

Features of choreographic training for athletes in technical and aesthetic sports

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Abstract

Purpose: The aim of this study is to uncover the significance and distinctive features of choreographic training for athletes engaged in technical and aesthetic sports. **Materials and methods:** The research approach included theoretical (theoretical analysis and generalization of data from scientific and methodical sources and information from Internet resources, as well as analysis, synthesis, and comparison) and empirical (pedagogical observation and expert evaluation) methods. **Results:** The research highlighted common features that unite sports and choreographic art. In addition, this study revealed the importance of choreographic training in sports for achieving mastery in performing competitive exercises. The key features of choreographic training can be outlined as follows: a lack of time for choreographic work, early specialization of children, a systematic increase in complexity of competitive compositions, regular updates to competition rules and methods of conducting classes, involvement in competitive activities, the use of specific means to develop expressiveness, sports style, and amplitude in performing sports movements, a variety of choreography lessons, and inversion. The identified features of choreographic training of athletes, which significantly affect the learning and improvement of exercise techniques, will allow the acquired knowledge to be applied in practical work. **Conclusion:** On the basis of the analysis of literary sources, the content of choreographic training programs for children's sports schools in technical and aesthetic sports, choreographic school programs, specialist interviews, expert evaluations of sports compositions by finalists of European and world championships and cups, and pedagogical observations, this study identified the significance and peculiarities of choreographic training for athletes in technical and aesthetic sports. Additionally, it characterized common features in the training processes of athletes and representatives of the dance genre. These commonalities include public presentation of their work at the discretion of the audience and judges, improvement of the body's functional capabilities, harmonious physical development, increased discipline and responsibility, enhancement of physical qualities, accuracy, and precision in performing motor actions, and the use of similar means and methods in teaching and upbringing. Despite some similarities, sports and art fundamentally differ from each other, and this distinction significantly affects the training processes of athletes and dancers.

Keywords: technical and aesthetic sports, choreography, training, movement culture, dance art, competitive compositions.

Introduction.

Modern trends in the development of technical and aesthetic sports, in which there are high requirements for the manifestation of the culture of movements, present special conditions for the training of athletes. Along with technical, physical, psychological, tactical, functional, and integral training in these types of sports, the choreographic training of athletes acquires great importance [Sosina VY, Ruda]. The problem is that this type of training is the least studied in the theory and methodology of sports training, and the means and methods of choreographic training are automatically transferred from the methodology of training ballet dancers to sports. It leaves its mark and the choreographic training method in various sports, and even in separate disciplines of the same sport, where the activities of athletes are determined by many factors, including: development trends, competition rules, refereeing features, performance conditions (carpet, ice, water environment, the size of the platform, etc.), interaction with the parterre or partners, with an object or projectiles, etc. In addition, there is a lack of qualified specialists in sports choreography who would thoroughly know the

specifics of the sport and at the same time possess the technique of choreographic training [Briskin Y, and All, 2016].

The integration and interpenetration of choreography in sports, and the skills of performing sports movements in dance art require special training of specialists [Todorova V, 2020]. Today, sports sections, clubs and schools are happy to hire choreography teachers who are knowledgeable in the specifics of the sport. At the same time, dance clubs need more than ever teachers and trainers who are well versed in the techniques and methods of teaching sports elements, in particular acrobatics and gymnastics. The modern development of sports with a technical and aesthetic orientation, on the one hand, and choreographic art, on the other, requires a detailed analysis of their common features and differences for further improvement of the training process in both types of human creative activity [Farana R, 2023, García-Ceberino JM, 2022].

Physical fitness has long been considered an integral part of the long-term process of sports improvement in sports with a complex coordination structure (artistic, aesthetic and sports gymnastics, sports acrobatics and sports aerobics, rock and roll and cheerleading, artistic swimming and diving, figure skating and sports ballroom dancing and others) [Saeterbakken AH, 2022, Clements L, 2018]. Recently, these types of sports began to be called «technical-aesthetic», which best reflects the essence of sportsmen's activities, where not only the perfection of the technique of performing complex coordinated actions, but also their aesthetic presentation is valued. It should be noted that the competent compositional design of competitive compositions allows athletes to show their individual style and performance skills in the best way, to reveal an emotional-motor image during the performance, thanks to which you can get additional bonuses from the judges. In these sports, the assessment for the performance consists of indicators that determine the virtuoso technique of performance, as well as the ability to artistically and expressively present a competitive composition, which is perfectly composed according to all the laws of the ballet master's art [Batista A, Garganta R, 2017].

