

## **Individual styles of coaches and teacher-choreographers as a prerequisite for achieving success in activities**

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### **Abstract**

The article considers the individual styles of work of coaches in technical and aesthetic sports and teachers-choreographers. The purpose of the work was to analyze the individual styles of work of coaches in technical and aesthetic sports and teachers-choreographers, which affect the effectiveness of their activities. The study used a group of theoretical and empirical methods that allowed to determine the positive and negative aspects of individual styles of work of trainers and choreographers, as well as the reasons for their use. The study involved: 20 coaches who work with representatives of artistic, sports and aesthetic gymnastics, sports acrobatics and aerobics; 24 choreographers from eight dance groups and three choreographic schools, as well as 120 students of different ages who are involved in sports and choreography. The study made it possible to identify priority individual work styles used by coaches in technical and aesthetic sports and teachers-choreographers to achieve success in the chosen activity. The relationship between the individual style of work and the authority of the coach and teacher of the choreographic team, as well as their evaluation by students was discovered. The results of the study can be used in the practice of coaches in technical and aesthetic sports, as well as teachers of dance groups and choreographic schools to increase the effectiveness of interaction in the system «teacher, coach – student».

**Key words:** individual styles of work, coaches, technical and aesthetic sports, teachers-choreographers, dance groups, authoritarian, democratic, liberal.

### **Introduction**

The effectiveness of coaches in various sports and teachers-choreographers is determined by many factors, among which are: individual style of work of the teacher, his authority, ability to solve various problems in the process of preparing students, skills in organizing and conducting the pedagogical process, ownership of the complex knowledge in the chosen field, establishing and maintaining discipline, etc [7, 13].

All these qualities, which testify to the creative and creative style of work of a coach in various sports and a teacher of choreographic team, allow him to manage his students at a high level, to succeed in the chosen activity. However, it should be recognized that the characteristics of pedagogical activities also depend on the personality of the coach or choreographer and significantly affect the ways of their behavior in the team. At the same time, very often they can have both positive and negative effects on students' attitudes, stimulate or vice versa to achieve success [1, 3, 5].

Considering the peculiarities of the work of a coach and a teacher-choreographer in a dance group, we can say that their activities have a lot in common. Especially if we talk about sports with technical and aesthetic orientation, which include sports, artistic, aesthetic gymnastics, acrobatics, sports ro-n-roll, figure skating, cheerleading, sport dancing, artistic swimming, etc. Sports and dance have a lot in common. At the heart of the activities of athletes, as well as representatives of various arts is the aesthetic principle, which indicates the need to achieve a high level of technical skill against the background of the mandatory manifestation of aesthetic, expressive components and culture of movement. They have the highest priority in demonstrating the physical, emotional, technical, musical and intellectual capabilities of man [2, 4, 7]. The common features of the coach and teacher-choreographer include a constant combination of creative, organizational and authorial work, which can be manifested in the ability to think outside the box, see different ways of solving pedagogical problems, having your own position, interpreting musical material, creating works of art (dance compositions, competitive exercises), etc. In the modern scientific and methodical literature, it is considered generally accepted that coaches from different kinds of sports differ from each other not only in the reached results, but also in methods by means of which they reached these results [5].

The personality of the coach, as well as the teacher of the choreographic team, is most fully determined by the style of its management. In this regard, the authors identify relatively contrasting leadership styles, which include authoritarian, democratic and liberal, and draw attention to the existence of different types of teacher behavior, noting that leadership styles and types of their behavior in «pure form» exist very rarely [6, 8, 10].

To succeed, the type of behavior of the teacher must be adapted at most to the requirements of the situation, stage of training, level of training and age of the group, calendar of competitions, performances, concerts, individual characteristics of students, etc. However, it should be noted that while in sports, this topic is considered and has some experience, then in the field of pedagogy of choreography, the problem of individual style of the leader, teacher of the dance group is left out of the attention of researchers. This problem becomes especially relevant in connection with the modern integration of technical and aesthetic sports and choreographic art [11, 15].

#### **Purpose and objectives.**

The purpose of the work is to analyze the individual styles of work of coaches in technical and aesthetic sports and teachers-choreographers, which influence the effectiveness of their activities.

