

The use of classical exercise elements in the preparation of athletes engaged in technical and aesthetic sports (pole-dance, aerial silk and aerial hoops)

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Annotation: The article deals with the topic devoted to choreographic training of athletes engaged in technical and aesthetic sports. There were presented the results of the author's own research, regarding the classical exercise use in the preparation of pole-dance, aerial silk, aerial ring performers. The text provides an example of a training programme for athletes, as well as the possible consequences of the choreographic practice for performers.

Keywords: choreography, classical exercise, gymnastics on the pylon, gymnastics on canvases, gymnastics on the ring.

Due to the growing popularity of such sports as pole-dance, aerial silk and aerial ring, a great number of dance studios proposed to their clients studying except for dancing, some elements of gymnastics on canvases, ring or pylon. The clients of such studios do not usually have any professional education in dancing field, so it is necessary to teach them from the very beginning. Despite the fact that pole-dance is regarded as sport, we may meet a lot of dance elements there, that require learning and improvement.

That's why we have decided to choose the theme of our research such as the choreographic preparation of the athletes, who are engaged in technical and aesthetic kind of sports (pole-dance, aerial silk and aerial ring).

The aim of our research is to create the classical training for the performers of pole-dance, aerial silk and aerial ring.

Research methodology

Involved the literature and internet sources analyzing, including official sites of dance studio Chokolade, RedMoon, some practical knowledge was given from the site of Circus du Soleil. We used comparative approaches as well as the problem and analytical analysis of methodological sources.

The tasks of our research are: to consider the main literary sources, which are dedicated to the methods of teaching of choreography for the performers of these styles, to create the classical training, which is directed to the development of choreographical skills of pole-dancers, performers of aerial silk and aerial ring; to cooperate with the trainer to create individual programme for each client to reach the best results; to study the special features of aerial silk for creation the necessary programme.

Since there are pylons set in every dance studio of such a sort, we recommend to use the lessons of classical exercise prior to the pylons. It allows to have good training of classical dance as well as pole dance elements, for example stretching, which is used in pole dance, aerial silk, aerial hoops. Such dance warm up takes only 10-15 minutes, but it influences the development of dancing skills to a great extent, such as aplomb, pointe, well-doing legs, which are necessary for the performances in the competitions.

For the creation of such exercises, we need to analyse which elements of choreography are more often used in pole-dance, aerial silks, aerial hoops, to determine the level of preparation of performers, who are engaged in choreographical lessons, and we need to study methodological literature for the best understanding what choreography means in sports.

Aerial silk in the dance studios is represented by two types: aerial silk and aerial hoops. Lately, aerial silk has become an interesting alternative to the dance styles and sports for non-professionals, who are very good in basic elements of this kind of acrobatics, and even sometimes they maintain high level of techniques on aerial silk, which allows them to perform rather difficult elements.

Aerial silks is a type of performance in which one or more artists perform aerial acrobatics while hanging from a fabric. The fabric may be hung as two pieces, or a single piece, folded to make a loop, classified as hammock silks. Performers climb the suspended fabric without the use of safety lines and rely only on their training and skill to ensure safety. They use the fabric to wrap, suspend, drop, swing, and spiral their bodies into and out of various positions. Aerial silks may be used to fly through the air, striking poses and figures while

flying. Some performers use dried or spray rosin on their hands and feet to increase the friction and grip on the fabric.[1,p.88]

Aerial silks were invented in 1995 by André Simard. He was hired by Cirque du Soleil to develop and research acrobatics in 1987; his job was to discover original and imaginative ways to attract audiences. Now silks have been incorporated into the circus arts and are practiced as a form of aerial fitness.[2, p.32]

The three main categories of tricks are climbs, wraps, and drops. Climbs employed by aerialists range from purely practical and efficient, such as the Russian climb, to athletic and elegant tricks of their own, such as the straddle climb. Wraps are static poses where aerialists wrap the silks around one or more parts of their body. In general, the more complicated the wrap, the stronger the force of friction and the less effort required to hold oneself up. Some wraps, such as the straddle-back-balance, actually allow performers to completely release their hands. Foot locks are a sub-category of wraps where the silks are wrapped around one or both feet, for instance, an ankle hang. In a drop, performers wrap themselves up high on the silks before falling to a lower position. Drops can combine aspects of free fall, rolling or otherwise rotating oneself before landing in a new pose. Preparation for a drop can make for a pretty wrap, but the ultimate goal is the fall rather than the pose. Of the three trick types, drops require the most strength and are also the most potentially dangerous. Rosin (dry or mixed with rubbing alcohol) is employed to help performers maintain their grip. Aerial silks are a demanding art and require a high degree of strength, power, flexibility, courage, stamina, and grace to practice.[5,p .12]

So, after a deep studying of the elements used in Aerial silk, we've created a special training, which is necessary for the development of acrobats' choreographical skills. The programme includes the classical training near basis (pylon), parter gymnastics for the development of inversion and *pointe*, and stretching, *allegro* (jumping), which are actual during the approaching the silks or hoops, and also on the finishing of elements of composition, in the connections. Our task is to reach the best results in the competitions due to the proper and logical choreographic preparation of the athletes. The main point of the preparation is classical training near pylon.

