65 - LESSONS OF CLASSICAL BALLET PERFORMANCE ATHLETES OF OLYMPIC GYMNASTICS: SOLO

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INTRODUCTION

The Classical Ballet was born with the Renaissance, at the Court of Médices. The term Ballet came from the Italian Ballo Ballare meaning which means dancing or dance. The Court reached its maximum level with the creation of the Royal Dance Academy (Academie Royale de la Danse), during the period of Louis XIV, who transformed a fun art Court Theatre.

In Brazil began with the arrival of Maria Olenewa, in 1927, to Rio de Janeiro. Russian ballerina, later naturalized Brazilian, worked in large international companies. In the same year of his arrival in Brazil founded the school of Classical Dances of the Municipal Theater of Rio de Janeiro, which would be the main training centre for our dancers.

In the classical ballet there are fundamental positions of arms and legs that are indispensable for the good learning exercises and steps. Of these five positions out all the steps and they all return.

Due to these positions, exercises on the bar and other specific exercises, Ballet classical ballerinas develop a peculiar posture with the body upright and elongated. This posture is required also in gymnastics, including being evaluated during competitions.

The gymnastics is one of the sports that further develops and enhances physical and motor skills, involving a variety of physical skills such as flexibility, strength, endurance, balance, agility, power, spatial perception and motor coordination.

In gymnastics the series of exercises on the ground are previously choreographed. The choreography is a sequence of movements performed with music, as long as it's not sung, which is intended to express or communicate something.

This article is structured in four parts, starting by objectives for the creation of the article; second part, the methodology, the paths were followed for the completion of the research; third part, theoretical foundation, in which the theoretical ramming on classical ballet, gymnastics, gymnastics in the soil and choreographic elements and Ballet classes in Olympic gymnastics training sessions; Finally, the fourth part presents the results and discussion of research through tables.

1 GOAL

The present study aims to investigate the presence of classical ballet classes in the training program of the athletes of gymnastics during the execution of the solo series as well as verify the existence of possible relationships between the practice of classical ballet and performance of gymnasts during the execution of a series of soil.

2 METHODOLOGY

Research participants were four classes (teams), 11 technicians from gymnastics, in which, 07 were female and male 04, who participated in the Brazil Trophy and first stage of the circuit box of artistic gymnastics and rhythmic gymnastics, held in Campo Grande-MS, 27 days to May 30, 2010, with a women's team, representing five States of Brazil: São Paulo, Mato Grosso do Sul, Rio de janeiro, Rio Grande do Sul and Paraná.

Was delivered personally to each Technical Congress, a questionnaire with seven questions closed. The questions had two main ranges: the training of gymnastics and the persons responsible for ballet lessons.

In order to establish a relationship between classes of Ballet and the training of gymnasts, was an elaborate list of five basic requirements worked in ballet lessons so that the coaches the elencassem within a range of priority in a solo series.

The results were presented in tables for best viewing.

3 THEORETICAL

3.1 classical ballet

According to Portinari (1989) the Classical Ballet was born with the Renaissance, at the Court of Médices. The term Ballet came from the Italian Ballo Ballare meaning which means dancing or dance. The Ballet of the Court reached its maximum level with the creation of the Royal Dance Academy (Academie Royale de la Danse), during the period of Louis XIV, who transformed a fun art Court Theatre.

Romanticism was of utmost importance for the historical evolution of the ballet. He was consecrated by Marie Taglioni, interpreter of La Sylphide, which was characterised by his message of spiritual beauty, with movements and ethereal expressions. It was the first ballet La Sylphide that initiated the work on his shoes. Another Romantic ballet "Giselle" was the classic romantic-era ballerina Carlotta Grisi and consecrated.

The Classic Ballet in Brazil began with the arrival of Maria Olenewa, in 1927, to Rio de Janeiro. Russian ballerina, later naturalized Brazilian, worked in large international companies. In the same year of his arrival in Brazil founded the school of Classical Dances of the Municipal Theater of Rio de Janeiro, which would be the main training centre for our dancers. In the classical ballet there are fundamental positions of arms and legs that are indispensable for the good learning exercises and steps. Of these five positions out all the steps and they all return.

