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Dance workshop for Kajaani Gymnastics club

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Abstract

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The main goal of this practice-based thesis was to create a dance workshop for the aerobic and artistic gymnasts of Kajaani Gymnastics club. According to the club, the athletes' artistry scores in the dance part of their gymnastic performances required improvement. The basis of this work was the lack of confidence in using dance elements that the athletes experienced. The following objectives included research of the related fields of dance and gymnastics to identify the needs of customers and possible problems with subsequent solutions. Based on the gathered information, the author chose the most beneficial format of dance lessons for the club and suggested how this could be developed in the future.

A further focus of the thesis was the development of the author's professional skills and the creation of a service framework for Kajaani Gymnastics club's clients. The thesis offered the opportunity for developing networking, coaching and teaching skills within sports, while it also reinforced the author's knowledge of dance and her ability to work independently. Furthermore, the thesis enhanced logical and critical thinking as well as problem solving skills. The club gained professional services in dance education, a beneficial framework for future practices and data concerning the athletes' preferences, strengths, and weaknesses.

The methods used in the thesis included primary data collection from the club owners and coaches who were the closest people to the athletes and who had enough experience in this field to help the project to progress. In addition, a literature review of works by experts and their main insights were used to propose a workshop framework. Service design was used as the method for the creation of the workshop itself and the Double Diamond model was chosen among others.

The outcome of the practice-based thesis was a 2-day dance workshop in which the athletes practiced two dance styles. The feedback from the program showed that the workshop format was clear and that it could benefit the athletes' performance and promote their enjoyment of dance lessons. The whole service development process was customer-oriented and based on the received feedback, the project was successfully completed.

Добавлено примечание ([KE2]): Dance Workshop for Kajaani Gymnastics Club

Добавлено примечание ([KE3]): The basis of this work was the lack of confidence in using dance elements that the athletes experienced.

Добавлено примечание ([KE4]): The thesis offered the opportunity for developing networking, coaching and teaching skills within sports, while it also reinforced the author's knowledge of dance and her ability to work independently. Furthermore, the thesis enhanced logical and critical thinking as well as problem solving skills.

Добавлено примечание ([KH5]): Method: service design/double diamond?

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1 Introduction

Gymnastics is a significant discipline in the world of sport. The main skills that athletes of this field demonstrate are the combination of balance, coordination, strength, agility, and grace in a view of individual exercises. (William A. Sands, 2011) This diverse discipline has many types that differ in technical performance, however, this is a unique art that is put into sport form. (The Daily Utah Chronicle, 2017)

The goals of the thesis were to suggest solution for the current problem of the chosen sport organization via creation of Dance Workshop for competing gymnasts of commissioning party. The commissioning party was Kajaani Gymnastics club and the problem stated by the board of directors with Kati Sakkinen in charge of it was that athletes had challenges in dancing parts of their gymnastic performance. Therefore, uncomfortable feelings affected their general performance and lack of artistry skills were reflected in their results. The request was addressed to the author since she had dance background, skills and teaching experience that could be beneficial for problem solution. Dance (dancing rhythmic movements for aerobic gymnasts and floor routine for artistic gymnasts) skills, general nature of a movement and performance impression are considered to be one of the main artistic parts that included into artistry gymnastic code of points. (International Gymnastic Federation, Code of Points 2022-2024)

In the problem solution brainstorming part together with the director and coaches of the athletic organization the idea of dance workshop appeared. Dance workshop framework for the clients of Kajaani gymnastics club had to be invented in spring 2023 so that this service could be developed and used in the future (autumn 2023 – spring 2024) by the author of the thesis /other dance teacher and recommendations for athletes had to be defined.

According to defined tasks, further work suggested long process of analyzing dance phenomenon in gymnastic world. Specific scientific literature was found and analyzed for that reason. The target customers were Artistic and Aerobic gymnasts, since they were the main competing ones in the club and both had compulsory dancing parts integrated into gymnastic performance. The theoretical foundation of gymnastic artistic criteria was gathered in details, however, there were no concrete ways how to achieve them. For that reason, author's next goal was to find ways how to achieve good artistic performance through dance practice. The key insights had to be stated and ways how to achieve needed performance impression had to be defined.