Exercis near basis (pylon)

Music – Onuka Vidlik

Plie

Music	The basic position of feet	Exersices
1-4 cadence	I position	<i>Plie, grand plie, releve, por de bras, battement tendu</i> to the second position
5-8 cadence	II position	<i>Plie, grand plie, por de bra</i> to the pylon with stretching, change position to the fourth
9-12 cadence	IV position	<i>Demi-plie, grand plie</i> , the hands move to the first position and then to the <i>IV arabesque</i> , change position to the V.
13-16 cadence	V position	<i>Demi plie, grand-plie, releve, por de bras.</i>

Battement tendu

Music	The basic position of feet	Exersices
1-4 cadences	V position	<i>2 battement tendu</i> forwards, move through the fourth position and close your feet to the fifth position.
5-8 cadences		<i>2 battement tendu</i> backwards, move through the fourth position the backwards
9-12 cadences		<i>Battement tendu</i> forwards, sideways, backwards. Two <i>battement tendu</i> through <i>cou de pied</i> to the side, first time – close backwards, <i>battement tendu</i> , second time – close forwards.
12-16 cadences		<i>releve</i> , keep a balance

Battement tendu jete

Music	Basic position of feet	Exersices
1-4 cadences	V position (we begin from the right leg).	<i>Battement tendu jete</i> frontwards, <i>picke</i> , close to the V position, perform to the forwards, sideways, backwards.
5-8 cadences		<i>Passé parter</i> 5 times, <i>demi plie</i> to the fifth position, <i>tour</i> .
9-12 cadences		<i>Releve passé</i> , keep a balance

Rond de jambe parter

Music	Basic position of feet	Exercises
4 cadences	I position	<i>Preparation</i>
5-8 cadences		<i>4 rond de jambe parter en deor</i>
9-12 cadences		<i>1 rond de jambe parter in demi- plie, rond on the 25° to the arabesque, 2 grand rond de jambe parter</i>
12-16 cadences		<i>VI por de bras</i>
17-32 cadences	I position	Make the same combination to the direction <i>an de dans</i>

Battement fondu

Music: Onuka Strum

Music	Basic position of feet	Exercises
1 cadence	V position	<i>Battement fondu forwards, pointe, battement fondu on the 45°</i>
2 cadence	V position	<i>Battement fondu sideways pointe, battement fondu on the 45°</i>
3 cadence	V position	<i>Battement fondu backwards pointe, battement fondu on the 45°</i>
4 cadence	V position	<i>Develope, attitude, keep a balance.</i>

Rond de jambe an l'air

Music	Basic position of feet	Exercises
1-2 cadences	V position	<i>Preparation, 6 rond de jambe an l'air an de'or, tombe, cou de pie forwards</i>
3-4 cadences		<i>6 rond de jambe an l'air an de dans, tombe, cou de pie backwards, tour an de dans, cou de pie forwards</i>
5-8 cadences		The same combination we repeat on the left side

Battment frappe

Music	Basic position of feet	Exercises
1-2 cadences	5 position	<i>Preparation, the leg is opening sideways, 4 battement frappe forwards</i>
3-4		<i>4 battement frappe sideways</i>
5-6		<i>4 battement frappe backwards</i>
7-8		<i>4 battement frappe sideways</i>
9-12		<i>Petit - battements</i>
12-16		<i>Develope attitude, keep a balance</i>

Adajio

Music	Basic position of feet	Exercises
1-2 cadences	V position	<i>Preparation</i> Hand: 2 position <i>releve lan</i> forwards, <i>passee, developpe</i> , close to the 5 position
3-4		<i>Releve lan</i> sideways, <i>passee, developpe</i> , close to the 5 position
5-6		<i>Releve lan</i> backwards, <i>passee, developpe</i> , close to the 5 position.
7-8		Take your leg by the heel, and do a stretching near pylon

Grand Battements

Music	Basic position of feet	Exercises
1-2 cadences	5 position	<i>Preparation:</i> Raise your hand to the second position, <i>2 grand battements</i> forwards, <i>passee, grand battement</i> , 5 position
3-4		<i>2 grand battements</i> sideways, <i>passee, grand battement</i> , 5 position
5-6		<i>2 grand battements</i> backwards, <i>passee, grand battement</i> , 5 position
7-8		Do exercise "barrel" around the pylon

Results: Due to the executed works we have obtained the results, which can be useful in higher educational system of Ukraine. It also gives the opportunity for the future researching in the field of choreography in sports and circus art. We have obtained more concrete and complete information about the pole-dancers' preparation to the competitions.

Novelty: Novelty of the research is the first effort to analyze the process of preparation of pole-dancers and performers of Aerial silk and ring to the competitions. We considered the opportunity of usage a classical exercise for such purpose and the way it influenced the results.

The practical significance: It is the first attempt to analyze the problem of the choreographical preparation of pole-dancers, due to which we may improve the level of professional skills of amateurs, who attend dance studios.

Conclusions: Due to our research we have considered the main literary sources, which are dedicated to the methods of choreography teaching for the performers of pole-dance, aerial silk and rings, we have created the classical training, which is directed to the development of choreographical skills of pole-dancers, performers of aerial silk and aerial ring; we have cooperated with the trainer to create individual programme for each client to reach the best results, and we have studied the special features of aerial silk for creation the necessary programme.

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