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INTRODUCTION OF THE CONCEPT «STANDARD CONNECTION» AND ITS SIGNIFICANCE IN THE METHOD OF TEACHING DANCESPORT

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Abstract

The article «Introduction of the concept of "Standard Connection" and its importance in the methodology of teaching sports ballroom dancing» shows the relevance and timeliness of introducing a new concept that was previously absent. The author describes in detail the stages of the work carried out in order to prepare the ground which allowed introducing into the teaching methodology a new principle for combining dance figures. This refers to the wording of the originally existing rules for combining dance movements in the basic level of ballroom dance technique. The relevance and effectiveness of introducing a new concept is shown, which allowed to accelerate and qualitatively improve the practical development of the composition skill.

Key words: methodology, teaching, competencies, performance technique, competitive ballroom dancing, dance figures, connection, combination.

Introduction

At present, the formation of the theoretical basis of the methodology of teaching ballroom dancesport is continuing, which has long been a supplement to existing areas of choreographic art and developed in isolation from it. This situation is determined by the specifics of the history of its occurrence and development.

The routine basis of the dance has shaped the trends in its development. This process was greatly influenced by leaders. The best of the best took the next step, creating the basis of competitive ballroom dance and describing the technique

of performing main basic figures. «If I managed to create something that would help people learn ballroom dancing and arouse a desire to understand art, I am completely satisfied» [1, p. 5], written by Alex Moore in the preface to the first edition of his book «Ballroom Dancing». In an introduction to the 1988 edition, in his book «Latin American Dance Technique», Walter Laird wrote: «My research on this subject allowed me to logically describe the technique of performance, built on solid foundations and set out in tabular formulations designed to provide clarity, ease perception and use by students, teachers, trainers and dancers of any category» [2, p. 8].   In the preface to Guy Howard's book, «The Technique of Performing European Dances», Leonard Morgan, President of the World Council for Dance and Dance Sport, notes: «Guy Howard's great experience covers almost all facets of ballroom dancing... This book is the result of his unique experience and brilliant mind» [3, p. 7].

The creators of textbooks on ballroom dance technique did a great job, which contributed to the development of sports ballroom dancing, increasing the effectiveness of dance couples, expanding the area of distribution of this type of choreography.

Methods

The methodological basis for the teaching of ballroom dance in modern Kazakhstan takes its count from 2001, from the moment when in the T. K. Zhurgenov Kazakh National Academy of Arts at the faculty «Choreography» a new specialization «Teacher of competitive ballroom dance» was opened.

The methodology of teaching dance discipline consists in the sequential conduct of certain types of cognitive activity, the results of which are not only the acquisition of theoretical knowledge, but also the development of skills in organizing and conducting the educational process. The university teacher is faced with the task of transmitting to the students the existing knowledge, seeking to develop professional competencies.

For four years, future teachers have developed many competencies that determine the level of higher choreographic education. They include: universal, vocational and general professional competencies.

The main professional competence for a competitive ballroom dance teacher is the competence: «To carry out the teaching of Standard and Latin American dances» [4, p. 9]. The results of training future teachers should be as follows:

- knowledge of the methodological foundations of teaching, including the scientific laws of traditional methods of training performers in accordance with the training program;

- knowledge of the performance technique and methods of studying dance figures and connections with them for the preparation of educational and competitive connections;

- the ability to practically apply the methodology of building and conducting lessons, taking into account age-related features and the level of training;

- the ability to analyze the musical basis of the studied dances, carrying out a competent layout of the movements of the dances;

- have the skills of competent display in the volume of the studied program;

- the ability to evaluate and analyze the results of training dancers;

- the ability to organize the educational process, developing the need for artists to have a creative attitude towards learning

and self-development.

In this list, all the results are important. The absence of any of them will lead to a decrease in the level of professional training.

At the first stage of the formation of a new specialization, the author of the article encountered the difficulty of developing students' skills in competent compilation of connections of various difficulty levels. After analyzing the situation, a number of things were identified that impeded the development of a much-needed skill.