That is why the authors define choreographic training in sports as a system that performs technical, special physical, aesthetic, educational and other functions [Todorova V, 2020, Chueke Z, 2022, Clarke F, 2017].

Sports with a technical and aesthetic orientation and dance art have a lot in common. Sports, like theater, do not exist without an audience, the basis of the activity of athletes and dancers is the public presentation of the results of their mastery at the discretion of the audience and judges.

Taking both types of activities improves the body's functional capabilities, strengthens muscles, develops the mobility of almost all joints, forms the correct posture, and contributes to harmonious development [21]. In addition, they increase self-discipline, responsibility, and educate a whole set of moral and will-power qualities. Choreography classes allow athletes to develop dancing skills, develop coordination, jumping and flexibility, and cultivate plasticity, purity and precision of movement. On the other hand, representatives of dance art successfully use an effective system of special physical training, perfectly developed in sports.

The skills of collective interaction, when it is necessary to show coordinated synchronous execution of movements, are of essential importance for athletes in team technical and aesthetic sports (group exercises of rhythmic gymnastics, pair-group exercises of acrobatics, formation in sports ballroom dancing and figure skating, compositions in artistic swimming, etc.) in a competitive program. Such skills and abilities are formed in the process of collective exercise at the support and in the middle of the hall, when athletes learn to coordinate their movements according to pace, rhythm, amplitude and other parameters, coordinating them with other team members. The same skills of synchronized performance are cultivated and improved in the process of performing collective dances in all types of choreographic art.

In the modern world, art and sports have become so close that now it is difficult to say what is more in ballet performances - sport, acrobatics or choreography, and in the performances of athletes - art or sport? The answer to this question worries scientists, theoreticians and practitioners, but until now its solution remains open.

Purpose and task. The purpose of the work is to determine the characteristics of the choreographic training of athletes who are engaged in technical and aesthetic sports.

Objectives of the study.

1. Identify the meaning and features of choreographic training in technical and aesthetic sports (according to available scientific and methodological and special literature, expert evaluation of competitive compositions).

2. Compare the technique of choreographic training in technical and aesthetic sports and in dance art (according to the results of a survey of specialists, pedagogical observation).

3. To characterize the main distinguishing features that distinguish the training process of athletes engaged in various technical and aesthetic sports and representatives of dance art.

Material and methods.

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

Pedagogical observation was carried out at educational and training classes in various technical and aesthetic sports (artistic, sports and aesthetic gymnastics, sports acrobatics and sports aerobics), as well as at

choreography classes in classical, folk, stage and modern dance. A total of 36 educational and training classes and lessons were reviewed and analyzed.

Participants.

In order to confirm the importance of sportsmen's choreographic training, technical and aesthetic sports conducted an expert evaluation of the competitive compositions of the participants of the final competitions of two World Championships, three stages of World Cups and two European Championships (2018-2022) in sports, aesthetic and artistic gymnastics, sports acrobatics and sports aerobics. 11 experts who had refereeing experience and were specialists in the chosen sport were invited to conduct the expert evaluation. During the expert review, experts were asked to evaluate the competitive compositions from the point of view of their choreographic presentation, namely:

1) the quality of performance of choreographic elements (jumps, turns, balances, elements of free plasticity, dance tracks, etc.) - the maximum score is 4 points;

2) style and manner of performance, expressiveness, conformity to music, rhythmicity, elegance, amplitude, purity and accuracy, etc. - the maximum score is 3 points;

3) use of the laws of composition, angles, placement on the site, logic, musical accompaniment, etc. - 3 points. Discounts for non-compliance with the requirements were carried out according to the rules of the competition in selected technical and aesthetic sports. The total score of competitive compositions is 10 points.