**Task:** 1. To analyze the individual styles of work inherent in coaches and teachers-choreographers of dance groups, to determine the positive and negative features of each of them (according to scientific and methodological literature). 2. To compare the features of individual styles of work of coaches in technical and aesthetic sports and teachers-choreographers of dance groups and choreographic schools. 3. Identify the relationship between individual work style and the authority of the coach and teacher of the choreographic team based on their assessment by students.

#### **Method**

Research methods included a group of theoretical (theoretical analysis and generalization of data from scientific and methodological sources and information from Internet resources, analysis, synthesis and comparison) and empirical (survey, pedagogical observation) methods.

The survey was conducted by coaches (20 people) who work with athletes engaged in artistic, sports and aesthetic gymnastics, sports acrobatics and aerobics in DSS, SDYUSSHOR and sports clubs, as well as among teachers-choreographers of eight dance groups (15 people) and three choreographic schools (9 people) in Lviv and Lviv region and Odessa. During the survey we were interested in questions about methods of achieving results in trainings, competitions, rehearsals, performances, concerts; choosing an individual style of working with students of different ages; ways of education of discipline, diligence, creative approach; the importance of authority and options for its conquest, etc. To confirm the data obtained during the survey, a pedagogical observation was conducted at training sessions and rehearsals. Simultaneously with the survey of teachers, an anonymous survey of students (120 people) of sports sections (56 people), choreographic schools (20 people) of dance groups (44 people) was conducted to determine the attitude of students to the work style of teachers and coaches, forming a positive and negative type of leader and his authority.

#### **Results**

Taking into account the similar features of the professional activities of coaches in technical and aesthetic sports and teachers of dance groups and choreographic schools, we will rely on the results of scientific and methodological developments presented in sports research. Analysis of scientific and methodological literature, as well as the World Wide Web allowed to identify and characterize the main individual styles of work of leaders and coaches in various sports, among which the authors distinguish authoritarian, democratic, liberal and mixed work styles [4, 5, 6]. To further explain the results of this study, we consider it necessary to briefly dwell on the characteristics of the main individual styles of work of coaches with the selection of positive and negative features of each of them.

*Authoritarian (team or directive)* style involves solving all issues related to the organization and conduct of training sessions, competitions, the choice of music and costume for performances, staging competitive compositions, etc., the coach himself, while students the role of executors of his teams and decisions. The dominance of the teacher often suppresses the initiative, creativity, independence of students. Although this leadership style can take place in the absence of appropriate discipline, as well as in extreme situations (responsible competitions, performances, concerts), in conditions where maximum effort is required, stressful situations and so on. However, it should be noted that the long-term use of authoritarian style creates a specific psychological climate among students, which is characterized by constant tension, conflict, lack of creativity, weak interpersonal relationships between team members [2, 9, 11].

*Democratic (collegial or compatible)* style is a democratic model of governance that stimulates creativity, activity, initiative, independence in decision-making or any other actions of students. The teacher does not resort to the constant petty care of his subordinates. He clearly formulates the main tasks, partially identifies ways to solve them, giving students the opportunity to show their own initiative. It is this style that is able to provide a balance between a person's motivation and the ability to make decisions and act. Democratic style of work is especially acceptable in the management of highly qualified athletes or dancers. According to OO

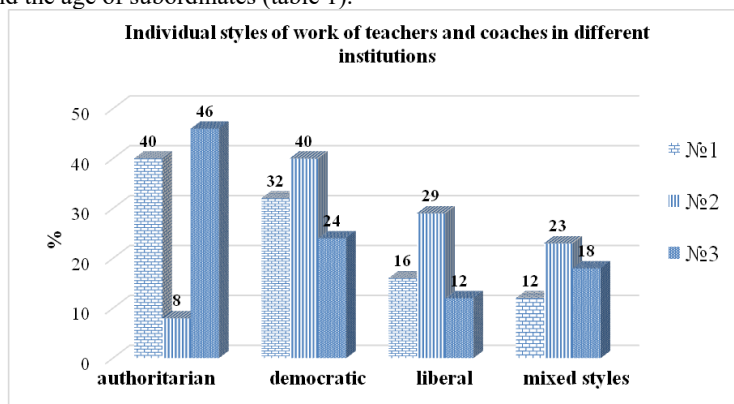
Nikolaeva [2], the sports team which is brought up on the basis of principles of the democratic management differs in consciousness, cohesion, self-discipline, creative activity, ability to solve difficult problems in the conditions of trainings and competitions. However, this style of work and leadership does not fully correspond to the initial stage of training, poorly prepared team, as well as the group where it is necessary to establish discipline.