In order to create the most suitable and efficient dance framework for gymnasts, the author provided 2-days workshop that was formed as service for organization with “Double Diamond” service design model as the foundation for it. Questionnaires were created at the end of the workshop to reflect on the project efficiency (e.g. whether customers were satisfied with new service) and to define difficulties of athletes in dance activity and their preferences as the crucial factors to understand and include into further development of the service. As well as this, professional literature review on recommendations for improvement of artistic performance of gymnasts was provided.

2 Purpose and aims

The project had different goals for both sides: gymnastic club and author. Club had a goal to strengthen the level of gymnastic performance (with emphasis on artistic dance part) and provide enjoyable experience for them. Author's aim was to create appropriate dance program according to the type of customers that organization had. Since program was aiming on professional athletes and main purpose was to strengthen their dance skills, the emphasis was put on matching the workshop content with the gymnastic requirements related to dance part. Researching of gymnastic discipline, criteria of performance and judge guidelines expanded author's sport knowledge and awareness. Creation of lessons, choice of teaching methods and leading the sessions were significant practice of coaching and teaching skills. Specific type of customers, collection of knowledge about them and adjusting the whole program was strengthening the business mindset of author. All mentioned fields were included into qualification that author was specified on during studies and which ones were improved during thesis (e.g. pedagogy and didactics competence, physical exercise involving leadership and enterprise etc.). (KAMK University of Applied Sciences, 2023)

The task of the author was clear enough to understand that there is a need for a service for organization. During the creation of service, the logic question was "How to solve the current problem?". The stated by commissioning party problem seemed concrete, however, there was a need to clarify how to come up with finding reason for the problem and then solution based on that. "The best design process is those that adapt to the problem you want to solve – and not the other way around". (Stickdorn M.; et al., 2018; 82) In other words, author's next essential and important step was to suggest possible problems of customers before offering service that could be beneficial.

As the consequence, the first step was to brainstorm the whole issue and make clear goals of what should be researched and how found problems can be solved.

Here is Figure 1 with a set of logical questions that author created during the analysis of the club's request problem:



Figure 1. Chain of Logical Questions for Problem Solving of Kajaani Gymnastic Athletes

After drawing such logical chain of questions, the goals became clearer: dancing parts in Artistic and Aerobic gymnastics had to be understood. The choice of sources was precisely done and the main ones were official code of points (CoP) and criteria from FIG official website. Coaches and director of Kajaani Gymnastics were also a source of critical opinion, information, as well as constant feedback/critique providers.

Basic principles of efficient dance teaching methods had to be used during trainings. Some of them include proper lesson planning, good pedagogy with emphasis on encouragement and development of participants, choice of different learning methods during lessons. (Ausdance National, 2011) Since thesis author was a dancer with few years of coaching experience in different dance style, some basic skills in dance practices were learnt and this aspect allowed to deal with this part easily and go deeper into adaptation of them to the new type of customers. However, some weak sides were also identified and they included language barrier: English language was not native language of customers, thus, teaching terminology, obtaining feedback and general communication was in risk zone during the projects. However, author partly solved the problem with coaches and during each workshop there was a responsible older student who could be translator to the audience for better connection and progress.

In order to make the framework of service as beneficial and useful as possible, the creation of questionnaires was done based on feedback about the lessons and reflective questions about feelings of customers about challenges. As the consequence, the project was aiming on long-term development and usage by organization.

3 Kajaani Gymnastics Club Case

The organization that became a commissioning party for this functional thesis was “Kajaani Gymnastics club”. To provide the best solution for a company, it was necessary to obtain the general information about its structure, operations and clients. The majority of information collected about the organization was obtained through coaching manager and director of the club, Kati Säkkinen. In this case, the type of data collected was defined as second-party data, which means that first-party data (the one that is gathered directly from users/clients of organization) was provided by different organization about their customers. (Catherine Cote, 2021) During the whole project she was coordinating the process and giving feedback related to planning and implementation of the tasks.