Statistical analysis

Obtained data were analyzed by The Statistical Package for the Social Sciences (SPSS) computer program. Independent t-test was used to compare data between 2018 and 2022 for total scores of competitive compositions. P values <0.05 were considered statistically significant.

Results.

The results of the expert survey are presented in Table 1. The agreement of experts' opinions according to Kendall's concordance coefficient was quite high and amounted to 0,834. It is interesting to note that in 2018 the best results of choreographic preparation were shown by representatives of aesthetic gymnastics (9.06 points); in the second place were athletes from artistic gymnastics – 8.85 points. Moreover, the high level of choreographic preparation was also shown in aesthetic gymnastics by representatives of Finland, in artistic gymnastics by Bulgaria, Ukraine, Spain and Israel. As for the performances of teams from different countries in sports acrobatics, according to experts, the best performers in terms of choreography were the teams of Belgium, Israel, Ukraine, and China (the average score was 8.82).

Table 1

Results of expert assessment of competitive compositions of athletes from technical and aesthetic sports (M±σ)

Components, units	Aesthetic gymnastics		Artistic gymnastics		Sports acrobatics		Sports aerobics	
	2018	2022	2018	2022	2018	2022	2018	2022
Quality of choreographic elements, points	3,33±0,17	3,97±0,09	2,98±0,22	3,44±0,43	3,32±0,31	3,45±0,42	3,17±0,23	3,88±0,33
Style and manner, points	2,34±0,19	2,97±0,11	2,98±0,21	2,99±0,43	2,32±0,38	2,65±0,35	2,27±0,29	2,88±0,24
Composition, points	3,36±0,18	3,03±0,14	2,89±0,32	3,01±0,33	3,18±0,21	3,44±0,32	2,73±0,23	2,22±0,23
Total, points	9,06±0,22	9,90±0,14	8,85±0,47	9,49±0,63	8,82±0,47	9,45±0,61	8,17±0,40	8,98±0,42
p-level	0,0001		0,014		0,014		<0,0001	

Athletes of these teams turned out to be leaders in competitions of the highest rank. The smallest number of points was scored among the athletes in sports aerobics and amounted to 8,17 points in 2018. Evaluation of the competitive compositions of the gymnasts looked completely different. A rather low level of execution of choreographic elements (especially jumps and turns) was noted, there was often a discrepancy between the music and the nature of the exercises, and the laws of staging the composition were not used. However, it can be noted that the score for the choreographic preparation in aesthetic gymnastics in 2018 was significantly lower by 0,84 points (p=0,0001) than in 2022 (9,90 points). However, the low level of the choreographic component of the competitive exercises (mainly the teams of the USA, Canada, Brazil, etc.), which were the leaders of the competition, was compensated by the inclusion of very complex acrobatic combinations. At the same time, we wanted to note the high level of choreographic preparation of gymnasts from Romania, China, Japan, and Ukraine, who demonstrated an elegant, artistic and virtuosic performance style.

A similar trend towards improving choreographic preparedness was observed among representatives of other sports, in particular, in aesthetic gymnastics, the indicator in 2022 improved compared to 2018 by 0,84 points (p=0,0001), in artistic gymnastics – by 0,64 points (p=0,014), in sports acrobatics – by 0,63 points (p=0,014), and sports aerobics – by 0,81 points (p=0,0001).

As in other technical and aesthetic sports, competitive exercises in sports aerobics consist of multidirectional motor actions, jumps and their combinations of varying complexity, the performance of which is associated with an accurate, stable landing, the use of basic and additional physical exercises, characterized by a constant change in tempo and rhythmic parameters, redistribution of muscle effort, a rational combination of tension and relaxation of the main working muscles, beautiful body lines in static and dynamic poses. Flawless presentation of the choreography of competitive exercises is based on the high-quality choreographic preparation of athletes and the practical experience of coaches, on the work of choreographers, composers or arrangers of music and other specialists. It was found that in the competitive exercises of athletes in sports aerobics, the choreography of the program makes up about 71% of the total time of the entire composition, and the results of the competition significantly depend on the compositional solution and the level of choreographic preparation of athletes of all age groups.