*Liberal (conciliatory)* style is the smallest possible interference of the teacher in the inner world and activities of his student. The coach or teacher provides minimal guidance to his subordinates, using only general instructions and instructions. This style of leadership, according to some authors, does not provide proper discipline and cannot be used in sports [13, 14, 15]. However, it can take place in certain periods of training of athletes, as well as in working with adults who have gained experience and are highly qualified. In general, a liberal coach is usually unable to maintain the leadership of the team at the proper level for a long time and eventually comes under the influence of his students or team.

In addition, some sources mention other styles of work of coaches in various sports, which also take place among choreographers. The well-known American sports psychologist Bryant J. Cretty [1] cites several models of types of coaches, which were determined by interviewing athletes. The author conditionally divides them into positive and negative types. The first include: 1) *a supportive type* of coach, whose leadership style is to support, encourage their athletes, especially in difficult situations, to focus on further achievements, to warn of possible mistakes; 2) *cold-blooded type* of leadership is inherent in coaches who remain calm in any situation, are able to reassure students and under any circumstances to make the right decision; 3) *coach-psychologist* - successfully manages the team, can lead to optimal levels of arousal, prevent fear, understand the psychological state of their subordinates; 4) *trainer-speaker* - is able to successfully use verbal methods and without undue pressure can set students up for active work. To the negative types of coaches, the author includes: 1) *the offending coach*, who is used to insulting his students; 2) *a screaming coach* who believes that the success of his work depends on the loudness of the shout and the fuss around his actions; 3) *avenger coach* - for whom the failure of students threatens his career, ready to punish subordinates for lack of activity and diligence; 4) *shower trainer* who works well in training, but may fall into a state of shock as the competition approaches; 5) *coach-hero* - tries to show everyone who is the coach of the winners and whose merit; 6) *trainer-professor* - uses a scientific approach, but puts too complex plans and settings for training or competition.

According to S. Zelixon [15], in gymnastics, in addition, there are the following positive styles of coaching: idealistic, educational, sociable and democratic, which can inspire the athlete, improve the quality and speed of training. At the same time, authoritarian and ambitious styles (the author singles them out as negative) should be used with great caution, because they form a negative emotional background in training and competition and can often provoke injuries in athletes. The author emphasizes that coaches who are violent and categorical in their work are much more likely to be injured than those who are able to create a positive emotional background. Some coaches and teachers, not having enough experience working with children, often take the wrong path of gaining credibility among students. As well as styles of work of teachers the authority can have positive or negative influence on joint activity of trainers and sportsmen, heads and pupils. The authors identify the types of authorities that should be avoided in working with children, including: pseudo-authority of kindness, bribery, promises; authority of suppression; distances; pedantry; resonance, etc [1, 2].

The results of the survey and pedagogical observations of the behavior and individual type of work of coaches in technical and aesthetic sports and teachers-choreographers, as well as surveys of their students allowed to identify predominantly individual work styles that depend on the institution where the coach or teacher works (fig 1) and the age of subordinates (table 1).



**Fig. 1. Individual styles of work of teachers of choreographic schools, dance groups and coaches of sports schools, clubs, sections**

Note: №1 - leadership styles of teachers of choreographic schools; №2 dance groups; №3 - coaches of technical and aesthetic sports

Considering the peculiarities of individual styles of teachers and coaches depending on the age of students, it was found that with age significantly increases authoritarianism, rigidity and demands in the actions of leaders, especially coaches of technical and aesthetic sports and teachers of children's choreographic schools (table 1).

