

FUNCTIONS OF CHOREOGRAPHY IN SPORTS

Valentyna Todorova¹¹ Doctoral candidate. Lviv State University of Physical Culture, Lviv, Ukraine, valentina_sport@ukr.net**Abstract**

The aim of paper is to determine the functions of choreographic training in sport. *Research methods*: theoretical analysis and synthesis of scientific sources, studying of documentary materials, induction and deduction methods, system approach. *Research results*. The functions of the system of choreographic training are based on determining its role within the framework of the system of multi-year sports improvement, which is realized through the direct activity of the subject of the training activities and its interaction with other participants in this process *Conclusions*. The following functions are singled out: integral-auxiliary, educational-educational, competitive-reference, recreational, emotional-spectacular, aesthetic, motivational, self-realization, design-constructive, diagnostic-corrective.

Key words: choreographic training, techno-aesthetic sports, functions, athletes training system.

Валентина Тодорова. Функції хореографії в спорті. Мета дослідження – визначити функції хореографічної підготовки в спорті. **Методи дослідження** – теоретичний аналіз та узагальнення наукових джерел, вивчення документальних матеріалів, індукції та дедукції, системний підхід. **Результати дослідження**. Функції системи хореографічної підготовки ґрунтуються на визначенні її ролі в межах системи багаторічного спортивного вдосконалення, яка реалізовується через безпосередню діяльність суб'єкта навчально-тренувальної діяльності та його взаємодії з іншими учасниками цього процесу. **Висновки**. Виокремлено такі функції, як інтегрально-допоміжна, освітньо-виховна, змагально-еталонна, оздоровчо-рекреативна, емоційно-видовищна, естетична, мотиваційна, самореалізаційна, проєктуально-конструктивна, діагностично-коригувальна.

Ключові слова: хореографічна підготовка, техніко-естетичні види спорту, функції, система підготовки спортсменів.

Валентина Тодорова. Функции хореографии в спорте. Цель исследования – определить функции хореографической подготовки в спорте. **Методы исследования** – теоретический анализ и обобщение научных источников, изучения документальных материалов, индукции и дедукции, системный подход. **Результаты исследования**. Функции системы хореографической подготовки основываются на определении ее роли в рамках системы многолетнего спортивного усовершенствования, которая реализуется через непосредственную деятельность субъекта учебно-тренировочной деятельности и его взаимодействия с другими участниками этого процесса. **Выводы**. Выделены такие функции, как интегрально-вспомогательная, образовательно-воспитательная, состязательно-эталонная, оздоровительно-рекреативная, эмоционально-зрелищная, эстетическая, мотивационная, самореализационная, проєктно-конструктивная, диагностично-корректирующая.

Ключевые слова: хореографическая подготовка, технико-эстетические виды спорта, функции, система подготовки.

Introduction. Theoretical analysis of scientific-methodical and special literature allowed to characterize choreographic preparation as a compulsory component of the process of athletes preparation. Choreography has its own historical traditions, which is strongly influenced by the specifics of sports activities. However, the works of many scholars [4; 7; 8; 10] confirmed the need for choreographic training of athletes, and the lack of proper scientific and methodological substantiation of choreographic training multifunctionality in technic and aesthetic sports caused the need for further research.

Relationship of Work with Scientific Programs, Plans, Themes. The work was carried out according to the themes of the SRD: «Theoretical and methodological bases of management of the training process and competitive activities in the Olympic, Professional and Adaptive Sports» according to the plan of the LSUPC for 2016–2020 (State registration number: 0116U003167).

Analysis of the Last Researches and Science Papers. A lot of specialists in technical and aesthetic sports were engaged in the choreographic training issues: in Artistic Gymnastics – Ye. Biryuk (1981), O. M. Khudolii (1997, 2000), V. Y. Sosina (2009), T. T. Roters (1989), I. Ruda (2014); in the Sports rock-n-roll – N. P. Batieieva (2016), P. M. Kysim (2016), L. S. Lutsenko (2015); Figure skating – I. M. Miedviedieva (2003), K. Proida, K. Yarymbash (2011) and others; in Sports Aerobics –

S. I. Atamanyuk (2012), A. A. Boliak, E. O. Serebryanska (2009), B. V. Kokariiev (2013), O. A. Cherepovska (2008), and others.; in Jumping on a Trampoline – A. Ya. Dyadyun (2014), V. O. Skakun (2003), and others; in Synchronous swimming – M. N. Maksymova (2012), M. P. Moisieiev, O. O. Zolotova (2007), and others, in Sports acrobatics – E. O. Lysenko (2006), S. Prokopyuk (2012), N. Bachynskaa (2015) and others.