Thus, it can be concluded that in modern sports, the choreographic solution of competitive compositions has a significant impact on the final score given by the judges at the competition and is important when evaluating the skill of athletes in technical and aesthetic sports. Despite this, in some sports, coaches and choreographer coaches do not pay due attention to this complex and time-consuming type of training, trying to compensate for the lack of choreographic training of athletes with the complexity of the program. Very often this is facilitated by the requirements of competition rules.

Discussion.

The basis of the activities of athletes, as well as representatives of various types of arts, is the aesthetic beginning, 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 movements. It is in them that the priority in demonstrating the physical, emotional, technical, musical and intellectual capabilities of a person is accumulated the most. Modern ballet is a synthesis of classical choreography, circus art, acrobatics, complex supports and pyramids, elements of free plasticity, specific exercises of artistic and sports gymnastics, which organically included plastic elements of modern dance and its many directions and styles.

Modern technical and aesthetic sports are becoming more and more «artistic», which is regulated by competition rules, musical arrangements, and costumes. It is no longer enough for athletes to show extremely complex, risky, original and unique elements in the conditions of fierce competition, it is necessary to show a high level of artistic and artistic abilities, to reproduce all this in a competitive composition composed according to all the laws of ballet master art [3, 4]. To evaluate the technique and artistry of the performance of competitive compositions in these sports, two teams of judges are involved, who determine the performance skills of the athletes according to various criteria (musicality, rhythmicity, consistency of movements with the tempo and rhythm of the music, danceability, illustrative and emotional expressiveness, the ability to create an emotional-motor image, elegance, amplitude, purity and precision of movements, etc.). It is interesting that the criteria for the artistic performance of a composition by athletes include indicators that are also of great importance in choreographic art, determine the spectacularity and originality of the performance, as well as the artistry of its performers.

One of the issues of the experts' survey touched upon the problem of subjective and objective assessment of the expressiveness and artistry of the performance of the presented competitive compositions, as well as the main criteria by which the jury and judges could evaluate the athletes and dancers. The expert's answers differed significantly. If in the competition rules of each of the technical and aesthetic sports, the criteria for evaluating the artistic component of the competition programs are specified, the amount of the discount for the mistakes made is given, then in the dance art, the jury's evaluation takes place «by eye». And although in both types of activity the component of subjectivity prevails, in sports the rules of the competition somewhat limit it, trying to objectify the obtained data as much as possible. Experts named the main criteria for evaluating the artistic component in sports: musicality (28%), consistency of movements with the tempo and rhythm of music (32%), purity, lightness and precision of movements (21%), elegance (20%), danceability (14%), amplitude (11%). In the art of dance, respondents believe that the artistry and emotionality of a performance should be evaluated according to the following criteria: musicality (32%), danceability (30%), the ability to create an emotional and moving image (28%), the ability to convey the character and style of music (24%), mastering the technique of performing elements and movements (21%). The last criterion, highlighted by dance art specialists, can be explained by the lack of a special assessment for performance technique (which is inherent in sports), while the imperfect technique of choreographic movements does not allow dancers to fully express themselves.

In order to achieve a high level of performance in choreography and technical and aesthetic sports, similar methods of teaching and education (visual, verbal, practical) and their methodical techniques are used; similar means, among which jumps, pirouettes, balances, elements of free plasticity, etc. are distinguished. At the same time, in these types of human activity, you can use similar or completely different means and methodical techniques for the formation of motor skills, development of physical qualities, or, on the contrary, borrow them in their unchanged form as the most effective. It is known that sports, for which competitive

activity is a characteristic feature, can to a greater extent use the game and competitive method of learning and training. However, the same methods are quite acceptable in children's dance groups as effective and emotional. An example can be competitions («battles»), which have become popular among representatives of the modern dance direction break dance.

This provision was confirmed by the results of a survey of experts and pedagogical observations. As already mentioned, the same group of training and improvement methods is widely used in both types of activity, but the main difference is game and competition methods, which specialists use in dance art only at the initial stages of training (9%). Also, the circular training method, which is very widespread in sports, is completely absent during classes in choreographic groups.