The obtained data show that in sports and choreographic school's stricter requirements for students prevail, which affects the individual leadership style. When trying to achieve sports results, coaches mostly use an authoritarian style of working with athletes, imposing their opinion on them and demanding unquestioning obedience. And this is observed even in the groups of initial training (10%).

The reasons for this situation are trends in technical and aesthetic sports, namely: fierce competition, changes in competition rules in the direction of constant growth of requirements, early specialization and premature termination of sports career, a sharp increase in physical activity, high demands on the level of physical development etc. It is clear that in modern sports it is also impossible to succeed without proper discipline.

**Table 1**  
**Manifestations of individual style of work of coaches and teachers-choreographers depending on age of schoolboys (%)**

Institution	Age group	Individual work styles			
		Authoritarian	Democratic	Liberal	Mixed
Choreographic school	Younger	6	8	8	4
	Average	12	12	6	3
	Senior	22	12	2	5
Choreographic team	Younger	1	9	12	4
	Average	3	9	12	8
	Senior	4	22	5	11
Sports section	Younger	10	2	8	6
	Average	12	4	4	6
	Senior	24	18	-	6

A similar situation is observed in the choice of style of work of teachers of choreographic schools, where there are strict conditions for selection for choreography; developed curricula that regulate the transition of students from one class to another; there is a long system of training that provides the skill of a ballet dancer; meet the requirements for body weight and diet, etc.

At the same time, teachers of dance groups more often use democratic and liberal style in order to maintain a constant composition of students in the group, to encourage classes, to develop their creative abilities (see table 1).

Given the priority of mixed work, due to different conditions and circumstances of leadership, it was important, in our opinion, to analyze the relationship of a style of work in the overall system of choreographers and coaches of technical and aesthetic sports. In general, 12% of teachers in choreographic schools, 23% - in dance groups and 18% - in sports schools and sections are guided by a mixed type of work (see fig. 1). The dependence of the use of a mixed style of work on the age characteristics of students is presented in table 1. The ratios of authoritarian, democratic and liberal styles of work of choreographers and coaches registered in a mixed style are shown in table 2.

**Table 2**  
**The ratio of different styles that occur in the mixed style of choreographers and coaches (%)**

Institution, team	Individual work styles		
	Authoritarian	Democratic	Liberal
Choreographic school	60	30	10
Dance group	18	60	22
Sports school, section	66	23	11

The obtained results confirm the preliminary data on the priority of the authoritarian style of work of teachers in the choreographic school and coaches in technical and aesthetic sports, even with the use of a mixed leadership style. At the same time, the democratic and liberal style of work remains the leading one among choreographers of dance groups.

It is important for both the sports coach and the choreographer to know how students evaluate his personality. A survey conducted among athletes and students of dance groups, including choreographic schools, shows that the authority of the teacher is closely linked to the individual style of his work, is a determining condition for success and effectiveness of its impact on the student. Moreover, for many students, the teacher is the ideal of behavior, and the leading qualities that students try to imitate in order of importance are: fairness (72% of respondents), passion for their work (12%), deep knowledge and skills (10%), demanding of themselves

and environment (6%). Regardless of the choice of specialization (sports, classical, modern or folk dance) and the age of the respondents, students gave the most negative evaluations to coaches and teachers-screamers (34% of respondents) and suffocations (22%).

Evaluating the results of the study, it can be argued that the conditions of activity, as well as the requirements for its results, to some extent determine the individual style of work and behavior of the coach in technical and aesthetic sports, leader and teacher-choreographer.

As a result of the survey and pedagogical observation, it was found that: in the technical and aesthetic sports, especially in working with qualified athletes, the authoritarian style of coaches prevails (46%). The obtained data can be explained by the following factors: the desire of coaches to achieve the maximum possible result in a short time; increasing requirements for the technical and aesthetic component of competitive programs; early start of sports and premature end of sports career; constant updating of competition rules; strict requirements for discipline; observance of a sports mode, etc. At the same time, it is necessary to note a fairly high percentage of coaches who adhere to the democratic style of working with senior athletes (18%), trusting them and stimulating the development of creative initiative.