The sport club includes diverse physical promotion program for different types of customers that counts more than 600 students in the Kainuu region. It includes also more than 50 specialists and apart from professional competitive groups there are hobby groups and other active leisure programs. (Kajaani Gymnastics official webpage, 2023)

Club also offers family activities and arranges open gym days on regular basis to allow people get to know the environment in free time. This club had been always developing and integrating new adaptations according to international and Federation criteria. In the past the club was already audited as the Olympic Committee's Seal Club. “Star Mark” is the quality program of the clubs of the Olympic Committee, sports federations and regional organizations, which supports the central strength of Finnish sports: club activities. With the chosen interests’ areas by clubs, the quality program supported them with the help of modern tools and methods of operation together with other quality approved clubs. For example, in 2018 the club obtained a special Star Mark (the sign of acceptance into the Star Club quality program). Star Mark had meaning that the club met the content requirements of the target group (children, youth, adults and top athletes) and the leadership quality factors common to all. Clubs that received the star mark operated as part of a country wide network of continuous development, where the clubs receive support for their own activities and share some practices. (Kajaani Gymnastics, 2023) According to these trends of the organization, it was relevant to see what kind of values they were providing: orientation on youngsters and club activities that promote active lifestyle for different categories of people.

However, the agreed target group for the thesis project were the main competitive groups. There were Artistic and Aerobic gymnasts who represented club on local and international competition

level. Each professional group had own team name and description, the schedule of target clients was quite full and there was not too much time for dance practice, since the majority of time was spent on gymnastic trainings. (Säkkinen, Kati, email January 2023)

From director's point of view, the technical aspect of the athletes in gymnastics was on high quality level. The gymnastic elements were performed very well, while in artistic aspect there were some difficulties. For example, the face expression was barely involved into the whole performance, as well as dancing part was often associated with high level of anxiety and stress. Students often complained that with floor routine/dancing part the feelings in body were uncomfortable and it was hard to integrate choreography into performance.

Thus, the problem was given to the author of the thesis and stated as this. After that, the next step was to make analysis of artistic and aerobic gymnastic disciplines and their artistry scoring system.

3.1 Aerobic gymnastic artistry scoring system

Aerobic gymnastics is considered to be a competitive type of gymnastics which basis is lying on Aerobic Movement Patterns (AMP) with origins from aerobic exercises performed with the music. There is a need for difficulty elements performance, great level of AMP execution and proper transitions between the parts. (International Gymnastic Federation, 2023)

COP / CoP (Code of Point) is an International rule or regulation made by FIG ("Fédération Internationale De Gymnastique" in French and "International Gymnastic Federation" in English) that is changing and adapting at the beginning of every Olympic cycle. This special document states rules and regulations had to be explored and understood first. The needed section (Artistry) for thesis was described in this document.

The code of points for Aerobic Gymnastics and vocabulary definitions were defined by FIG (International Gymnastics Federation authorities, FIG Continental Unions Aerobic Gymnastics Technical Committee, Member Federations and International Judges, Coaches and Gymnasts). The implementation appeared on the 1st of January 2022 and signed by Aerobic Gymnastics Technical Committee. (FIG, Aerobic Gymnastics Code of Points, 2022; 5)

This official document was a primary tool for the author since it was necessary to understand dance and artistry from gymnastics point of view. Lower some key concepts that were defined about aerobic gymnasts' artistic part.

"Choreography" in aerobic gymnastic discipline is defined as chain of movements that demonstrate unique features and personality of gymnast and which is performed over the time and space taking into account the partners in a cohesive whole and continuing flow. (FIG official webpage, Aerobic Code of Points 2022-2024; 124)

In the new updated version of 2022 it was seen that significant changes appeared in artistry criteria that were mentioned by director of Kajaani Gymnastics during the first meeting with the author of thesis.

Below there is a demonstration of the judging table related to Artistry section from the official FIG webpage and Aerobic CoP of 2023.

Table 1 shows that maximum number of points that athletes can get for this section is 10. The goal of judge is to estimate all five criteria of the section that include music, dance content, artistic routine, general content and artistic performance. The given scale measure starts from "poor" performance with estimation score 1.3 and lower to "Excellent" level with two points as maximum for one criteria. (Aerobic CoP, 2023; 57)

ARTISTRY (10 points)											
SCALE											
Criteria	Poor				Satisfactory		Good		Very Good		Excellent
Music	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Dance Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
General Content	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Routine	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0
Artistic Performance	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0

Table 1. Aerobic gymnastic artistry, Aerobic CoP 2023

According to director of the club, the choice of music and main theme is decided with the athletes and coaches separately. Thus, there was no need for author to mention all the details related to these criteria in the thesis.