In both types of activity, it is impossible to achieve mastery without using the classic exercise near the support and in the middle of the hall. And although the method of performing many choreographic elements has its own specificity, which depends on the specifics of the activities of athletes in one or another type of sport or dancers in a certain genre or style, the general features of the technique are inherent in both types, and the main criterion for the quality and efficiency of performance is purity, lightness, ease, naturalness and expressiveness. A survey of specialists shows that in the art of dance, almost 98% of teachers use the classical exercise in an unchanged form, guided by the developed methodology of its teaching. At the same time, technical and aesthetic sports representatives change it depending on the needs of the sport: 54% of choreographer coaches single out from the established sequence of exercise exercises only those movements that, in their opinion, will be useful for this sport (for example, wide-amplitude swing movements, elements stretching, etc.), 35% prefer parterre training, 28% - change the sequence of exercises, 27% - insert elements of a sport into the exercise, 20% - shorten its duration in favor of performing sports exercises or stretching, 12% - use classical exercise in the middle of the hall after learning the basic movements near the support.

It is impossible not to agree with the importance of movement skills mastered by representatives of dance art in the process of learning the elements of sports (artistic and sports gymnastics, sports acrobatics, jumping on a trampoline). In the same way, athletes - in the process of choreographic training master new forms of dance movements, expressiveness, form the correct posture, correct deficiencies in physical development caused by asymmetric loading in the chosen technical and aesthetic sports. In both types of activities, it is mandatory to study historical and every day, folk and stage, ballroom and modern dances. Moreover, this is declared in educational programs for sports and programs for children's dance teams and choreographic schools. Enriching the motor arsenal with new exercises, forming new motor skills and skills from related types of motor activity allows dancers and athletes to improve performance skills, develop the necessary physical qualities and motor abilities.

The peculiarity of choreographic and sports compositions are the compositions created in advance by the choreographer or coach-choreographer, which are evaluated by the audience and judges after repeated repetition and improvement.

It is impossible not to mention in the context of the defined problem the requirements for the physical development of dancers and representatives of technical and aesthetic sports. Both for choreography and technical and aesthetic sports, it is necessary to have an appropriate body structure, a high level of development of flexibility, coordination, musicality, and vestibular stability [21]. Not the last role in this is played by the need to constantly control body weight, which is one of the conditions for achieving the effectiveness of competitive activities in most sports and mastery of performing dance compositions in choreography.

Separately, we should dwell on the evolution of the costume, which occupies an important place in the performances of modern dancers and athletes. Bright swimsuits decorated with stones, short skirts, leotards, suits that emphasize a good body structure, matching hairstyles and accessories - all this is the result of the mutual integration of sports and choreography.

Despite the similarity of choreography classes for dancers, ballet dancers and athletes, the choreographic training process at technical and aesthetic sports has peculiarities, the knowledge of which makes it possible to correctly and effectively use the methodology of their training in practical work. Interviews of specialists, pedagogical observations and long experience in this field made it possible to identify and characterize the main features that distinguish the training process of athletes engaged in various technical and aesthetic sports and representatives of dance art.

To give brightness and intensity to the athlete's performance. However, trying to achieve victory, athletes, as well as ballet dancers, practice their movements, gestures, postures and body positions to a high degree of perfection, combining it with music and giving them expressiveness.

1. *Shortage* of time for conducting choreographic work at technical and aesthetic sports, due to the multifacetedness of sports training, where choreography is only one of the components in the system of multi-year improvement of sports skills, along with technical, physical, psychological, moral-will, tactical aesthetic, theoretical, functional and other types preparation According to regulatory documents and pedagogical observation, it is determined that on average no more than 30-60 minutes are allocated to one choreography training session. It is clear that this time is not enough to master the necessary elements of choreography.

Therefore, the trainer-choreographer is faced with the need to shorten the list of exercises near the support or in the middle of the hall, to speed up the learning process, which does not always benefit the athlete [4, 8].

2. *The early specialization* of children who are selected for sports sections affects the methodology and organization of classes, the choice of tools, methods and methodical techniques. The selection and sports orientation of children for TEVS classes begins very early, in some cases parents bring children to the figure skating or rhythmic gymnastics section at the age of 3. Early specialization in sports leads to a shortened period of mastery. If ballet dancers enter the professional stage at the age of 18-19, many athletes are already finishing their careers. Early specialization, significant physical exertion, the lack of a scientifically based training system for very young athletes can lead to various injuries and disorders of the musculoskeletal system, which is often the reason for the premature end of sports.

