

*Materials of conference***INFLUENCE OF TEMPERAMENT ON THE SENSE OF RHYTHM AMONG FUTURE BALLET DANCERS UNDER STRESS**

Sosnina D.N.

*Perm State Ballet School
Perm, Russia*

The ballet art is based on unshakable traditions of the classical dance. These traditions are supported by the laws of human body biomechanics and artistic principles of harmony, logic and practicability as the classical ballet language.

A music-rhythm sense understood as the ability to "outlive music actively (reflect in motion) and consequently have a gust of emotional time variation expressiveness of music motion" is a rather complex system necessary for a dancer.

Teplov B.M. defines musicality as an individual-psychological character of a person, a synthesis of specific inclinations and abilities forming a personal psychophysiological dominant.

A special research carried out by Voskresenskaya L.P. testifies that a highly developed sense of rhythm influences the motor activity success. If it is remembered that the music-rhythm sense is not only of motor, but also of emotional nature, one can suppose that the state of mental strain (stress) caused by participating in important concerts or examinations, for example, exercises various influence upon the activity success of future various temperament types ballet-dancers.

Of the existing four types of temperament – the choleric, sanguine, phlegmatic and melancholic types – not all are equally professionally suitable for the "ballet-dancer" specialty. It depends on the excitatory and inhibitory processes' force relation, what loading can the nervous system stand. The achievement of movement perfection depends on the force and speed of muscular responses.

Selye H. considers a stress as a nonspecific strain. It is an aggregate of physiological reactions performing an adaptive function and characterizing the entire state of the body.

The performance of any complex pas is inevitably conjugated with its amplitude, muscle tension degree analysis, direction and movement's rhythm and frequency.

The research work task was in studying out if a psychic stress influences the music-rhythm sense of different temperament properties learners.

The research hypothesis consists in the fact that a high level stress has various effects on the sense of rhythm and spatial coordination conditioned by various properties of a temperament.

The research was carried out in the Perm State Ballet School in 2006-2007, the examinees were future ballet-dancers, 60 persons, boys and girls aged 15-16 years old.

The Perm State Ballet School students have constant practice in opera and ballet theatre performances, tours, concerts.

For the investigation of temperament properties the Eysenk H. test was used, the sense of rhythm and spatial coordination were studied on the method of Ilyin developed in the laboratory of psychology of the All-Russia Research and Development Institute of Physical Culture and Sport. While studying extraversion-introversion the "unstructured pictures" method of Kettell was used. The impulsivity was investigated on the method "The proportion of reactions in easy and difficult choice". The stress level was studied on the methods of Jean Claude Dortu.

By the virtue of the essence of temperament itself the dynamic features of any human activity – labour, academic, in our case – creative one, - depend on its properties.

One of the conditions presenting exclusive standards of temperament properties is a mental strain. They are the conditions, under which the personal activity equation, conditioned by a temperament, manifests itself most distinctly.

The research findings testify that a temperament is a significant factor of the future ballet-dancers' professional activity. The temperament influence manifests itself in the following:

a) separate temperament properties can have both positive and negative effect on ballet-dancers' activity;

b) temperament properties influence the activity success not in themselves, but according to a special psychological situation (in the given case – to the stress level).

Thus, it was found out that extraverts, at a high stress level, make more mistakes in spatial coordination and also in copying the pre-existing rhythm; the speed of movement coming down at that.

Introverts, vice versa, make fewer mistakes in rhythm and spatial coordination copying; the movement speed rising.

The examinees, who have a high speed of response (impulsive ones), copy the rhythm with a great number of mistakes and slow down the work tempo. In their turn the non-impulsive ones copy the rhythm perfectly and speed up the work tempo.

It is necessary to point out that the given features are noticed only at a high stress level.

Thus, founding on the research results one can conclude:

A non-impulsive introvert, who corresponds to the phlegmatic temperament type, makes fewer mistakes while performing at a high stress level.

An impulsive introvert, who better corresponds to the choleric temperament type, is subject to the negative high stress level influence.

As affected by a stress (before an examination or a concert, for example) the rhythm sense structure and its separate components' interconnection with different properties of the temperament change. It is a high stress level, when the negative influence of temperament properties, which condition unnecessary nervousness, anxiety, inordinate charge, incoordination of movements, music-rhythm sense failure, etc. manifest itself clearly, that results finally in lowering the effect while training.

The research results can be used by teachers in the academic process individualization:

1. Taking into account the fact that a high stress level has a negative effect on the music-rhythm sense, we should promote the sense of responsibility in extraverts; control their immoderate sociability before examinations and performances.

2. We should show a more sensible attitude to introverts, avoid criticism in their address and instill self-confidence.

The article is admitted to the International Scientific Conference «Modern academic activity maintenance», Bali, Indonesia, January 22-29, 2008, came to the editorial office on 21.12.07

PSYCHOLOGICAL HELP IN SYSTEM OF PROFESSIONAL CHOREOGRAPHY INSTRUCTION

Sosnina I.G.

*Perm State Pedagogical University
Perm, Russia*

One of peculiarities of training at a choreographic school is that 10-year-old children enter it, learn there for 8 years and get the profession of a ballet-dancer.

A choice – is always a certain factor of personal maturity. A professional choice – is a decision, which is made consciously on the ground of a mature self-esteem of abilities, interests, and inclinations. It is impossible to require from a 10-year-old child, hence, the vocational choice for him is made by his parents in the IV grade. As a rule, parents themselves picture the peculiarity of the profession very vaguely and very often have no idea of special abilities and specific requirements of the profession of a ballet-dancer.

The perfection of choreographic education requires studying those personality factors, which influence the given professional activity acquirement success. (Vaganova A.Ya., 1935; Ulanova G.S., 1954; Lopukhov F.V., 1966; Liepa M.E., 1967; Vasilev V.Yu. and Kasatkina N.D., 1968; Tikhomirova I.V., 1971; Sergeyev K.M., 1973; Tarasov N.I., 1981). At the present time, the problem of interconnection of physical and psychomotor development on the one hand, and intellectual one on the other hand, has been studied not deeply enough. Together with that, there is a research, wherein the availability of such interconnections is indirectly proved. Besides, one can speak of a more deep and complex character influences basing on the interconnections of psychomotor and intellectual development, when task-oriented actions on the motional sphere of a person cause correlative changes in the intellectual sphere.

The psychophysiological studies have been known, wherein a favourable influence of optimal exercise stress on the central nervous system's functional status is registered. Together with that, an inhibitory action of very high and unaccustomed physical exercise on separate intellectual functions, especially on memory processes (Gorbunov G.D., Lokalova N.P., Rotanova G.A., Oya S.M. and others), has been found out.

The study of motor qualities' and intellectual processes' development interconnections in school children is of great interest (Gorbunov G.D., Stambulova N.B., Kolman L.V., Volkov V.V., Stambulov A.V., Bandakov M.P. and others). The following has been found out in the study:

- the connectivity between intellectual processes' and psychomotor system's factors in all ages;
- the connections' dynamism, and therefore, their peculiarity in every age;
- sex differences in these connections' character starting with juvenile age;
- the possibility of task-oriented influence on the intellectual processes development by means of the so-called "leading motor qualities" formation.

It is important to note that the professional activity of a ballet-dancer in a greater degree promotes the development of a nonverbal intelligence, i.e. such forms of intellectual processes, where structural units are images or actions.

Certainly, the role of intellectual processes in physical actions' regulation is great, however, emotions and will play not a less important role here.

For the motor activity fulfillment a ballet-dancer needs a serious energy supply. A human being has three main psychological mechanisms of