Between 1669 and 1700, Beauchamp took the five Ballet positions such as are followed until today, these positions allow the dancer to move in any direction and give them security and stability needed for dance. From these positions were created in the footsteps of classical ballet.

Achcar (1980) States that the Ballet was based on the conception that around your feet and legs to the outer sides of the body, that is, out, could not only achieve more stability and greater ease in handling, but also greater beauty of lines. The correct position of a classical dancer must be with your feet and knees "In Dehors". Word of French origin, meaning "Dehors out" and "Dedans" means "inside". There are several steps that are outwards or inwards.

The ballet class advocated by Nanni (2003) is divided into: exercises in the (early students), Central (primary students) or floor (beginners); exercises in the Centre and Port de Bras exercise and relaxations.

Of these exercises, performed on the floor serve as initiations and assist in posture and stretching, working with more

emphasis on the dorsal and abdominal musculaturas following an order of difficulty to later run on the bar and in the Center.

The posture of the body on the base that gives stability to dancers. The body should be straight and natural, with the weight evenly distributed between your legs and the heel. The exercises performed on the bar allow heating and progressive relaxation of body muscles. The bar allows to obtain more easily the balance as well as keeping the body in a correct posture.

The main goal of the work in the Centre, after using the bar, is to promote the evolution of movements without the use of Stirrups. The body can only count right now with its own equilibrium. As the bar, the exercises in the Center follow a progression. The working principle is the essential parts of your body until you reach the execution of small movements. The fact of performing certain exercises without the support of the bar develops a muscular strength along with the balance allowing moving gradually to exercises that require an effort more evolved.

It is also in the center that you learn essential steps for preparing a dancer. The movements studied in the Center will be found in almost all sequences of classical dance as well as in Gymnastics.

3.2 Gymnastics

The term "gymnastics" used by various peoples had varied meanings such as: physical activity, physical education and therapeutic gymnastics. According to Del Vigna (s/d) the practice of gymnastics with the goal of developing fully individuals began on Greek society that had the exercises as common practice. With Roman rule these practices were not encouraged, which continued with the advent of the middle ages.

However in the early 18th century were created: German schools (characterized by slow movements and rhythmic) and Swedish (devices) and these two schools influenced the development of sport, in particular the system of physical exercises designed by Friedrich Ludwig Jahn (1778-1852), the Turnkunst, the essential matrix gymnastics practiced today. Gym equipment were made with Jahn's own resources and by the hands of their gymnasts, who also provided the maintenance and expansion of the equipment used.

Within these meanings, the gymnastics-which is one of the sports that further develops and enhances physical and motor skills, involving a variety of physical skills such as flexibility, strength, endurance, balance, agility, power, spatial perception and motor coordination.

Leguet (1980) apud Moura (2007) States that gymnastics has as fundamentals: turn on yourself, make openings and closings, passing through the inverted support, land, jump, keep in balance, move in bipedia, passage through the soil, balance, support balance in suspension, hanging inverted and pass in vaulting.

In Brazil, the gym was introduced by German immigrants who came to the Rio Grande do Sul and Santa Catarina, mostly, from 1824. Following the tradition that brought from Germany, they founded several gymnastics societies (Turnverein). (PAPERBACK, 2009).

These societies had the initial purpose of serving as a point of Assembly and support of immigrants, passing below and develop leisure activities and then also gimnicas activities themselves. The first gymnastic society being founded in Brazil was the "Turnverein Joinville", in the year 1858. Since then, other companies were founded, mostly by foreigners, more often in the South of the country, but also in Rio de Janeiro and São Paulo.

According to Smolevskiy and Gaverdovskiy (1996) Artistic gymnastics is currently an individual sport played in four tests in females: jump on the table, uneven bars, beam and floor. And six in the male: solo, with horse arções, rings, jump on the table, parallel symmetrical and horizontal bar. Due to the variety of appliances, the quantity and complexity of specific movements, the technique is fundamental in Gymnastics.

