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**IMPROVEMENT OF PERFORMING PROFESSIONAL COMPETENCES OF PERFORMING ARTS SPECIALISTS IN THE CONTEXT OF USING GROUND GYMNASTICS EXERCISES**

**ЙОРДАН Наталія Іванівна. УДОСКОНАЛЕННЯ ВИКОНАВСЬКИХ ФАХОВИХ КОМПЕТЕНТНОСТЕЙ ЗДОБУВАЧІВ СПЕЦІАЛЬНОСТІ ПЕРФОРМАТИВНІ МИСТЕЦТВА В КОНТЕКСТІ ВИКОРИСТАННЯ ВПРАВ ПАРТЕРНОЇ ГІМНАСТИКИ**

Досліджено сучасні тенденції використання дисципліни партерна гімнастика у процесі вдосконалення виконавських професійних компетентностей здобувачів вищої освіти денної (заочної) форми навчання галузі знань «Культура, мистецтво та гуманітарні науки», спеціальності В6 Перформативні мистецтва (0215 Music and performing arts), спеціалізації В6.01 Сценічне мистецтво та В6.03 Хореографія. Розглянуто її значення для розвитку професійних фізичних якостей артистів, зокрема гнучкості, сили м'язів, витривалості та координації хореографічних рухів. Особливу увагу приділено інноваційним методикам навчання, включаючи цифрові технології, концепти змішаних форматів тренувань, використанню аналізу розвитку амплітуди руху та інтеграції соматичних практик.

**Ключові слова:** партерна гімнастика, виконавські професійні якості, перформативне мистецтво, хореографія, інноваційні методики навчання.

**YORDAN Natalia Ivanivna. IMPROVEMENT OF PERFORMING PROFESSIONAL COMPETENCES OF PERFORMING ARTS SPECIALISTS IN THE CONTEXT OF USING GROUND GYMNASTICS EXERCISES**

*The modern trends in the use of the discipline of parker gymnastics in the process of improving the performing professional competencies of full-time (part-time) higher education students in the field of knowledge «Culture, Arts and Humanities», specialty B6 Performing Arts (0215 Music and performing arts), specialization B6.01 Performing Arts and B6.03 Choreography are investigated.*

*Its importance for the development of professional physical qualities of artists, in particular flexibility, muscle strength, endurance and coordination of choreographic movements is considered.*

*Particular attention is paid to innovative teaching methods, including digital technologies, concepts of mixed training formats, the use of analysis of the development of the range of motion and the integration of somatic practices.*

*Modern training of future specialists in performing arts is also reflected in interdisciplinary connections, floor gymnastics is no longer an isolated «exercise», but part of the comprehensive development of the performer, which intersects with other artistic disciplines. For students of theater universities and theater actors, elements of dance and movement are integrated into the stage skills course.*

*It is noted that the use of dance practices as an interdisciplinary tool in acting classes helps to develop conscious movement and plastic expressiveness in actors, through floor exercises actors learn to better control their bodies, convey emotions through movement, which enriches their stage arsenal.*

**Keywords:** *artistic professional qualities, performing arts, choreography, innovative teaching methods.*

**Formulation and substantiation of the relevance of the problem.** In the current conditions of development of art education, the requirements for the level of professional training of applicants for the specialty «Performing Arts» are increasing, in particular in terms of the formation of performance competencies that cover not only technical skills, but also physical endurance, plastic expressiveness, stage confidence and body awareness. One of the effective tools for realization of these tasks is park gymnastics – a system of exercises that allows to comprehensively develop physical qualities necessary for mastering different choreographic styles and stage techniques.

The relevance of the study is due to the need to update the content and methods of teaching professional training disciplines in higher education institutions of artistic orientation in accordance with current trends and needs of professional activity. The introduction of innovative approaches, in particular digital technologies, mixed learning formats, integration of somatic practices and sports and recreational systems into the structure of floor gymnastics classes, requires scientific substantiation and rethinking of the role of this discipline in the system of training future performers.

Of particular importance is the need to develop universal skills that ensure the adaptability of students to different genres of performing arts, including classical, modern, folk dance, circus or theatrical performance. Therefore, the issue of improving the content,

structure and methods of floor gymnastics as a means of developing professional competencies is extremely relevant in the context of modernizing art education in Ukraine and abroad.