Students of that period of study had a heterogeneous level of training. Despite this, their dancing skills made it possible to successfully master the technique of program dance figures. But making up connections, students very often relied on their dancing experience, which led to errors.

An experienced dancer with good dancing skills and the ability to perform complex movements corresponding to a high dance level often finds it difficult to rebuild his dance thinking to the level of a novice performer. Especially if this dancer does not have enough experience in teaching. The concepts of difficult and easy have other meanings for him.

At the beginning, the main emphasis was placed on recommendations on previous and subsequent figures, which are contained after the description of the use of technique of each figure along with others that allow them to be correctly performed [6, p. 14]. There was no result. Analysis of the connections made it possible to understand that it is necessary to explain somehow differently in order to achieve good learning outcomes.

After conducting additional research on the problem, the author comes to the conclusion: it is necessary to introduce an additional concept that will give a clear understanding of the basic principle of connecting the figures of the basic level of competitive ballroom dance technique. It will simplify the combination process for beginning teachers and eliminate methodological errors that are often made in work with children. This concept has been deduced and formulated.

The new concept was based on the basic principle of connecting figures. The principle is quite simple to understand: «the position in which the previous figure ends is the starting position for the next figure» [5, p. 31]. This refers to the position in the pair and the position determining the further combination. Very often, in Latin American dances, the figures begin in one position and end in another (closed, open, shadow, etc.). In the dances of the European program, the direction correlated with the line of dance and direction of movement is important.

An introduction to the teaching methodology of the new concept occurred gradually and eliminated the existing problem. Students, following the rule, quickly mastered the principle of connection and made fewer mistakes. Later, the author assigned the name «Standard Connection» to this principle of connecting figures. The introduction of the term «Standard Connection» made it possible to greatly simplify the process of mastering program material, not only teaching Latin American dances, but also other disciplines. Later this term and the concept itself began to be used by other teachers of the Academy, including, among the first, was Evseeva Valentina Vasilievna, who for many years taught the discipline «Theory and Methods of Teaching Standard Dances».

Results

The concept «Standard connection» was introduced into the methodology of teaching competitive ballroom dancing by the author of the article in 2003. This was due to the need to increase the efficiency of mastering a new skill for students, which consists in combining connections of dance figures of various difficulty levels in educational and competitive formations. Testing the application of the new concept and term was carried out until 2015 and ended with the publication of a textbook on the methodology of teaching Latin American dances, containing its definition [5, p. 31] and application description [5, p. 33, 36].

The main results of introducing the new concept and term can be considered an increase in productivity in the training of future teachers of competitive ballroom dancing, who during the period of study at the academy successfully master the training program, acquiring professional competencies, then successfully teach competitive ballroom dancing.

Over the years, the specialization «Pedagogy of Competitive Ballroom Dance» has trained 62 teachers. Among our graduates, we can mention those who further continued their studies in the magistracy: S. Malivanova, E. Moiseev, M. Aldabergenova, N. Menshikova, A. Isaliev, and R. Kenzikeev who completed his doctorate (PhD). All of them successfully teach competitive ballroom dancing and work in various universities.

Discussion

The existing literature on the technique of performing Standard and Latin American dances does not have an unambiguous approach and there is not enough coverage of the issue of connecting dance figures.

So in the book «Ballroom Dancing» A. Moore gives recommendations on the use of figures as follows: «V-six can be performed after a natural spin turn, which ends with the back diagonally to the wall, in which case it should start from step 2. It is important to go down as usual. At the end of a natural spin turn» [1, p. 101]. The form of explanation is quite complicated for perception, especially if the student reading the text does not have much dancing experience.

In Guy Howard's book, recommendations for combination are presented in the form of previous and subsequent figures and look like an enumeration of figures. «Other possible entrances to the figure: Right Spin Turn, Impetus on the corner. Progressive chassez, approaching the corner, then RF fwd in CBMP on the side of the female partner (M), check and back in the V-6 DC of the new LOD, the female partner on the side" [3, p. 120].

The authors of the books «Ballroom Dancing» [7] and «Latin American Dances» [8.] do not indicate figures that can be used to form connections.