3.3 Gymnastics In The Soil And Choreographic Elements

The solo exercises in gymnastics are movements performed in a specific surface of 14 square meters, covered with a mat of at least 12 square meters, in felt or similar material. The presentation of exercises should last between fifty and seventy seconds. The exercises should explore the speed, flexibility, strength and balance in the execution of jumps, spins and evidence of elasticity (TOLEDO, 2007). They follow a logical order of difficulty, from the easiest to the most difficult, taking as a prerequisite a few basic moves.

The exercises performed in the soil are: forward, backward, with legs apart, forward with legs together and extended, behind and stop and hands, head stands, hand wheel (Edwards), pre-impulse, rodante, bridge back, forward, head neck, Kippe, reversal, Flic-flac, deadly to front (grouped) back and forth.

In gymnastics the series of exercises on the ground are previously choreographed. The choreography is a sequence of movements performed with music, as long as it's not sung, which is intended to express or communicate something. Nanni defines the choreography as: sequential and successive creations with alternation of shapes and movements within a timeline, with trajectories in physical space, establishing and developing forms and spatial configurations to serve the term message and body communication, messages are conveyed by the formal vocabulary of dance.

The series of exercises closes with the last move of a gymnast and must match the end of the song. The choice of music influences positively on choreography, she is strongly linked to dance. This propellant element coreograficos movements, is structured as a harmonic whole, because the music is the order in the sound and movement dance is the order of the movement in the body (NANNI, 1998).

The soil should be composed of acrobatic elements and choreographic elements of dance. The connection between the acrobatic and choreographic elements should be harmonious and consistent with the music without losing or demonstrate breaking rhythm. The choreography must express the personality, style, age and physical type of gymnast.

One of the special requirements of soil series is among the acrobatic movements a link including jumps and/or dance spins, one of them a jump with espacato (anteroposterior clearance of legs in 180 degrees).

A choreography is often used for various solo exercises, particularly those carried out in the same sporting event. The choreography of soil should contain elements of strength, flexibility, balance and acrobatic elements, in addition to the binding from the dance steps. Bodily difficulties are very linked to elements of flexibility and should be performed with great delicacy, lightness and softness to achieve a perfect score.

The acrobatic part of soil is common (for boys and girls), however the girls must start at the same time learning the dance elements, characteristic of soil tests and lock, such as jumps, spins and body waves (PAPERBACK, 2009, p. 28). Choreographic movements should highlight the qualities of a gymnast and develop the harmony between music and movement. The gymnast must perform solo series dynamically, rhythmic and well coordinated, without leaving any pauses between the movements and in perfect harmony with the music.

3.4 Ballet Classes In Olympic Gymnastics Training Sessions

The ballet is a form of education that is not limited simply to the acquisition of skills, their practice promotes the development of the tactile, Visual, auditory stimuli, affective, cognitive and engines. As body, practice can be understood as an expression of life and social language, as cultural expression and interaction with the environment. It should not be considered just a hobby and can contribute in the improvement of fundamental movement patterns, artistic training and social integration.

Nunomura (2009) notes that the integration of dance technique to soil movements and the crossbar on GA depends on competitive understanding of the fundamentals of classical ballet, as these contribute to the laying, lightness, aesthetics, the correction of the movements and body language, which enhances the presentation (MALHOTRA, 1997).

The choreographic preparation should be part of the training sessions. These, by time are balanced and include: warm-up, stretching, flexibility, strength, equipment, preparation and acrobatic Ballet. McNeal and Sands (2002), apud Nunomura (2009, p. 27), mentioning that a typical session of GA includes general and specific heat, strength and flexibility, all appliances and, in the case of the female, the Ballet.