The Choreographic art is characterized by multifunctionality. Function (from lat. *functio* – execution, implementation) means the role of Choreographic art in the people's and society life [6; 10].

Choreography carries out certain social and cultural functions [6–8; 10–12]. Among them the main functions are: humanistic (development of creative potential of a person); social-information (accumulation, storage and transfer of social experience); communicative (social communication); educational (socialization of the invidious, its attachment to knowledge and cultural heritage); regulating (value-normative regulation of social behavior); integrating (the association of people, the development of their sense of community, maintaining the stability of society). All these functions are inherent in choreography as a type of art, but in the aspect of sports training the functions of choreographic training are not sufficiently established. Practically there are no researches devoted to choreographic training as a system of interrelated knowledge, which needs to be determined and substantiated by the main functions that will be carried out in its implementation.

Research goal is to determine the functions of the system of choreographic training in technical aesthetic sports.

Research methods – theoretical analysis and synthesis of scientific sources, studying documentary materials, methods of induction and deduction, systematic approach.

Discussion and the Results of the Research. The functions of the choreographic training system are based on the definition of its role within the system of multi-year sports improvement, which is realized through the direct activity of the subject of training activities and its interaction with other participants in this process.

Analysis of the characteristics of the training athletes system, its focus on solving basic problems [1; 9] and the interpretation taking into account the needs of the choreographic training allowed us to distinguish the following functions: integral-auxiliary, educational, competing-reference, recreational, emotional-spectacular, aesthetic, motivational, self-realization, design-constructive, diagnostic-corrective.

Integral and Auxiliary Function

The integral-auxiliary function consists in the universality of the means of choreographic training. Means of choreography (as auxiliary) can be used in all kinds of sports training. For example, in the physical preparation of the choreography's means are used to develop flexibility, agility, strength, endurance and speed [8].

In technical and tactical preparation, the means of choreography contribute to the assimilation of the optimal number of motor actions, which

are characterized by complex combination and coordination of movements of individual parts of the body, which are performed for musical accompaniment [11]. Due to the use of choreographic exercises, the technique of the implementation of complex elements is improved, the special skills necessary for fighting in the conditions of sport competitions in the chosen sport form are formed [12].

The following important tactical techniques in technic-aesthetic sports that are related to choreography training are:

- 1) the selection of athletes who have approximately the same weight and growth rates, technical and physical preparedness, style of execution;
- 2) the choice of musical accompaniment and the setting of exercise, taking into account the physical, technical and emotional capabilities of athletes;
- 3) rational distribution of complex elements between athletes taking into account their individual abilities;
- 4) developing methods of behavior in extreme situations in case of error, in order to restore the rhythm and pace of exercise as soon as possible;
- 5) external appearance of the performance – costumes, hairstyles, access to the playground, stitching.

It is expedient to include in theoretical training the basics of techniques and methods for studying the main choreographic movements, the basis of musical literacy and composition. To master the technique, the athlete must clearly imagine how each individual movement and all movements together occurs, be able to mentally reproduce them and know the biomechanical foundations. The inclusion of the fundamentals of choreography in the theoretical training enables the athlete to understand the essence of the training process, to demonstrate activity and autonomy, to assist the coach in solving common problems [10].

In the aspect of psychological training, means of choreography are used for the development of high activity of analyzers – visual, acoustic, vestibular and motor; for training memory – visual, motor, musical; for educating the speed, depth and flexibility of thinking, a rich imagination; for the formation of a high level of coordination abilities, musical abilities (hearing, rhythm sensation, ability to listen and understand music), expressive abilities (emotionality, expressiveness and artistry), moral qualities (organization, discipline, individual responsibility, collectivism), volitional qualities (purposefulness, perseverance, determination and courage, endurance, patience, initiative and independence, emotional stability, confidence in their strengths and opportunities); the ability to self-regulate mental states, the ability to concentrate and resist adverse effects [1; 6; 10].

Musical-motor or musical-rhythmic training in technique-aesthetic sports is crucial for the development of a sense of music, expressiveness and creative activity of athletes. Exercises are the composite complex, the creation of which is complicated by the requirements for full compliance with musical accompaniment [11].

It should be noted that all types of training do not have clear boundaries; they are able to use the means of choreographic training, where each element is an integral part of the general system of sportsmen training in technique -aesthetic sports.