A similar picture was recorded in choreographic schools, where the individual style of work of choreographers is dominated by authoritarianism, indisputability (40%), which takes place in the education of students mainly middle (12%) and senior (22%) classes. However, in an attempt to maintain children's interest in choreography, teachers in the lower grades use more democratic and liberal style (8% each). The obtained data can be explained by rather high requirements to professional training of future ballet dancers; the duration of mastering a large arsenal of choreographic exercises; requirements for the appearance and mass and growth of the body; the need from the first days of classes to establish discipline as one of the ways to effectively train and prevent injuries of the musculoskeletal system.

A completely different situation can be observed in children's dance groups, where the democratic and liberal style of choreographers prevails (respectively 40% and 29%), regardless of the age of students (respectively 9% and 12% of primary and secondary school students and 22% and 5% - senior school age). An explanation for this can be found in the teacher's desire to have a team with a permanent staff of students for staging group numbers, which differs in their own handwriting; using various means, forms and methods of work (improvisation, art therapy, music and rhythm education, games and game tasks to music, etc.), as well as quite tolerant conditions of selection.

Along with the above, it should be noted that in "pure form" various manifestations of stylistic activity of the coach and choreographer are not always found, as evidenced by the presence of mixed work styles (from 12% to 23%). However, in general, there is a tendency for the share of authoritarian style of work among teachers of choreographic schools and coaches in various technical and aesthetic sports. Instead, the democratic and liberal style remain the leading choreographers of dance groups. To succeed, teachers try to change the styles of their work, trying to adapt them to the requirements of a particular situation or different circumstances: the stage of preparation, level of training and age of the group, calendar of competitions or performances, individual characteristics of students and others.

## **Conclusions.**

1. The personality of the coach and teacher-choreographer of the dance group is most fully determined by the individual style of its management. In this regard, relatively contrasting leadership styles, including authoritarian, democratic and liberal, have been identified. Each of the individual leadership styles has positive and negative features, but in their «pure form» they rarely exist.

2. It is established that in the activities of coaches in technical and aesthetic sports prevails authoritarian style of work, especially in working with qualified athletes (12% - 24%), which can be explained by the desire to achieve maximum results in a short time, increasing requirements for competitive programs, early specialization and premature end of sports career, constant updating of competition rules, strict requirements for discipline, observance of sports regime, etc. At the same time, a fairly high percentage of coaches are registered who adhere to the democratic style of working with senior athletes (18%), trusting them and stimulating the development of creative initiative.

3. In the individual style of teachers-choreographers who work in choreographic schools, authoritarianism prevails, which is revealed in the process of working with students of middle (12%) and senior (22%) classes. The obtained data can be explained by high requirements for professional training of future ballet dancers; duration of training; requirements for body mass and growth parameters; the need from the first days of classes to establish discipline for effective training and prevention of injuries of the musculoskeletal system.

4. In children's dance groups, regardless of the age of students, the democratic and liberal style of choreographers prevails, which is explained by the teacher's desire to create a team with a constant number of students, using different tools, forms and methods of work, and tolerant selection conditions.

5. Survey of athletes, as well as students of dance groups and choreographic schools shows that the authority of the teacher depends on the individual style of work and is a determining condition for its success. The leading qualities of a teacher that students try to imitate are: fairness (72% of respondents), passion for their

work (12%), deep knowledge and skills (10%), demanding of themselves and others (6%). Regardless of the choice of specialization (sports, classical, modern or folk dance) and age, students gave the most negative assessments to coaches and teachers-screamers (34% of respondents) and oppressors (22%).

6. To effectively manage their subordinates, the coach and teacher-choreographer must be guided by the optimal ratio of different styles of work. The presence of mixed work styles (12% - 23%) indicates that in «pure form» various manifestations of the stylistic activity of the coach and choreographer are rare. To achieve success, the type of work and behavior of the coach and teacher-choreographer must be adapted to the requirements of the specific situation, stage of training, level of training and age of the group, calendar of competitions or performances, individual characteristics of students and others.

**Prospects for further research** are to study the individual style of work of coaches in various technical and aesthetic sports and teachers-choreographers in terms of training sessions (rehearsals) and competitions (performances, concert activities), as well as differences in individual activities of public and private institutions.

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