During Ballet classes are run exercises in the bar and in open spaces as the center of the room and diagonal. Borrman (1980) suggests the following exercises performed on bar:

-Battement tendu: Removal of leg and foot sticking out in front, beside and behind;

-Battement Tendu Jete: Removal of the foot with elevation to 45;

-Demi-Plié: Little bending. The movement consists in flexion and extension of the legs and the heels remain in contact with the ground, bending the upper leg form a 90-degree angle with the leg;

-Grand-Plié: Big flexing. Both legs are inflected while rise the heels, so that the body can remain upright;

-Rond Jambe: circular movements on the ground. It is a circular motion run from the hip joint. The active leg draws a semicircle on the ground;

-Fondu: flexion and extension of both legs simultaneously. Flexes the leg support, then the free leg is stretched also Flex in a 45-degree angle. Free leg's foot touches the base leg tibia and then starts the simultaneous extension of the legs;

-For the Elevation: Relevé toes. The entire foot in contact with the soil, rise and fall and body emphasizing the weight on your toes. The legs remain straight;

-Passé: the tip of the foot touches the inside of the knee of the support leg, upper leg form a 90-degree angle;

-Dévelopé: extension and maintenance of the leg in front, beside and behind. Starts the movement up the free leg support leg until you reach the "Passé", then stretch it forward, beside or behind;

-Grand Battement Jete: launch the leg up. Can be at 90º or at an angle.

These movements are varied according to the technical level of the gymnast, dancer. They are added to the basic moves of the arms. The exercises performed in open spaces are more difficult to execute since there is no support. Are the same exercises performed on the bar, but plus "Port de Bras" which is driving arms, small and big jumps. The teaching of the jumps is intended to provide a correct discharge and arrival at the soil in gymnastics called landing.

4 RESULTS

The following results will be presented in table form and discussions from the goals of the research, based on questionnaires answered by eleven gymnastics coaches, participants in the research.

Table 1. Training routine of gymnasts participating in the Championship

Activities	Frequency	Teams	Duration	Teams
GA	1 a 3 days	**02**	1 a 3 hours	**02**
	3 a 5 days	**02**	3 a 5 hours	**05**
	5 a 7 days	**07**	More than 5 hours	**04**
Ballet	Until 2 classes	**06**	1 a 2 hours	**08**
	3 a 4 classes	**02**	2 a 3 hours	**-**
	5 a 6 classes	**02**	More than 3 hours	**-**

Source: academic research

The results of this survey showed that the two athletes train teams of one to three days per week, with variations from one to three hours per day of training. Other two teams practice three to five days a week with the daily duration of three to five hours daily, and seven teams train five to seven days a week with the duration of at least five hours a day.

Tricoli and Serrao (2005) postulate that evolution in gymnastics is associated with intensive repetition of movements and series until it reaches right consistency in execution, possibly due to this factor added to the need for Olympic Gymnastics, due to their complexity of movements, require lots of technique there is the need for multiple training sessions.

For Arkaev and Suchilin (2004) the duration of the training is determined by the total amount of movements and performed series, while the intensity is defined by duration as a function of elapsed time. However, the intensity can not always be linked to the improvement of the technique, because the longer the athlete passes training increased the risk of injury that can occur due to fatigue.

The high frequency of training days and times predominates in teams, can realize that of the eleven teams only 02 teams train to 9:0 weekly, since most trains at least weekly 8:0 pm, these results corroborate with Nunomura (2009) when reporting that the duration of training in high level usually exceeds 8:0 pm and there are weekly references of 30 to 40 hours per week, five to six days of training per week (10 to 12 sessions) and five to six hours of daily practice.

In the case of ballet lessons, of the eleven teams who participated in the survey only two offer ballet lessons in training every day, that is, five to six days a week. Other two teams offer three to four weekly Ballet classes, and six teams offer up to two

weekly Ballet classes.

However, the workload of the ballet lessons in most teams, i.e., in eight of the eleven teams, is a maximum of two hours per week, other four teams have less than an hour of daily class.

Table 2. Ballet's participation in gymnastics

Technical Team	Responsible for ballet lessons	Choreographs the soil series of gymnastics
Technician	03	08
Technical Assistant	01	04
Ballet teacher	06	-
Choreographer	-	02

Source: academic research

The coaches concede that dance develops fundamental qualities for the gymnasts, such as posture, flexibility, coordination, agility and balance, but despite this component have weight in the evaluation of the gymnasts, coaches don't emphasize Ballet or dance.