**Analysis of recent research and publications.** In the context of improving the performing professional competencies of students majoring in «Performing Arts», there is a growing scientific interest in the use of floor gymnastics as an integral part of the professional training system. Modern researchers emphasize the effectiveness of combining physical training with innovative educational approaches.

In particular, the work of M. Bayyat (2019) focuses on the possibilities of blended learning in teaching ballet technique, which includes elements of floor gymnastics. The results of the study confirmed that this approach contributes to the growth of students' performance skills and their active participation in the educational process [1]. The issues of physical fitness development outside the traditional learning space are considered in the materials of online platforms. In particular, the benefits of dynamic stretching, stretching, and cross-training are emphasized as important factors in maintaining the optimal shape of a dancer [2].

In the study by J.C.P. Chan et al. (2011) analyzed the implementation of virtual VR systems with motion capture technology in dance and acrobatics training. The authors note that the use of a virtual teacher and automated feedback

increases the accuracy of movements and motivation of students to practice [3].

Ukrainian scientific discourse also actively highlights the importance of floor gymnastics in the formation of professional qualities. For example, O. Parkhomenko (2010) emphasizes the role of the discipline in the context of developing the professional competence of future choreographic teachers, focusing on the combination of theoretical knowledge and practical skills [4]. I. Tkachenko (2019) in her work analyzes the health and physiological aspects of floor gymnastics, justifying its importance for choreography students as a means of strengthening the musculoskeletal system, developing flexibility, strength and endurance [5].

In general, the analysis of modern scientific literature shows the growing relevance of the problem of improving the methodology of teaching floor gymnastics and the need to integrate it into interdisciplinary educational strategies that meet the challenges of modern art education.

**Purpose of the article** – to study modern approaches to the use of floor gymnastics exercises in the process of improving the performing professional competencies of applicants for the specialty «Performing Arts», as well as to substantiate the effectiveness of integrating innovative educational technologies, somatic practices and interdisciplinary methods into the structure of professional training of future artists of choreographic and stage profile.

**Summary of the main research material.**

Parterre gymnastics is a set of exercises performed on the floor in different spatial levels: sitting, lying on the back, stomach, side, as well as using different variants of support aimed at developing flexibility, physical strength and coordination abilities. Parallel gymnastics is an integral component of the professional training of performers.

Improvement of performance competencies in the process of performing exercises of exercise of floor gymnastics involves the development of physical qualities, technical skills of choreographic movements, psychological and aesthetic aspects of motor activity, which are necessary for the formation of a high level of performing choreographic culture. This is especially important for ballet dancers of professional choreographic groups, dancers, theater artists and other professionals whose activities are related to body control, expressiveness of movements and technical excellence and plasticity.

The systematic use of stretching exercises in the structure of floor gymnastics helps to

increase the elasticity of muscle tissue and improve the mobility of joints. The formation of muscle strength and strengthening of the muscles of the body, lower and upper extremities is ensured by performing exercises using one's own body weight, such as plank, push-ups and leg lifts.

Technical skills are developed through systematic mastery and repeated practice of the basic elements of floor training. Regular performance of the basic set of exercises in floor gymnastics contributes to the acquisition of stable practical skills and the gradual automation of the technique of performing movements. The use of pedagogical methods of detailing choreographic vocabulary, as well as the use of a mirror or video analysis to identify and correct technical errors aimed at improving the accuracy, smoothness and expressiveness of each movement element.

The combination of exercises in floor gymnastics is subject to the principle of gradual complication, which involves the introduction of new elements and combinations after mastering the basic floor material, promotes individual correction and improvement of physical indicators, in particular the amplitude of movements, and stimulates the development of the performer's choreographic memory.

Psychological training is an integral part of developing the creative potential of professional artists. The use of floor gymnastics exercises has a positive effect on the development of concentration, improvement of the psycho-emotional state and creation of conditions for overcoming psychological barriers. Performing complex technical elements, such as somersaults and handstands, headstands, helps to build confidence in one's own abilities and resistance to stressful situations during stage performance.

The use of elements of breathing techniques and meditative practices as part of the structure of floor gymnastics exercises is aimed at reducing stress and building the performer's emotional stability. The development of plasticity and gracefulness of movements is achieved by performing stretching complexes in combination with controlled breathing.

