

# Art of dance

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## 1 A search of new forms of motion is in a modern choreography.

Art of dance – one of the oldest displays of creation which represents national and historical traditions of people. Dance is organically related to music. Vzaimoobogaschayas', mutual complementing each other, they form the endless palette of creative possibilities. A modern choreography is today based on high professional equipped, on the variety, diversity, spectrum of expressive facilities of new time with more difficult the plastic arts motions, on mastering of the most various styles and dancings manners. Therefore a modern choreography need methods with the special elements in employments, with elements which do the body of dancer capable to perception of unexpected, unusual, uncommon, innovative demands of orchestics. Purpose of modern choreography today – through a vocabulary modern highly technical motions to pass information, sense, creating the images of contemporaneity. Basic task at preparation of dancer of modern dance to a great extent, physical qualities determine which are a necessary base for subsequent perfection of executive trade. Basis of dancing technique is made by such capabilities of performer: firmness, flexibility, co-ordination, turning, endurance, force, inverted feet, free and plastic domain hands at the strong back. Complication of structure of modern dancings combinations requires a necessity to memorize the large volume of motions from a dancer. It pulls out a storage requirement, clarity of visual presentations, clearness of implementation of motion. Quality of implementation of elements requires the necessity of forming of capacities for self-control, correction of muscular efforts, firmness of attention, ability to concentrate and distribute attention, speed of reacting, adroitness of thought, but other The search of new forms of motion in a modern choreography is many-sided, so one of directions of enriching is a gymnastics, and more precisely its subspecies is acrobatics. In a modern choreography acrobatics is utilized not only as a mean of physical preparation but also as demonstration of perfect technical preparation of performers. Except for it, acrobatic motions have an outstanding spectacle which provides success of any appearance sure. Teaching acrobatic exercises, has the method, and in application with a choreography, the specific. On the initial stage of teaching acrobatic elements, it is necessary to observe methodical approach at teaching, which is based on basic didactic principles of pedagogics: to evidentness, activity and consciousness, availability and sequence, systematic character and durability.

## 2 Anatomo-fiziologicheskie features of development of boys and girls.

Anatomo-fiziologicheskie look-and-feel become apparent in physical development, build, degrees of persistent basic physical and psychologist - physical agent qualities – force, speed, endurance, co-ordination, general capacity, and also in the particular — functioning nervous endocrine and other systems. The method of teaching acrobatic elements is corrected anthropotomy - by the physiological features of development of boys and girls.

To 10–11-years-old age development of girls and boys takes a place almost synchronously. Only girls after a gravimetric index a bit stay too long in development.

From 12–16-years-old age a picture changes diametrically, girls pass ahead boys in growth, to mass of body and by many anthropometric indexes.

A difference in development begins to grow not so much on quantitative indexes, how many after high-quality descriptions:

- a trunk for girls is longer, shoulders already, a pelvis is wider, feet and hands are more short and less muscular, what for boys;
- centre of gravity of body (CGB), which plays a large role in locomotion (loco- from Latin.place; earthly remains – from Latin. motion), is below, than for boys. This feature is let in on the ground both and failings: it is instrumental in implementation of exercises, related to the equilibrium of body, but limits speed at run, height of jumps;
- muscular mass of girls (30–35% scales of body) does not run to level of properties of boys (45–55% b.w.), that is related to the hormonal features of womanish organism and structure of muscular fibres. In this connection deformation of rachis for girls meets more frequent, and it is one of directions of the modification loading;
- fatty layer for girls 28–30%, for boys 18–20%;
- for girls proportionally more powerful pelvic area, the underbody of body is stronger, than overhead on the whole. Therefore at implementation of exercises overhead part of body (acrobatic motions) it is necessary to be careful at loadings, not to injure weak humeral, elbow and ray-wrist joints relatively.

It is therefore necessary to take into account the row of biological factors:

- at the identical types of the nervous system of girl more excitable and emotional;
- size and bodyweight for girls on 10–15% less than, than for boys;
- minute volume of heart for girls no less than 0,3 ie. (boys have 0,5 ë. at peace);
- frequency of heart-throbs for girls anymore on 10–15 shots for 1 minute;

- the minute volume of heart-throbs depends on a valid for one occasion volume and frequency of reductions, which grows at the intensive loading; at these terms the minute volume of heart does not arrive at analogical indexes, characteristic for boys;
- for women vital capacity of lights and maximal consumption of oxygen relative less than: breathing frequency anymore, but minute volume of breathing less than as a result of less depth of breathing;
- for women a less deoxygenation is at peace are 150–100 ie. for 1 minute, for youths are 180–250 ie. for 1 minute;
- breathing type for girls, more frequent thoracal;
- at implementation of exercises for girls large frequency of pulse and breathing is marked, but increase of arteriotony - it is less expressed;
- the period of renewal for girls is longer, than for youths.