To analyze the participation of Ballet in gymnastics training showed the performance of specific professor of Ballet in six of the eleven teams, and other teams responsible for ballet lessons are technicians and/or technical AIDS (since some participants of the survey indicated more than one alternative and others pointed out none of the alternatives for failing the ballet as part of the training).

With regard to the choreography, is the own technician who choreographs the solo series eight of the eleven teams. As some teams have more than one alternative, the Assistant coach was pointed out as responsible for only four of the eleven teams and the specific choreographer in only two of the eleven teams.

It is a fact that due to the expressivity required in the choreography of gymnastics, especially in soil is unlikely to produce satisfactory results without the artistic component

Gluttony (1990) points out the need for integration of dance technique to soil movements and the crossbar on competitive Gymnastics using knowledge of the fundamentals of classical ballet in order that these contribute to the laying, lightness, aesthetics, the correction of the movements and body language. However not all techs use artistic preparation (Ballet).

In a choreographic composition, movement and music must keep rhythmic and harmonious relationship. Artistic preparation is necessary both for men and for women, and who aims at a high level, cannot be disregarded.

Table 3. Scale of priority on the participation of the Ballet in gymnastics

Elements of the Ballet	Priority scale
Posture	**1º**
Pace	2º
Musicality	4º
Balance	5º
Lightness in the execution of the exercises	3º

Source: academic research

The result of the analysis of the priority scale elected position as the most important element of the ballet to be used in gymnastics, followed the rhythm. Thirdly the lightness in the execution of the exercises, fourth the musicality and in fifth and last place the balance.

These data reflect what previous studies showed. Gluttony (1990) points out that laying capabilities, flexibility, coordination, agility and balance (not necessarily in that order) can be developed through the artistic preparation using the Ballet.

It is necessary to point out that in the case of these two participants of the sample data were deleted due to non-completion of the matter and no establishment of priorities.

FINAL CONSIDERATIONS

The Brazilian gymnastics comes reaching good results in leagues in recent years and this is due to improvements in physical and technical ability of the athletes. It is realized in this research, training sessions are intense, both in intensity and in duration, which can be as much a factor of improvement in technique as this limitation due to the tiredness and fatigue.

You can grant that the high level of perceived training in the sample selected coincides with those of high level,

however there is the prevalence of physical abilities at the expense of artistic. The data do not differ from the literature, although the coaches acknowledge that classical ballet classes entered in Olympic gymnastics training improve capabilities as posture, rhythm and motor coordination.

There is no balance between the time for physical capacities such as flexibility and strength, technique of specific movements like mortals, flic flac and other elements and artistic composition as the Ballet.

Whereas in a choreographic composition exercises should explore the speed, flexibility, strength and balance in the execution of jumps, spins and evidence of elasticity, the classical ballet can certainly contribute to the laying, lightness, aesthetics, the correction of the movements and body language, which enhances the presentation. Ideally, the technical and artistic parts move together so that the whole is harmonious and graceful which certainly will append the choreography of gymnastics.

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LESSONS OF CLASSICAL BALLET PERFORMANCE ATHLETES OF OLYMPIC GYMNASTICS: SOLO

ABSTRACT

This research aimed to investigate the presence of classes in classical ballet training program of athletes Gymnastics during the execution of a series of soil and check for possible relationships between the practice of classical ballet and performance of the gymnasts during the execution of a number of soil. Data collection was carried out during the conference coach of Brazil Gymnastics Trophy and 1st stage circuit box artistic gymnastics and rhythmic gymnastics held in Campo Grande . The instrument used for data collection was questionnaire consisting of seven questions closed with two scopes : the training of gymnastics and the people responsible for the ballet lessons . The sample was composed of 11 technical artistic gymnastics . The results of this research showed that most athletes train more than 20 hours and of these only two hours are dedicated to artistic preparation including classical ballet and classical ballet can contribute to posture , lightness , aesthetics , correction of movements and body language , which enhances the presentation.