In the tutorial of ballroom dancing by L. V. Brailovskaya [9] containing a lot of information on the history of dances, their features, the technique of performing figures, there are no recommendations on how to connect the figures.

In his book, Ya. Halperin, in an accessible form, describing all the technical aspects of the performance of figures, says nothing about how to connect dance movements [10].

The authors of the book «The Alphabet of Dances» [11] describe not only the dances of the European and Latin American programs, the dances of Rock'n'Roll and the Blues, but do not comment on the use of movements in the

preparation of dance connections.

The list of books containing a description of the technique for performing dance figures can be continued with books by Paul Bottomer «Let's Dance» [12] and Anton du Beke «Learning to Dance in a Month. Dance class from the choreographer of the show "Strictly Come Dancing" on BBC» [13], which can be used to study the technique of performing figures, but not for advice on making connections.

The above data showed that the various literature on the dance technique of the two main competitive programs of dancesport does not have comprehensive information, on the basis of which it would be possible to develop the skill of connecting dance figures related to different levels of dance technique. But we should note the books of Walter Laird [2] and [6], which contain a list of previous and subsequent figures. Based on this information, the basic principle of constructing connections was developed and the term «Standard Connection» was introduced, which made it possible to streamline the methodology and apply in teaching Standard and Latin dance disciplines.

Conclusion

In conclusion, it can be noted that with the introduction of the term «Standard Connection», which is absent in official sources on the technique of performing competitive ballroom dances, the problem of mastering the skill of making connections of dance figures of various difficulty levels has been successfully solved. The principle of connecting figures made it possible to speed up the process of studying the material and to improve the quality of the developed practical skill necessary when working on mastering the basic technique of competitive ballroom dancing.

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«СТАНДАРТТЫ БІРІКТІРУ» ҰҒЫМЫН ЕНГІЗУ ЖӘНЕ ОНЫҢ СПОРТТЫҚ БАЛ БИЛЕРІН ОҚЫТУ ӘДІСТЕМЕСІНДЕГІ МАҢЫЗЫ

Аңдатпа

«"Стандартты біріктіру" және оның спорттық бал билерін оқыту әдістемесіндегі маңызы» ұғымын енгізу бұрын болмаған жаңа ұғымның өзектілігін және уақтылы енгізілуін көрсетеді. Автор оқыту әдістемесіне би фигураларын қосудың жаңа принципін енгізуге мүмкіндік беретін негізін дайындау үшін жүргізілген жұмыстың кезеңдерін егжей-тегжейлі сипаттайды. Бұл жерде әуел бастан бар спорттық бал биі техникасының базалық деңгейінде би қимылдарын біріктіру ережесін тұжырымдау да бар. Құрастыру дағдысының тәжірибесін меңгеруді жеделдету мен сапасын жақсартуға мүмкіндік беру үшін жаңа ұғымды енгізудің өзектілігі мен тиімділігі көрсетілді.

Тірек сөздер: әдістеме, оқыту, құзыреттілік, орындау техникасы, спорттық бал билері, би фигуралары, біріктіру, құрастыру.

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ВВЕДЕНИЕ ПОНЯТИЯ «СТАНДАРТНОЕ СОЕДИНЕНИЕ» И ЕГО ЗНАЧЕНИЕ В МЕТОДИКЕ ПРЕПОДАВАНИЯ СПОРТИВНЫХ БАЛЬНЫХ ТАНЦЕВ

Аннотация

Статья «Введение понятия "Стандартное соединение" и его значение в методике преподавания спортивных бальных танцев» показывает актуальность и своевременность введения нового понятия, которое раньше отсутствовало. Автор подробно описывает этапы работы, проведенной для того, чтобы подготовить почву позволившую ввести в методику преподавания новый принцип соединения

танцевальных фигур. Здесь имеется в виду формулировка существующего изначально правила соединения танцевальных движений в базовом уровне техники спортивного бального танца. Показана актуальность и эффективность внедрения нового понятия, позволившего ускорить и качественно улучшить практическое освоение навыка составления.

Ключевые слова: методика, преподавание, компетенции, техника исполнения, спортивные бальные танцы, танцевальные фигуры, соединение, составление.

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