jete</i> to the side, <i>pique</i> , <i>battement tendu jete</i> backside, <i>pique</i> , close to the V position.
5-8 beats		<i>Passe parter</i> on the 5 accounts, <i>passé parter</i> to the 90 degree.
9-12 beats		<i>Plie</i> to the V position, <i>tour passé</i> . Stay in the position <i>passé releve</i> .

The exercise described in table 3 will allow the performers to practice the ability to fix the leg in the position in the air; will teach you to maintain a clear height of the raised leg, to keep hips and shoulders in the straight position.

Table 4
 Description of the exercise «Rond de jambe parter» near support

Musical accompaniment	Initial position	Exercises
1-4 beats	I leg position, preparation position of the hand	<i>Preparation</i> Move hand to the second position
5-8 beats		Four times <i>rond de jambe parter en deor</i>
9-12 beats		One time <i>rond de jambe parter</i> in <i>plie</i> , <i>rond</i> to the position <i>arabesque</i> , two times <i>grand rond de jambe parter</i>
12-16 beats		<i>VI por de bras</i> then <i>bend back</i>
17-32 beats	I leg position	Repeat combination <i>an de dans</i> .

The exercise presented in Table 4 significantly affects the mobility of the performers' hip joints, because due to the performance of ronds it is developed the ability to smoothly transition the leg from the "right toe" position to the "right toe back" position.

Table 5

Description of the exercise «Battemet fondu» near support

Musical accompaniment	Initial position	Exercises
1 beat	V leg position, preparation position on the hand	Open the hand to the II position. <i>Battement fondu</i> forwards <i>pointe</i> , <i>battement fondu</i> to the 45°
2 beat		<i>Battement fondu</i> to the side <i>pointe</i> , <i>battement fondu</i> to the 45°
3 beat		<i>Battement fondu</i> backside <i>pointe</i> , <i>battement fondu</i> to the 45°
4 beat		Raise the leg to the pose <i>attitude</i> , hand to the III position, keep a balance.

The next, we perform the exercises "battement frappe", "petits battements", "rond de jambe an ler", "adajio" and "grand battements".

Then move on to the exercise in the middle of the hall. We perform "temps lie par terre" in order to teach the child correctly fix the posture and understand the angles of the body. At first, you can perform the exercise without taking your legs off the floor, and then perform the exercise with lifting your legs in the position of "attitude", "a lasgone", "releve lan" forward.

We move on to allegro jumps, in the middle of the hall we perform «temps leve soute» (Table 6) and «pas eschappe» (Table 7), etc.

Table 6

Description of the exercise «Temps leve soute» on the middle of the hall.

Musical accompaniment	Initial position	Exercises
1 beat	I leg position, hands – preparation position	Four times - <i>Temps leve soute</i> on the I position
2 beat	II leg position, hands – preparation position.	Four times - <i>Temps leve soute</i> on the second position.
3 beat	V leg position, right leg forwards. Hands: preparation position.	Four times: <i>Temps leve soute</i> On the V position
4 beat	V leg position, left leg forwards; hands: preparation position.	Four times <i>Temps leve soute</i> On the V position, the last jump ends to the first position.

Table 7

Description of the exercise «Pas Eschappe» on the middle of the hall

Musical accompaniment	Initial position	Exercises
1 beat	V leg position, right leg forwards, position of the body - an face	Four times - <i>pas eschappe</i>
2 beat		Three times <i>Pas chasse</i> forwards to the VIII point, <i>assemble</i> to the back side, three <i>pas chasse</i> forwards to the II point, <i>assemble</i> to the backside.
3 beat	V leg position, left leg forwards, the position of the body: an face	Four times <i>pas eschappe</i>
4 beat	V leg position	Three times <i>Pas chasse</i> forwards to the II point, <i>assemble</i> to the backside, three times <i>pas chasse</i> forwards to the VIII point, <i>assemble</i> to the backside.

Then move on to performing diagonal rotation with advancement, we recommend learning such rotations as "tour chaine", "tour an dedans" and others with children.

We perform big jumps "pas sissonne" and "grand jete", etc., which can be useful to them during performances.

The next, you may study classical variations with children, in our opinion. It can be the "Fairy of Dolls" from "The Nutcracker", or a variation "The Violin" from "Pakhita", etc., in order to consolidate the material learned and teach children to combine classical movements into a dance. You can also prepare children for performances in the course of classes, learn approaches to silks and the dance final of the number, and gradually improve their performance skills.

At the end of the class, we perform "por de bras": first, second, third, etc. And we make a beck at the end of the class. It is imperative to pay attention to studying becking with children of primary school age, because after each performance at competitions, they must learn to beck gracefully, so these skills will come in handy.

VI. Conclusions from this study and perspectives

Due to the conducted research, we were able to analyze the available publications on this topic, conducted a pedagogical experiment on the basis of the school of aerial acrobatics "Shokolad" (Lviv), developed a program of classical exercises for the training of children engaged in aerial silks. We checked the effectiveness of classical dance classes in the process of preparing for performances by performers in aerial acrobatics. To draw conclusions about the effectiveness of the use of classical exercise as a training for children of primary school age who are engaged in aerial activities.

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