

THE ROLE OF COREGRAPHIC PREPARATION IN THE EDUCATION OF PSYCHOMOTRIC SKILLS IN CHILDREN WITH THE CIRCULATION BETWEEN 15-17 YEARS

Salup Mărioara¹

¹*Children's Palace Suceava, Romania*

Key words: dance, musical accompaniment, motricity, psychomotor skills, rhythm, movement

Abstract: Musical accompaniment is a component part of the concept of musical education, and any departure from concordance of movement-music entails minimizing the effectiveness of performing the proposed motor content. Selection of operational models and their application in the conditions of musical accompaniment in the sense of rhythmic education and motoric musicality contribute to the efficiency of the instructive process and implicitly to the optimization of the dance lesson within the specialized circles.

Introduction:

Dance, like all physical activities, develops important psychomotor qualities. According to Dr. Ioan Dragan (2005), motor activity is conditioned by internal and external factors, which have a high intensity in childhood and adolescence. Among the specific psychomotor skills we need to improve through the means of dance are: mobility, speed, strength and detention.

Mobility and flexibility are physical qualities that engage the mandatory involvement of joints through the chain of motor mechanisms that perform the movement of bone segments. The amplitude of the movement joints depends on the morpho-functional type of the joint, as well as on the age, sex and physical training of the performer.

Mobility in specific physical training is an essential physical quality, which is required to be processed in all joints at maximum odds, especially in performance in certain sports such as sports dances. The methodology for developing mobility requires compliance with the following rules:

- Gradually and maximally warming up the muscle or muscle chain in which the mobility exercise is performed to achieve the maximum functional capacity of the muscle in the joint or joints;

- After warming up with active exercises, apply the autopassive or passive exercises performed by the pair or by the respective teacher or coach;
- After obtaining the target mobility parameters, it will be combined with the isometric, bodybuilding, power training methods.
- relaxation of muscles, joints by relaxation movements and self-assembly in pairs;

Speed is the ability of the body to quickly execute movements under certain given conditions. Speed has several forms of expression, namely: reaction speed, execution speed, travel speed, repetition speed, all of which are the very important driving quality in dance.

Strength is the body's ability, which, based on contraction, overcomes various external resistances, or even the weight and inertia of parts of the locomotor apparatus. The weight of force majeure is substantial, the heritability coefficient is estimated to be over 0.80% according to the author's opinion, and it is estimated that the force has genetic determinism superior to the speed.

Materials and methods:

The research was carried out during the school year 2016-2017 at the Children's Palace in Suceava. As a teaching staff of this institution, I set out to capitalize on the experience gained by selecting the sample of research. Starting from the fact that dance is a less promoted medium in the instructive activity at high school age, we considered it necessary to check the applicative intervention at the sample level of 15 students aged 15-17 years old.

The study was conducted during specific training choreographies that took place weekly or in daily training for students, accompanied by appropriate musical accompaniment.

We selected and applied operational models with gymnastic content to optimize the instructional process in the conditions of rhythm education and motor musicality. For this purpose, we used the rhythmical themes and games in 2/4, 3/4 and 4/4 measures in the framework of training the body for effort to fit the motor actions in the dimensions of the musical phrases, in the musical tempo and in order to achieve the concordance movement with the height of the sounds.

We also used the means of general development exercises, concretized by free complexes and objects, under the conditions of an

appropriate accompaniment for the selective influence of the locomotor apparatus.

All these structures were applied in each lesson during the research period, respecting the objectives and duration of the lesson links.

The proposed models have been graduated from the point of view of complexity, starting from simple exercises to the wall bar and reaching more difficult structures and their connections:

Heating Models:

1. Exercises for the preparation of the body;
 2. Exercises on the wall bar;
 3. Simple artistic jump and dance steps.
- a) Models for the fundamental part. Exercises for educating rhythmic and motor musicality:
1. Rhythmic themes operational models
 - Percussion rhythmical themes - accompanied by songs of 3/4 moderate tempo (moderatto);
 - Rhythmic themes by movement - accompanied by 3/4 melodies with moderate temp (moderatto);
 - Rhythmic themes by percussion and movement - accompanied by songs in the extent of 2/4, 3/4, and 4/4;
 2. Operational models of musical games
 - Games for framing drive action in the dimension of musical measurement;
 - Game for framing motric actions in the size of musical phrases;
 - Game for the motion of the movement in the musical tempo;
 - Musical games for achieving the concordance of the movement with the sound of the sound;
- b) Models for Physical Training:
1. Bindings of artistic jump in conditions of strength and force;
 2. Journals of artistic jump with final photos.

Results:

During the 5 months of the experiment, the data obtained from the initial and final tests were recorded, highlighting the dynamics of the registered parameters following the application of the tests that verified the effectiveness of the means in solving the training lesson tasks in the examined subjects.

