

STUDY REGARDING THE ANALYSE OF THE FLOOR EXERCISES FROM A CHOREOGRAPHIC POINT OF VIEW AND THE MUSICAL COMPOSITION ACCORDING TO THE NEW CODE OF POINTS

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Abstract: Knowing the code of points gives us an outlook over the evolution of the feminine artistic gymnastics. The choreographic preparation helps the gymnast to achieve an accurate posture, both in the execution of the technical exercises and in that of the artistic ones, of expressivity, of creative composition and of the originality in combining the floor exercises.

The main objective of the study is to emphasize the role of the artistic preparing and the increasing of the floor exercise from the point of view of the composition, musical part and the gymnast's expressivity related to music.

The study was made through a video analysis over the floor finals of the European Championship for seniors in Moscow, 2012, according to the F.I.G. code of points, from the Olympic cycle 2009-2012 and the evaluation of the same exercises according to the arbitrary request of the current code of points 2013-2016.

Results. The video analysis shows an average of penalties for artistic according to the previous code of 0,137 p., compared to the current code of points 0,562 p., with a significant difference of 0,425 p., representing the artistic performance, the expressivity and originality in combining the movements related to music. The current code of points emphasizes the role of the artistic preparing, of the choreography, of the composition and musicality. It was noticed, from the comparative analysis of the two code of points, that the stress is on the originality in the movement creativity and the ability to demonstrate a role during the exercise in relation to the chosen music, which was proved on the same gymnasts from the floor European finals.

Key words: *expressivity, originality, personal style, musicality, choreography*

Introduction

The artistic preparing has the same importance as the other components of the training in the gymnasts preparing, assuring the physical support for performing the choreographic movements in executing the technical and artistic elements at a high technical level, plasticity and expressivity, fact which may be noticed in chart 2 and 3, through marking the exercises from an artistic point of view.

The more extensive and detached the movement is, the more beautiful and impressive the gymnast's evolution seems to us. The expressivity contributed to the increasing of the execution's value. The wish of the gymnast to dominate the execution space is realized by exaggerating the movements, through getting higher with the whole body through performing extensive movements which stand in fact as the amplitude of the execution. Each gymnast is original, through her style, although from a technical point of view she executes the same movements, but according to the gymnast's particularities, the aesthetical qualities like: grace, emotional implication, feeling, are emphasized.[1].

The artistic preparing in gymnastics requires an harmonious development of the body, an accurate posture, controlled, a great precision of execution, self control and expressivity from the easiest movements are part of the artistic preparing:

Dance preparing, artistic creation, musical education, plastic education, preparing for the expression, communication and proper preparing .[2]

In the structure of floor exercises, both acrobatic and artistic elements are included which must be raised to a high technical level in the gymnasts evolution. It is important for a ground exercise to have a beautiful beginning in order to attract attention, a repartition of difficulty during the entire exercise and a valuable end.[3]

The variety of the ground exercises once with the introduction of the risk, originality and virtuosity note, the gymnast imprints a personal tone of originality. [4]

Musicality

Choosing the track is the first very important stage because music stands as the artistic, temporal and emotional support which stand at the basic of the composition. [5] The music must flow, must be well edited must have a very clear beginning and end. (Chart 1).Obeying the character and means of musical expressivity and movement expressivity, with a strong link is created between music and movement, which leads to the increasing of the movement expressivity, to the artistic form of execution.[6]

Composition

The creative choreography, namely the originality or the exercise composition, means, in fact, the construction and the execution of an exercise using new ideas, forms, performances and originality sharing passion, feelings, through the expression of the face and body, by the chosen music, the gymnast must be able to perform a role or character during the

entire exercise so that passing from one movement to another should be fluent, with contrasts between speed and intensity.

The artistic preparing and the musical accompaniment have become an objective necessity for the development of the training in the artistic gymnastics. The gymnasts must have a rich level of skills artistic necessary for the improvement the artistic and technical elements in special for floor and balance beam and a series of skills which should contribute to performing the execution for the four contest apparatus with maximum of amplitude, elegance, expressivity and accuracy in execution of elements.

Materials and method

Chart 1. Penalties of artistics, composition, choreography and musicality (Code of points International Gymnastics Federation 2013-2016), [7]

Mistakes	0.10 p.	0.30 p.	0.50 p.
Artistic performance			
Expressivity			
Attitude (confidence)	x		
Personal style	x		
Inability to play a a role or a character during the exercise	x		
Performance of the entire exercise as a series of elements and movements	x		
Composition			
Music editing (without a beginning and end, well defined accenty	x	x	
Music with out of structure	x		
In accurate selection of movements for a certain music	x	x	
Lack of variety or of creativity	x		
Insufficient use of the whole apparatus	x		
Use of straight lines, curves and change of direction	x		
Mising move touching floor	x		
Lack of a pirouette		x	
More than a jump in ventral support	x		
Musicality			
Lack of the ability to follow the musical line, the tempo and rythm	x	x	
The background music relation music movement only at the beginning and at the end)			X
Lack of synchronization of the movement with the music at the end of the exercise	x		

The experiment contain in the analysis of the floor exercises from the finals of the European Championships for seniors at Moscow, 2012, according to the F.I.G. cod of points from the Olympic cycle 2009-2012 and the evaluation of the same exercises according to the arbitrary requests of the current code of points 2013-2016.