3. *Systematic* complication of sports programs, which is stimulated by the rules of competitions that change every Olympic cycle. The constant increase in the complexity of competitive programs, the inclusion of original, risky elements that must be performed in connections, combinations or «cascade», on the one hand, contributes to the development of sports, and on the other hand, puts special, extremely difficult requirements on the process of training athletes. At the same time, the demands for the manifestation of artistry, which athletes must show in competitive compositions saturated with emotional content, are increasing. This greatly complicates the process of developing expressiveness and artistry among athletes in TEVS, who must first of all focus on the performance of a complex element, often associated with risk (falling, losing an object, breaking the rhythm, etc.), and not on its external design.

4. *Methodical* features of choreography classes with athletes, which are determined by the rules of competitions and trends in the development of each specific type of sport, affect the methodology of conducting choreographic training. Despite the fact that choreography lessons with athletes are based mainly on the basis of classical dance, in the process of preparation it is necessary to study all areas of choreographic art. This was confirmed by the results of a survey of experts, who unanimously indicated that the choreographic training process will be effective only if it comprehensively includes elements of classical, folk-stage, modern and ballroom dances, rhythmic gymnastics exercises, varieties of walking and running, elements of free plasticity, acrobatic exercises, moving and musical games, improvisation, pantomime, elements of classification programs and others. That is, the training material on choreography should take into account the peculiarities of the sport as much as possible, include individual elements, connections and combinations from the competitive compositions of athletes.

5. *The competitive activity* of athletes can also characterize the differences between sports and dance art. A calendar of competitions is developed for each technical and aesthetic sports, in which, according to the principle of increasing scale, all activities related to preparation for them and the realization of the sports result directly in the conditions of the competition are arranged. In accordance with this, the coach and choreographer plan all their activities in such a way as to bring the athlete in the best sports form to the main competitions. Of course, you can draw a parallel with the concert activities of dancers, who also have a schedule of performances, concerts and art competitions, where there is also a spirit of competition and the determination of winners. However, sports competitions with their clearly defined competition rules, objective and subjective evaluation of activities, lack of need to reflect reality in artistic images, as well as the role of fans cannot be equated with competitions and concert activities of artists.

6. *Means of expression.* The main means of developing expressiveness both in ballet and in sports is classical dance. However, the ways of expression of athletes and ballet dancers are different, they cannot be compared or mixed. The non-verbal language of choreography differs both in its subject matter and in the technique of performing the main elements. In classical dance, there is a language of body positions, poses, gestures, pantomime and imitation of action, which are among the ancient means of expressiveness of a choreographic work, conveying its plot. In technical and aesthetic sports, gesture and pose are primarily designed to create an external effect, their purpose

7. *The sports performance* style is reflected not only in the positions of the arms, legs, and body, but also in the manner of performing many movements. Features of sports style are reflected in the technique of performing many sports and choreographic elements. Thus, jumping has long acquired signs of complexity and athleticism in sports, which is inherent in the technique of performing male parts in the art of dance. Recently, coaches-choreographers increasingly use various stylized positions of arms, legs and torso in the competitive exercises of athletes, often borrowed from modern dances, jazz gymnastics or break dancing, which is dictated by fashionable currents and trends in the development of sports. The improvement of sports elements, complications and the appearance of new choreographic exercises require a change in the traditional idea of the rational technique of their performance.

8. *The classic exercise* for athletes, partially preserving its general structure, may change slightly depending on the tasks or training period. For example, adhering to the principle of symmetry of exercise performance, which is mandatory in classical exercise, athletes who engage in sports with asymmetric load (all types of gymnastics, sports acrobatics, sports ballroom dancing, figure skating, etc.), can be offered an increase in dosage by a "lagging" limb or the use of special devices in the form of rubber shock absorbers, weights, etc.

This will avoid an imbalance in the development of strength and flexibility, will contribute to the prevention of injuries of the musculoskeletal system, posture disorders and the harmonious development of athletes.