On the basis of the data obtained and the calculated statistical indicators it was possible to analyze the obtained results:

Table 1. Centralization of results from rhythmic and motoricity tests

	Rhythmicity and Sample Test motor musicality				Co-ordination test	
	Percussion		Motion		Initial testing	Final testing
	Initial testing	Final testing	Initial testing	Final testing		
Arithmetic mean	8	8,6	8,1	8,8	8,2	8,4
The difference	0,6		0,7		0,2	
The Brada Index	7,22%		8,28%		2,40%	

The verification of the degree of rhythm education at the level of the sample proposed by the research consisted in the representation of a musical phrase by percussion at the hearing. The average values recorded at the end of the experiment were improved by 0.6 points, which confirms the effectiveness of the means applied during the study materialized in the rhythmic themes and the games regarding the sensation of the rhythm expressed by the musical accompaniment. At the rate of percussion rhythm, the progress achieved was confirmed by the Brada (progression rate) index with a weight of 7.22%.

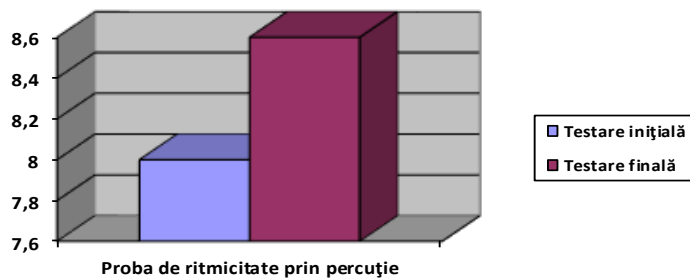


Diagram No. 1 Dynamics of values in the percussion rhythm test

A higher value increase is observed at the end of the research at the rimmatical test of movement, which consisted of moving a 16-time musical phrase. As a result of the evaluation of the components of the experimental group, there was an increase of 0.7 points in the final test, which attests the role of the rhythmic themes represented by the movement, as well as of the general physical development complexes that requested to make movements on the fourth, fourth or eighth values

of the notes noted. The Brada index with a weight of 8.28% confirms the value improvement at the end of the research.

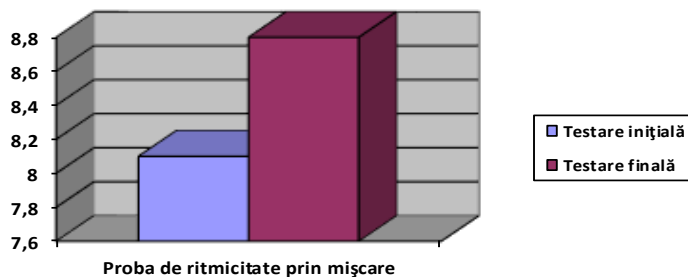


Diagram No. 2 Dynamics of the values of the movement of the rhythmicity sample

At the test for verifying the harmony between movement and music, the pupils performed a combination of general physical exercise exercises on a 16-hour musical phrase encompassing movements of the arms and legs. 30 seconds after the musical party was notified, the investigated subjects had the task of framing movements as correctly executed as possible in accordance with the song, but also as original as possible.

Following the assessments made at the end of the research there was a sensible increase of 0.2 points, which justifies the difficulty of the sample and the limited time for the experiment. The 2.4% prognosis confirmed the evolution of the value and the role of diversified means.

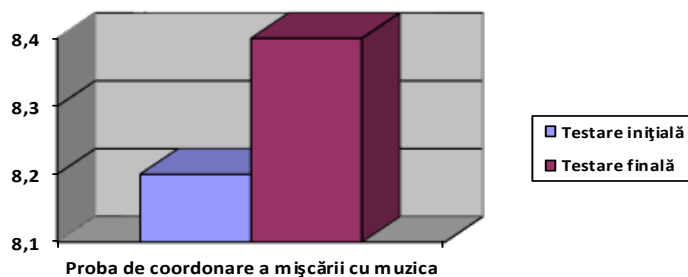


Diagram No. 3 Dynamics of values in the coordination between movement and music

Conclusions:

One of the factors that lead to the optimization of the didactic process in the gymnastic themes is the use of music. This is not only recorded in the literature, but is also proven by the fact that music played a positive role on students in learning the proposed models, making these models more accessible.

The musical accompaniment was part of the lesson, helping to keep the music and music together. With the presence of different musical genres during physical education classes, they also learned how to listen to music, how to differentiate musical genres, being educated at the same time in the spirit of musical culture.

The proposed models have been graduated from the point of view of complexity, starting from simple exercises and reaching some more difficult and complex complexities. The framing of the proposed models on different songs was a factor that helped to facilitate the learning of the means provided in the curriculum.

The musical accompaniment is an acoustic-aesthetic component, associated with the specific motric behavior that plays a role in directing, adjusting, organizing and constructing movement structures, having a specific importance and interpretation with implications both on the level of rhythmic and psychomotor education.

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INTRE 15-17 ANI**

Salup Mărioara¹

¹Palatul Copiilor Suceava, Romania

Cuvinte cheie: dans, acompaniament muzical, motricitate, aptitudini psihomotrice, ritm, mișcare

Rezumat: Acompaniamentul muzical reprezintă o parte componentă a conceptului de educație muzicală, iar orice îndepărtare de la concordanța mișcare-muzică atrage după sine minimalizarea eficienței executării conținutului motric propus. Selecționarea modelelor operaționale și aplicarea acestora în condițiile acompaniamentului muzical în sensul educării ritmicității și a muzicalității motrice contribuie la eficientizarea procesului instructiv și implicit la optimizarea lecției de dans din cadrul cercurilor specializate.