Results

Chart 2 The evaluation of the exercises from the floor finals at the European Championship for seniors from Brussel 2012

No	Name Surname	excecution score according to the code of points 2009-2012 [8]	excecution score according to the code of points 2013-2016	The difference of the technical execution according to the new code of points
1.	J. C.	score 7.566 /pen. 2,434 p.	score 6,900 p/pen. 3,100 p.	0,666 p./ 0.60 p. pen. art.
2.	C. P.	score 8.633/pen 1,367 p.	score 8,300 p/pen. 1,700 p.	0,333 p./ 0.30 p. pen art.
3.	M. L.	score 8.366/pen. 1,634 p.	score 7.600 p/pen. 2,400 p.	0,766 p./ 0.60 p. pen art.

The objectives. Main objective of the study is to emphasize the role of artistic preparing and the creation of the floor exercise from the point of view of composition, musicality and expressivity of the gymnast in relation to music and the effects they must have towards the personality of the gymnasts and also of the public.

Hypothesis

We consider that, by the video analysis made for the floor finals, we may conclude the importance of choreography and of the music theme chosen for the gymnast in the floor exercise, and also of the time allocated to the artistic part in the gymnast preparing.

The subjects were a number of 8 gymnasts representing: Romania, Russia, Italy, Great –Britain, Poland, Ukraine.

A video analysis was made, regarding the floor exercises from an artistic point of view. The exercises were evaluated by marking then from an execution point of view, obeying the penalties from chart 1 and marking especially, the artistic performance.

4.	V. F.	score 8.500/pen. 1,500 p.	score 8,000 p/pen. 2,000 p.	0.500 p./ 0.50 p. pen art.
5.	R. T.	score 8.300/pen. 1,700 p.	score 7,300 p/pen. 2,700 p.	1.000 p/ 0.60p. pen art.
6.	L. I.	score 8.833/pen. 1,167 p.	score 8,300 p/pen 1,700 p.	0,533 p/ 0.40 p. pen art.
7.	H.W.	score 8.633/pen. 1,367 p.	score 7,400 p/pen. 2,600 p.	1,233 p./ 0.80 p. pen art.
8.	M. P.	score 8.200/pen. 1,800 p.	score 7,300 p/pen 2,700 p.	0,900 p./ 0.70 p. pen. art.
	Total	Average 8,379 p./1,621 p.	Average 7,637 p./2,362 p	Average 0,741 p/ 0,562 p

p. = points; pen.= penalty; art.= artistic

From the above chart we may notice the difference between the score for execution and the comparasion of the two code of points.

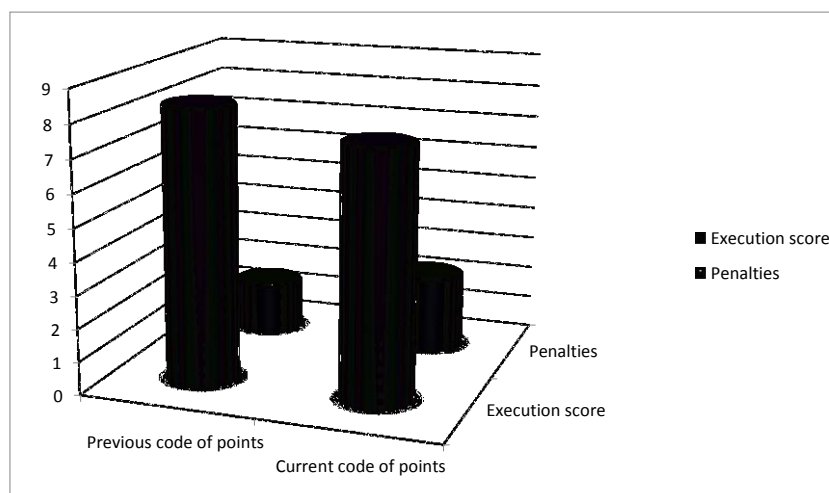
Chart 3. The evaluation of the exercises from the floor finals at the European Championship for seniors from Brussel 2012 - penalties for artistic performance