Educational function is realized in the knowledge, skills acquired during the process of choreographic training, which influence on the consciousness and behavior of people and set the goal of forming the social values. This should also be seen in transferring the experience of previous generations to a new generation. With the help of the systematic activity of the persons of educational training process and their interaction with other participants, a worldview is formed within the frames of the choreographic preparation, social norms of behavior, values orientations. Also, on the basis of this function, the skills associated with responsible and concentrated work on the achievement of an individually possible sports result and using self-control techniques, persistence in overcoming difficulties, promoting activity and self-activity are formed. Thus, choreographic training represents great opportunities not only for physical and sports improvement, but also for moral, aesthetic and intellectual education.

Competitive-reference function is expressed in the fact that the level of athletic achievements serves as a kind of standard, an example of the maximum level of choreographic fitness of an athlete in sports with high requirements for choreography, and at the same time and a guide to further disclosure and improvement of the effectiveness of the competitive activities [9; 12].

The recreational function manifests itself in the positive influence of choreographic training on the condition and functional capabilities of the human body. The role in improving and preserving the physical conditions of a person, in the training of athletes for competitive activities and in strengthening and maintaining health is significant [2; 5].

Emotional and Spectacular Function. Choreographic training helps to create an emotional character, attracting the attention of a huge number of the audience to the competitions. Due to the high-quality choreographic training, athletes can create emotional images that are responsive to the perception of fans. Due to choreographic training, competitive programs influence on the collective mood of the audience, interests, and bring together large groups of people [10–12].

Aesthetic Function. Choreography in sport has a great aesthetic effect on the athlete and the audience. In the process of sports activities athletes the certain aesthetic feelings, tastes, ideals, aesthetic abilities are formed. It finds expression in the beauty of the constitution and performance, artistic and expressive technical and tactical techniques and combinations, etc. [4].

Motivational function is determined by such organization of the choreographic training of athletes, in which there is a stimulation of improvement of individual (team) results, development of responsibility for the performance of their functional duties, the creation of an atmosphere of healthy competition, the formation of in-depth motives (needs) of training activities, which eventually gradual purposeful activity will contribute to the formation of interests both for self-improvement and for future professional activities in sport. The motivational function is also related to the inducement of an athlete to the activity and to maintain the achieved level of sport result during a certain time interval [8].

Self-realization function – this function is manifested in the athlete's realization of their capabilities, self-actualization, satisfaction of the person's desire for the most complete identification and development of his abilities, the formation of an internal active trend of their development, the desire to achieve the result which an athlete can objectively claim [1; 2].

Any influences of the system of athletes preparation and choreographic training are realized with the help of the acquired experience, value orientations, needs, aspiration to self-expression and self-

improvement. The function of self-realization is considered as the athlete's need, its direct activity and as an objective and subjective result of this activity. Another aspect is the universal personality ability to identify, disclose, and inventory of its essential forces, covering the planning of means and methods to achieve the main goal of training activities.

Design-constructive function is to predict and plan sports activities, as well as to form their own activities and behavior, to propose a solution to specific individual characteristics, which should be to determine the scope and content of sports activities, methodological development of individual areas in their own sporting activities [3]. This function is also related to the constructive coordination of choreographic training, in which any part of the organization can not be effectively planned, if it does, regardless of other components of the activity. That is, the implementation of choreographic training should contain objective content consistency with other types of sports training.

Diagnostic-correctional function indicates on the causes of the complications that arise in athletes during the choreographic training and competitive activities, the identification of gaps in skills and abilities, the personal becoming and making on this basis of corrective actions aimed at eliminating deficiencies [5; 9].

The diagnostic-correctional function of choreographic training is closely related to control, which in fact involves determining the level of achievements of a single athlete at a particular stage of multi-year sport improvement.

With the diversity of functions, the developing potential of choreography in sports and its pedagogical influence are connected. The boundaries of certain functions are conditional. They are similar, forming a holistic system of choreographic training.

Conclusions. The direction of scientific research in the field of choreographic training in sports associated with the presence of scientific and applied problem, the lack of proper scientific and methodological support for the training of athletes in techno-aesthetic sports at various stages of their many years of improvement is perspective. One of the directions of the solution of this problem may be the generalization and integration of knowledge about the choreographic training of athletes, the definition of the functions of choreographic training of athletes in the techno-aesthetic sports. Analysis of the researches works in various the techno-aesthetic sports and our own trainer's experience have allowed us to select the following functions: integral-auxiliary, educational, competitive-reference, recreational, emotional-spectacular, aesthetic, motivational, self-realizing, design-constructive, diagnostic-corrective.

Prospects for Further Research is to form a system of choreographic training of athletes in techno-aesthetic sports.

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