

Development of the Training Process of Girls Engaged in Rhythmic Gymnastics

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ANNOTATION: This article reveals the artistry and expressiveness of artistic gymnasts. The age and psychological features of training are revealed, the means of classical dance, acting and dance improvisation are developed to increase the artistry of athletes during training.

KEY WORDS: artistic gymnastics, sportswomen, artistry, showiness, classical dance, competitive exercise

Introduction: Modern rhythmic gymnastics is developing with huge strides. The level of technical training has always been at the forefront, but recently more and more attention has been paid to the artistic training of gymnasts. In this regard, gymnastics began to be called not a sport, but an art. Every girl on the set is an actress who plays her role, performing complex technical elements with a subject to musical accompaniment.

Modern requirements are such that it is not enough for a gymnast to perform a competitive exercise at a high technical level. It should show at least a high level of artistic performance. This is a certain correctly chosen image that corresponds to the musical accompaniment, the character and temperament of the girl, her inner world and emotions. In this regard, according to most experts, choreographic training should be included in the training of gymnasts. But not only in the form of a classic lesson, the content of which is an exercise at the machine, an exercise in the middle of the hall and jumps of various kinds. As well as dance combinations of different directions: classical, folk, modern. Choreographic training should be one of the components of the whole process of training gymnasts, but it should be carried out in a shorter time.

The term "choreography" is the art of creating a dance. This is the transmission of an image through body movements and facial expressions. Therefore, gymnasts engaged in choreography have the ability to convey certain emotional states, various moods, experiences, feelings by body movements. The ability to create a bright and expressive image. Therefore, success in rhythmic gymnastics consists of harmony between difficulty, composition and performance. Moreover, at the level of competition that is observed in modern rhythmic gymnastics, this harmony must be perfect.

It is necessary to justify the effectiveness of the method of developing the artistry of girls 10-11 years old engaged in rhythmic gymnastics.

Research objectives:

1 To study the peculiarities of the manifestation of artistry, expressiveness, emotionality and the expediency of their combination in rhythmic gymnastics.

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2 To identify the level of development of artistry of girls 10-11 years old engaged in rhythmic gymnastics.

3 To determine the content of means and methods aimed at developing the artistry of gymnasts and evaluate the effectiveness of their application.

The following methods were used to solve the tasks: analysis and generalization of scientific literature, testing, pedagogical experiment, methods of mathematical statistics.

Determination of the level of development of artistry of female athletes was carried out using the following methods: assessment of artistry according to the rules of rhythmic gymnastics competitions, according to the scale developed by I. A. Viner-Usmanova and according to the methodology proposed by A. A. Chetvergova.

Results and Discussion: Research in the training process was carried out during the preparatory and competitive periods. Based on the study of the content of the author's methods for the development of artistry in rhythmic gymnastics, the identification of age, individual characteristics of girls, taking into account their sports category and level of physical fitness, a methodology for the use of classical dance (choreography), dance improvisation and acting skills has been developed, aimed at improving the level of artistry and the quality of performance of competitive exercises for girls 10-11 years old engaged in rhythmic gymnastics (Table 1)

Table 1 - The content of the training microcycle.

Day of the week	Content
Monday	Training sessions - 120'
Tuesday	Training session: 1. Classical dance (choreography) - 40' 2. Training session aimed at improving the technique with an object (skipping rope, ball) - 60' 3. Dance improvisation - 20'
Wednesday	Training sessions - 120'
Thursday	Training session: 1. Classical dance (choreography) - 40' 2. Training session aimed at improving the technique with an object (skipping rope, ball) - 60' 3. Dance improvisation - 20'
Friday	Training sessions - 120'
Saturday	Training with an acting teacher

In the experimental group, trainings were conducted three times a week, the content of which corresponded to the standard rhythmic gymnastics program, twice a week – complex classes, including: classical dance (choreography) - 40', a training session aimed at improving technique with a subject (rope, ball, hoop, clubs) - 60' and dance improvisation - 20'; and also once a week – training with an acting teacher.

The effectiveness of the methodology developed by us for developing the artistry of gymnasts was evaluated based on a comparison of the results of competitive activity (Table 2). The competitions were held at the beginning (September 2016) and at the end (May 2017) of the experiment.

Table 2 - The results of the performance of gymnasts aged 10-11 at city competitions during the experiment, points.

Competitive exercise	Before starting the experiment (M±m)	After the experiment (M±m)	t181	P181
Without an item	6,72±0,078	7,09±0,90	10,06	< 0,05
Skipping rope	6,18±0,11	6,44±0,11	7,75	< 0,05
hoop	6,28±0,05	6,72±0,05	16,3	< 0,05
maces	6,07±0,06	6,46±0,083	8,91	< 0,05
<p align="center">Note: M - is the arithmetic mean; m - is the standard error of the arithmetic mean; t - Student's criterion; P - Reliability of the results</p>				

Analysis of the results obtained after the experiment showed that the score for the exercise "without an object" improved by 5.2%, for the exercise with a rope - by 4.0%, with a hoop - by 6.5% and with clubs - by 6.0%.

Determining the level of emotional motor expressiveness and imagery, style and improvisation of gymnasts in the course of the experiment, we obtained the following results (Tables 3, 4). The evaluation in points in subsequent tests was carried out by three people: a coach, a choreographer and an acting teacher.

Table 3 - The level of artistry of girls aged 10-11 during the experiment, points (I. A. Viner-Usmanova's methodology)

Criteria of artistry	Results of the experiment		Normative
	Before (M±m)	After (M±m)	
Image transfer in most of the exercises	-	7,26±0,63	9,0-7,0
Facial expressions do not always correspond to the image set by the nature of the music			
Stiffness when performing certain movements			
Episodic transmission of the image during the exercise	4,2±0,04	-	6,9-4,0
Unnatural facial expression in some parts of the composition			
Stiffness of movements in individual combinations			
Note: M - is the arithmetic mean; m - is the standard error of the arithmetic mean;			

Table 4 - The level of artistry of girls aged 10-11 during the experiment, points (methodology of A. A. Chetvergova)

Criteria of artistry	Results of the experiment		Maximum result (Normative)	t	P
	Before (M±m)	After (M±m)			
image	1,3±0,125	1,8±0,2	3	3,5 182	< 0,05182
Style	1,3±0,125	1,73±0,15	3	1,7	< 0,05182
Expressiveness	1,3±0,090	1,53±0,16	3	2,44182	< 0,05182
Imagination	1,2±0,10182	1,53±0,16	3	2,64	< 0,05182
Improvisation	1,4±0,13	1,73±0,18	3	2,09	< 0,05182
Note: same as in Table 2					

Analysis of the results after the experiment showed an increase in the indicators "image" by 17%, "style" by 15%, "expressiveness" by 8%, "imagination" and "improvisation" by 11% each.

Conclusion. Thus, the use of the means and methods of classical dance (choreography), dance improvisation and acting skills in the training process of girls aged 10-11 years engaged in rhythmic gymnastics provides a positive increase in the indicators of artistry and expressiveness, which consists in a significant improvement in the results in all competitive exercises.

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