9. *Amplitude and stretching.* Modern requirements for flexibility have increased significantly both in sports and in choreography. Until very recently, ballet dancers did not have the kind of stretching that was required in technical and aesthetic sports, and the "ballet step" was limited to the individual capabilities of the dancer. In the ballet performances of the past, mostly all jumps were performed with an amplitude of leg extension less than 180 degrees, and raising the leg higher than 90 degrees was considered indecent. Contemporary ballet artists demonstrate maximum stretching, and the manifestation of maximum flexibility has become the prerogative of not only female, but also male parties. All this led to the development and justification in sports practice of new methods of developing active (the maximum possible amplitude of movements in the joint, which is achieved due to the strength of one's own muscles) and passive (the maximum possible amplitude of movements in the joint, which a person is able to demonstrate with the help of external forces created by a partner, device, burden, action of other parts of one's own body) flexibility [7]. Such methods as stretching, ballistic exercises, isometric tension of pre-stretched muscles, exercises with rubber shock absorbers, self-clamping and others have firmly entered choreography lessons with athletes.

10. *Variety of types of lessons.* One of the important features of sports choreography is the variety of types of lessons that are found only in sports. The specifics of sports activities at technical and aesthetic sports in conditions of time shortage often dictate the need to conduct complex lessons in which these features can be taken into account. For example, in artistic gymnastics, choreography lessons with subjects have recently become traditional, which have been called the "subject school", in sports gymnastics there are special sets of choreographic exercises on the block, which are performed along and across the device and include the main exercises of classical exercise and choreographic elements of the sport. Examples of types of choreography lessons that are performed in water, on ice, etc. can be given.

11. *Reversibility* is an anatomical feature that allows, without «distorting» the pelvis, to perform amplitude movements with the legs, that is, it provides maximum freedom of movement while maintaining maximum balance [1]. The greatest understanding of the meaning of inversion has been achieved in classical dance, where it provides biomechanical expediency, aesthetics, efficiency and amplitude of performing all choreographic exercises. In the art of choreography, inversion is brought up purposefully, however, to achieve maximum inversion in most technical and aesthetic sports is not only not advisable, but also harmful, since it can contribute to the formation of negative motor skills that will prevent the performance of sports elements (setting the blade of the skate in figure skating; landing and pushing off in gymnastics and acrobatics; basic foot positions in artistic swimming). Accordingly, when choosing choreographic training exercises for athletes, one should focus on their maximum adaptation to the requirements of a particular sport.

Conclusions.

1. Modern trends in the development of technical and aesthetic types of sports present special conditions for the training of athletes, in particular, the development of their technical and aesthetic component of executive skill. Together with technical, physical, psychological, tactical, functional, integral and other types of training, choreographic training of athletes is of great importance in these sports.

2. On the basis of the analysis of literary sources, the analysis of the content of programs for choreographic training for children's sports schools in technical and aesthetic sports, programs for choreographic schools, surveys of specialists, as well as pedagogical observations, an attempt was made to consider the common features and peculiarities of choreographic training of athletes and representatives of the dance genre.

3. Sports with a technical and aesthetic orientation and dance art have a lot in common. The activity of dancers and athletes is based on the public presentation of the results of their work at the discretion of the audience and judges, improvement of the functional capabilities of the body, formation of the correct posture, harmonious physical development, increased discipline and responsibility, improvement of physical and motor qualities and abilities, accuracy and purity of the performance of motor actions. To achieve a high level of performance in choreography and technical and aesthetic sports, similar means and methods of training and education are used. A feature of choreographic and sports compositions are compositions created in advance by a choreographer or coach-choreographer, which are evaluated by the audience and judges after multiple repetitions and improvements.

4. Despite some similar features, sport and art are fundamentally different from each other. The peculiarities of training in sports are defined and characterized, which can be outlined as: lack of time for conducting choreographic work, early specialization of children, systematic complication of competitive compositions and updating of competition rules, methods of conducting classes, presence of competitive activities, use of specific means of developing expressiveness, sports performance style, amplitude of sports movements, variety of choreography lessons, inversion.

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