Performing exercises to musical accompaniment helps to improve musicality, develop a sense of rhythm and the ability to synchronize movements with musical accents. In the system of professional art education, floor gymnastics is a fundamental element of physical training for future choreographers. The modern practice of teaching it is increasingly focused on the introduction of innovative technologies and methods that increase the efficiency of the

educational process and ensure the formation of universal performance skills.

In her work, Iryna Tkachenko notes that when performing floor exercises, muscles are involved in a different functional mode and are subjected to loads that differ significantly from the loads characteristic of standing exercises. Daily, methodically – correct organized practice of floor exercises promotes comprehensive development of physical data of performers and effective formation of professionally significant qualities, such as lightness and strength of legs, eversion, foot lifting, speed and power characteristics, flexibility and height of a jump [5, p. 297].

The effectiveness of the future choreographer's professional training is largely determined by the level of formation of his/her professional performance competencies, which involves the substantiation of criteria and indicators for its diagnosis [4, p. 160]. The study of the discipline «Parterre gymnastics» plays a key role in this process, as it contributes to the development of professional skills through mastering the methods of working with the body, increasing the level of physical fitness, mastering the technique of performing basic and complex movements. The formation of a choreographer's professional competence is seen as the ability to perform effective choreographic activities based on knowledge, professional skills, practical experience and emotional and value-based attitudes towards dance art, in accordance with modern social requirements and values.

The use of digital technologies significantly expands the capabilities of a teacher of rhythmic gymnastics. The use of video analysis and multimedia allows students to see their mistakes and achievements by recording the performance of exercises on camera, and then analyzing it together with the teacher, they can get prompt feedback and correct the technique in a targeted manner. The study shows that the integration of digital tools into dance and movement education increases technical skill and creativity, and engages students. Digital platforms provide new formats of interaction; using tools such as video conferencing and online platforms, it is possible to adapt floor gymnastics classes to a remote mode without losing the quality of training, if necessary, in case of unforeseen circumstances.

Back in 2010, several researchers of online classes published an article about specialized technological solutions for motor training. These solutions were experimental VR systems with motion capture technology for teaching dance and acrobatics, where the student repeated the movements of a virtual «teacher» on the screen,

and the system recorded their poses in real time and provided automated feedback on the accuracy of the performance. At the same time, tests of such VR systems confirmed the effective improvement of students' skills and a high level of motivation to learn due to the game, interactive format of classes [3].

Innovative methods of teaching floor gymnastics include not only digital tools but also new pedagogical approaches and interdisciplinary practices. One of the trends is blended learning, which combines offline classes with online resources. Such training was observed in Ukraine during the COVID-19 pandemic and in real time during power outages, which sometimes made it impossible to conduct offline classes, where students mastered some of the exercises in the classroom and some through video lessons or tasks on the learning platform.

The experience of the University of Jordan has shown that this methodology is not inferior to the traditional one in terms of effectiveness; the level of technology of students who studied under the blended program has improved no less than that of the group with purely face-to-face training. The reasons for this are the individualization of the learning pace, constant access to learning materials (videos, exercises, etc.), and online communication opportunities [1].

In particular, the use of platforms (Moodle, Classroom, etc.) to discuss the exercises stimulates active interaction and exchange of experience between students, which increases their engagement.

Another aspect is the introduction of sports and health techniques and somatic practices into training programs. Adding to the course of parterre gymnastics elements of Pilates, yoga, stretching and other systems that develop the body holistically, the performers form a better awareness of possession of all muscle groups, thereby preventing injury.

Party gymnastics plays an important role in the formation of physical fitness of future specialists. Regular exercise on the floor contributes to the development of key qualities of the performer, such as flexibility, strength, endurance, coordination and correct posture. Thanks to systematic training, applicants gradually achieve significant progress – they improve flexibility, increase the amplitude of movements and master a wide range of basic techniques.

This foundation allows performers to confidently master more complex choreographic elements and tricks. Parterre exercises are aimed at strengthening the center of the body (cortex),

back muscles and press, which is especially important for maintaining balance and performing supports in dance or acrobatic elements. Also, considerable attention is paid to the feet and legs – the development of lifting the foot, aligning the legs, turning, etc., which is critical for mastering the performing competencies of the future choreographer. While on the floor, applicants can work out the position of the body in detail without the influence of gravity, focusing on isolating the necessary muscles. This helps to correct the alignment of the body and posture, as noted by experts, regular floor-barre training improves the «placement» of the dancer – the correct location of the body parts that are the basis of the technique.