No	Name Surname	enalty for execution according to the code of points 2009-2012 [8]	enalty for execution according to the curent code of points 2013-2016	The difference of the artistic execution according to the new code of points
1.	J. C.	Pen. 2,434 p/ 0.20 p. pen art.	Pen. 3,100 p/ 0.60 p. pen. art.	0,666 p./ 0.40 p. pen. art.
2.	C. P.	Pen 1,367 p./ 0.00 p. pen art.	Pen. 1,700 p/ 0.30p. pen. art.	0,333 p./ 0.30 p. pen art.
3.	M.L.	Pen. 1,634 p/ 0.10 p. pen art.	Pen. 2,400 p/ 0.60 p. pen. art.	0,766 p./ 0.50 p. pen art.
4.	V. F.	Pen. 1,500 p/ 0.10 p. pen art.	Pen. 2,000 p/ 0.50 p. pen. art.	0,500 p./ 0.40 p. pen art.
5.	R.T.	Pen. 1,700 p/ 0.20 p. pen art.	Pen. 2,700 p/ 0.60 p. pen art.	1,000 p/ 0.40 p. pen art.
6.	L. I.	Pen 1,167 p/ 0.00 p. pen art.	Pen. 1,700 p/ 0.40 p. pen. art.	0,533 p/ 0.40 p. pen art.
7.	H. W.	Pen. 1,367 p/ 0.30 p. pen art.	Pen. 2,600 p/0.80p. pen. art.	1,233 p./ 0.50 p. pen art.
8.	M. P.	Pen 1,800 p/ 0.20 p. pen art.	Pen. 2,700 p/0.70p. pen. art.	0,900 p./ 0.50 p. pen. art.
	Total	Average 1,621p/0,137p	Average 2,362p/ 0,562 p	Average 0,741 p/ 0,425 p

p. = point; pen.= penalty; art.= artistic

Chart 3 emphasizes the importance of the artistic preparing and of the composition originality of the exercise performed by the gymnasts. Subjects number 7 and 8, having an artistic penalty of 0,70 points and 0,80 points according to the curent code of

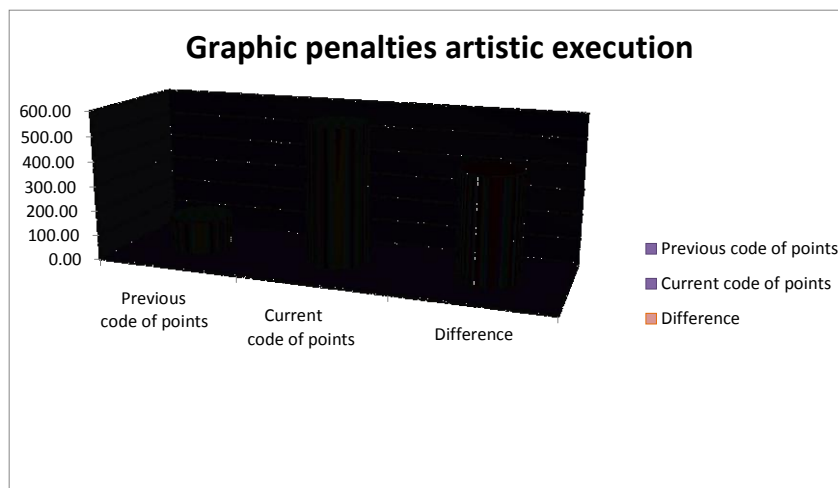
points, compared to 0,20 points and 0,30 points artistic penalty according to the previou code of point, fact which underlines the lack of the movements for the chosen music.



Graphic 1. Compared results of the execution score according to the previous and the current code of points and the average of penalties.

Graphic 1 shows a comparison between the execution score and the penalties according to the previous code of point and the current one, noticing a significant difference of points in the general final average thus, the average of execution according to the previous code of points was 8,379 points with an

average of penalties of 1,621 points. The same exercises, but according to the current code of points with an average of 7,37 points and with a penalty average of 2,362 points, noticing a difference of 0,741 points.



Graphic 2 Comparative results of the artistic penalties according to the previous and current code of points.

Graphic 2 we may notice the comparative results between the two code of point in which the focus was on the artistic penalties, having an average of the artistic penalties according to the previous code of point of 0,137 points compared to the average according to the current code of point of 0,562 points, which a resulting difference of points of 0,425 points, representing the composition, the music editing and choreography chosen for each gymnast.

Discussion

The current code of point emphasizes the role of the choreographic preparing in the form of the right posture, both in the execution of the technical elements and also in the execution of the artistic ones, of the expressivity, of the creative composition and of the originality in combining the movements in the floor exercises.

In discussion with other specialists in the field is considered increasingly more important choreographic training balet bar for the gymnasts in preparing the floor exercises, noticing from the comparative analyse between the two code of points the imprint on originality the creativity of movements and the ability to demonstrate a role during the entire exercise in relation to the chosen music, fact which was demonstrated on the same gymnasts at the European Championship finals for floor exercises, the significant difference of points resulting from the composition, the editing of music and the choreography chosen for the gymnast, must be well thought and edited according to the gymnast's personality.

Thus it is imperative importance that the gymnasts preparing to increase the number of hours and special training on preparing choreography.

Conclusions

The artistic preparing in the feminine artistic gymnastics leads not only to the expressivity achievements in the execution, but also, to a easier execution of certain technical and artistic elements for different apparatus due to achieving the skill of controlling certain parts of the body during the movement, increasing the quality of the body during the movement, increasing the quality of the exercises and their execution, which leads to obtaining the performances.

A good mobility and flexibility of the articulations allow the approaching of a large variety of exercises in free chosen combinations and assures the increase of the sportive longevity.

For touching the perfection of the execution techniques of the elements it is required to closely follow all the learning and improvement levels starting from the requests of the code of points.

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