### 3 Bases of technique of acrobatic exercises.

The methodical pointing on implementation of exercises specify optimum-necessary requirements on implementation. Violation of the methodical pointing conduces to wrong implementation of exercise and, as a result, to the flagrant error at studies and making of skill of motive action.

#### 3.1 Base motions of acrobatic exercises

Half-wool is position, analogical string, but with an arcuated ahead leg. Half-wool is exercise for implementation of string, but can be utilized and as an independent element is in dancings combinations. Classification:

- a. longitudinal on a right foot;
- b. longitudinal on the left leg;
- c. transversal on right;
- d. transversal on the left leg.

Method of implementation:

- in half-wool, the feet of both feet are drawn aside;
- two legs are located on one straight line;
- trunk (corps) in relation to support athwart;
- a head is raised;

- hands fix a pose;
- for development of correct position of corps position of hands is recommended.

### 3.2 String is position sitting on the floor, with the maximally divorced feet

Classification:

- a. longitudinal on a right foot;
- b. longitudinal on the left leg;
- c. transversal.

Method of implementation:

- in string, the feet of both feet are prolate;
- pelvis - densely adjoins support;
- trunk in relation to support athwart;
- heaved up a head;
- hands fix a pose;
- rakish.

### 3.3 Bridge – arched, position of body is bent

Classification:

- a. bridge from position, lying on the back;
- b. bridge from position, upright;
- c. progression.

Bridge from position, lying on the back is preparatory exercise on the initial stage of teaching, insurance is needed a teacher.

Method of implementation of element:

- position, lying on the back;
- to put arcuated hands hands as possible nearer under shoulders;
- to put arcuated feet feet as possible nearer under buttocks;
- to push off hands and feet, sending motion of belly up;
- to send a look on the raceme of hands;

- in position of bridge distance between feet and brushes must make not more than 40–50.

Typical errors:

- implementation of bridge with support on a head;
- digging up heel feet from a floor;
- the considerable bending of feet is in knee-joints;
- too large distance between hands and feet;
- the fingers of hands not facings a body;
- fear of implementation of exercise;
- too rapid implementation.

Method of implementation of exit from an element:

- to touch chins to the breastbone;
- bending hands, to pass on a shoulder;
- gradually to go down on shoulders;
- to work hands free.

### 3.4 Bridge from position, upright.

Method of implementation:

- successive bending of corps back f.s. leg separately, apartá, hands up, a look is directed on the cyst of hands, feet are lines;
- keeping balance, lay-back with the simultaneous forward movement of pelvis and thighs;
- putting on lines tense hands, slightly bending feet in knee-joints, a look heads for the place of touch the hands of floor;
- in position of bridge distance between feet and brushes must make not more than 40–50.

Typical errors:

- implementation of bridge with support on a head;
- tearing away of heels of feet from a floor;

- the considerable bending of feet is in knee-joints;
- too large distance between hands and feet;
- a look is not directed on the raceme of hands;
- the fingers of hands not facings a body;
- fear of implementation of exercise.

### 3.5 Uprazhnenie a bridge has progression of implementation

- minimum distance between the racemes of hands and feet of feet;
- proof in position bridge with support on one leg.

### 3.6 Proof on shoulder-blades

Proof on shoulder-blades from position, lying on the back is vertical position of body by feet up on shoulder-blades. The vivid name bindweed is comparing to the birch (by a tree).

Method of implementation:

- initial position;
- to heave up a pelvis from a floor as possible higher;
- to put hands hands under the back;
- elbows are parallel each other;
- feet together, apeak with a trunk on one line;
- the feet of feet are prolate;
- forerake of head, a chin resists in a breast.

Typical errors:

- feet together with a trunk not on one straight line;
- elbows to not parallel each other;
- the feet of feet are not prolate;
- a chin does not resist in a breast.

### 3.7 Proof on a head and hands

Proof on a head and hands - it is vertical position of body by feet up.

Sequence of implementation:

### 3.7.1 Upor- sitting down

Method of implementation:

- hands, by hands on the floor a bit wider than shoulders;
- the fingers of hands are divorced and directed forward.

Errors:

- hands too widely or close from each other;
- in initial position, knees are divorced.

Sequence of implementation:

### 3.7.2 Raising of head, raising of trunk, in vertical position.

Method of implementation:

- a head, by frontal part, is set a bit ahead of line of hands (a head and hands form an isosceles triangle);
- a trunk consistently rises in vertical position.

Errors:

- a head is set far ahead from the racemes of hands;
- hands on one line with a head;
- the back, feet, is strongly outbowed (bent) far from the place of support;
- a trunk is not saved by vertical position.

### 3.7.3 Unbending of feet in eventual position.

Method of implementation:

- feet are arcuated and folded to the breast;
- feet are slowly unbended, the socks of feet are prolate;
- a trunk slightly bends;
- a bar is fixed.

Errors:

- rapid unbending of feet and loss of vertical position;
- strong bending of trunk;
- trunk with feet not on one line, apeak.