Among other benefits of parterre gymnastics, there is an increase in the range of mobility of the joints (due to deep stretches), the development of strength for high jumps and prolonged performance of numbers, increased coordination of movements and feelings. Exercises on the floor also tone small stabilizing muscles and improve proprioception – the ability to feel the position of the body in space.

All this directly affects the performance qualities of the dancer, thanks to the flexibility and strength developed at the partner training, demonstrate cleaner technique and more expressive plastic movements. For actors of the drama theater, such physical training means freer possession of the body on the stage, the ability to reincarnate plastically. Thus, party gymnastics is an effective tool for increasing the physical form and technical skill of performers in various genres of performative art.

The method of training in the performative arts of today is increasingly based on the scientific approach and the principles of training in order to maximize the effectiveness of parterre gymnastics. One of the key elements was the improvement of warm-up and work on flexibility. To replace the approach with static stretch marks at the present stage, dynamic stretching exercises are used, which are performed in motion. Dynamic warm-up better prepares the muscles for loads, reduces the risk of injury and increases performance results. For dancers, this means that before performing parterre exercises, they perform mobile stretching (flapping leg movements, lunges, etc.), which mimic future activity and gradually increase the amplitude of movements [2].

Another modern trend is the introduction of interval training of high intensity to increase the endurance and strength of performers. Tabata HIIT, borrowed from sports practice, is used as an additional load, a series of very intense

exercises (press, plank, burpee, etc.) for 20 seconds with short pauses, a cycle lasting 4 minutes. Despite the short time, such interval sessions give a tangible effect to improve muscle strength. For applicants-performers, this is a way to optimize training, develop cardiovascular endurance and muscle tone in a relatively short time, which is important with a busy training schedule [2].

The modern training of future specialists in performative art is also reflected in interdisciplinary connections, party gymnastics is no longer an isolated «exercise», but part of the complex development of the performer, intersecting with other artistic disciplines. For applicants of theater universities and theater actors, elements of dance and movement are integrated into the course of stage mastery. It is noted that the use of dance practices as an interdisciplinary tool in the classes of acting helps to develop conscious movement and plastic expressiveness in actors, through parterre exercises actors learn to better control their body, convey emotions with movement that enriches their stage arsenal.

Similarly, in the programs of future choreographers, attention is increasingly paid to acting improvisation, working with the image during physical exercises – so that the dancer is not only technically skilled, but also artistically expressive.

**Conclusions and prospects for further exploration of the direction.** As a result of the study, it was established that party gymnastics is an integral component of the professional training of applicants for the specialty V6 Performative Arts. The complex application of floor exercises contributes to the development of key performing qualities, such as flexibility, strength, endurance, coordination, which is the foundation for achieving high technical skill in choreography and stage activities.

Optimization of the educational process on the basis of parterre gymnastics provides the formation of stable practical skills, technical accuracy and aesthetic expressiveness of movements. The effectiveness of integration of modern pedagogical technologies, in particular digital platforms, video analysis, VR-systems and concepts of mixed learning, allowing to adapt the training process to modern educational challenges and increase the motivation of applicants, has been proved.

It is noted that the introduction of somatic practices in the structure of parterre gymnastics contributes to the harmonious development of all muscle groups, the prevention of injuries and the increase of bodily awareness. The use of

dynamic warm-up techniques and high-intensity elements corresponds to modern trends in sports training and contributes to the development of physical endurance and strength of performers.

Party gymnastics in modern conditions performs the function of not only physical training, but also is a means of developing interdisciplinary competencies, in particular for theater actors and future choreographers. Its systematic use provides an increase in the level of body possession, plastic expressiveness, improvement of stage freedom and the formation of the ability to transmit emotional state through movement.

So, party gymnastics in combination with innovative teaching methods is an effective tool for improving the professional competence of applicants for the specialty «Performative Arts», which meets the modern requirements of art education and professional activity in the field of stage and choreographic art.

Prospects for further scientific research may be associated with the improvement of performing professional competencies of applicants for the specialty «Performative Art».

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