KEYWORDS: Classical ballet; Gymnastics; Solo.

COURS DE BALLET CLASSIQUE DANS LA PERFORMANCE DES ATHLÈTES DE GYMNASTIQUE : SOLO

RÉSUMÉ

Cette recherche visait à étudier la présence des classes de ballet classique dans le programme de formation des athlètes de la gymnastique pendant l'exécution de la routine de l'étage et recherchez les relations possibles entre la pratique du ballet classique et de la performance des gymnastes lors de l'exécution d'une série de sols. Les données ont été recueillies au cours de congrès technique du Trophée Brésil et première étape de la boîte de circuit de gymnastique artistique et de gymnastique rythmique, qui s'est tenue à Campo Grande-MS, l'instrument utilisé pour la collecte des données était composé de sept questions fermées questionnaire avec deux gammes principales : la formation de la gymnastique et les personnes chargées de cours de ballet. L'échantillon était composé de 11 techniciens. Les résultats de cette enquête ont montré que la plupart des athlètes plus de ces 2:0 forment seulement 20:00 par semaine et sont dédiés à la préparation artistique, y compris le ballet classique et ballet classique peut contribuer à la posture, la légèreté, esthétique, la correction des mouvements et la gestuelle, qui améliore la présentation.

MOT-CLÉS: ballet classique ; Olympique gymnastique ; Sol.

CLASES DE BALLET CLÁSICO EN EL DESEMPEÑO DE LOS ATLETAS DE GIMNASIA: SOLO

RESUMEN

Esta investigación pretende investigar la presencia de las clases de ballet clásico en el programa de entrenamiento de los atletas de gimnasia durante la ejecución de la rutina de piso y busque posibles relaciones entre la práctica del ballet clásico y el rendimiento de los gimnastas durante la ejecución de una serie de suelo. Los datos fueron recogidos durante el Congreso Técnico del trofeo Brasil y primera etapa de la caja del circuito de gimnasia artística y gimnasia rítmica, celebrado en Campo Grande-MS, el instrumento utilizado para la recolección de datos fue compuesto de siete temas cerrados cuestionario con dos gamas principales: la formación de gimnasia y las personas responsables de clases de ballet. La muestra fue compuesta por 11 técnicos. Los resultados de esta encuesta demostraron que la mayoría de los atletas entrenar más de estos 2:0 solo 20:00 semanal y están dedicados a la preparación artística incluye ballet clásico y ballet clásico puede contribuir a la postura, la ligereza, estética, la corrección de los movimientos y lenguaje corporal, que realza la presentación.

PALABRAS CLAVES: ballet clásico; Olímpica gimnasia; El suelo.

AS AULAS DE BALÉ CLÁSSICO NO DESEMPENHO DE ATLETAS DE GINÁSTICA OLÍMPICA: SOLO

RESUMO

Esta pesquisa teve como objetivos investigar a presença das aulas de balé clássico no programa de treinamento das atletas de Ginástica Olímpica durante a execução da série de solo e verificar a existência de possíveis relações entre a prática do balé clássico e o desempenho das ginastas durante a execução de uma série de solo. A coleta de dados foi realizada durante o congresso técnico do Troféu Brasil de Ginástica e 1º etapa do circuito caixa de ginástica artística e ginástica rítmica, realizado em Campo Grande-MS. O instrumento utilizado para a coleta de dados foi questionário composto por sete questões fechadas com duas abrangências: os treinamentos de ginástica artística e as pessoas responsáveis pelas aulas de balé. A amostra foi composta por 11 técnicos de ginástica artística. Os resultados desta pesquisa mostraram que a maioria dos atletas treina mais de 20 horas semanais e destas apenas 2 horas são dedicadas a preparação artística incluindo o balé clássico e que o balé clássico pode contribuir para a postura, a leveza, a estética, a correção dos movimentos e a expressão corporal, o que realça a apresentação.

PALAVRAS-CHAVE: Balé clássico; Ginástica Olímpica; Solo.