As for artistic routine, performance and general content, there were some details that were mentioned in CoP and which had to be affected by author's service goals of the project (e.g. emotions and body expression in artistic performance).

Aerobic dance criteria include both aerobic gymnastic movements and free dance style and their description is represented in Table 2 (Appendix 5). It indicates that 8 competitors in aerobic dance included. In comparison with some other gymnastic styles, aerobic gymnastic group performance can have mixed sex of participants. The choreography performed should be expressive and demonstrating the main chosen theme of the performance. The included aerobic movements should have dance style of execution, meaning that it is more about synchronized body expression with the music. Among performed aerobic moves, there is a separated request for 32-64 counts of dancing with totally other style that should be recognizable and different. The area of author's work was supposed to be concentrated there.

Artistic Routine criteria details are represented in Table 3 (Appendix 5). It states 2 sub-criteria in a form of construction of the choreography and musicality. On the contrasts there are aspects that benefit the performance called "Main Points" and those ones that decrease possible score value called "Deviation from excellent" with examples provided.

Table 4 states that artistic performance section is evaluated high in case if athletes are able to capture attention of the audience, show their personality through performance, combination of art and Aerobic Gymnastic with sport manner (Appendix 5). Lack of energy and passion is defined as strong weakness that can cause deviation, as well as confusing face expression (that look unnatural or overstated, for example).

To finalise review on the aerobic gymnastics artistry criteria, there is Picture 1 which illustrates artistry judge paper (Appendix 5). It states that aerobic gymnastic choreography needs to be performed in "Dance Style". According to Kaufman and Baer, dancing moves are those that are rhythmical, pleasurable from aesthetic point of view and they demand both cognitive and physical effort. (Baer J., 2004) Thus, even though athletes were executing gymnastic elements and AMP (e.g. variations of steps with arm movements), they were supposed to be rhythmical and look aesthetically nice to the audience. Being rhythmical is key element too since most of the time they perform as a team and the flow and synchronization of movement depend on performance of each athlete. In addition, table states that the movements should be done with a sense of freedom, with the whole body including head, just like if it was dance and robotic style of movement will decrease artistic level score.

3.2 Artistic gymnastic artistry criteria

In general, Women's Artistic gymnastics is an incredible sport discipline that evidenced long series of changes during its whole history in Olympic sport. The performance takes place in 4 different environments: Uneven Bars (performance include swinging elements around two bars with asymmetric positions, throwing and catching or releasing the bar from time to time), Balance Beam (the beam is 10 cm in width, it includes dance and choreography elements, tumbling and acrobatics), Vault (this one is the fastest one, gymnast performs the full sprint, flipping/twisting back onto the mat over a vaulting table) and Floor Exercise (the uniqueness of this one is that it is connected to music, involving leaps, turns, tumbling, and choreography performed on the spring-loaded mat). Its uniqueness and complexity are featured with grace, power, artistic performance with complex motor tricks and elements. (FIG, Women's Artistic gymnastics, 2023)

According to the club's request, author's tested category was artistic gymnasts who mainly performed in Floor Exercise environment. Thus, analysis of their criteria was done in this document below.

A special attention is made on Rhythm and Tempo aspects that can be equivalent to Pace and Speed definitions. To be more specified, tempo has dictionary meaning and Cambridge Dictionary refers it to both music and movement and it is described as speed of music or motion. (Cambridge Dictionary, 2023) Tempo is a significant music element that is affecting emotional condition of human. (Ying Liu et al., 2018) Rhythm can be interpreted in several meanings. For example, some documentation states that rhythm practice is a core of any dance and it is a connection between musician and dancer. (Cruz Banks, 2021) From wider and more psychological perspective, rhythm is described as domains of music or other acoustic events, including speech with patterns of relative durations between notes or tones. (Levitin et al., 2018) Overall, it is seen that these elements affect people and in gymnastic world it is used for capturing audience's and judges' attention. According to the guide, judges are searching for dynamic and various combinations of both rhythm and tempo: sometimes it should be slowed and sometimes fastened, however, strong connection should be, as well as sense of flow and fluency. There should not be any unnecessary

stops and interruptions, confidence and personal style should be seen and all elements connected, creating high quality artistic performance. (FIG official website, Artistic Gymnastic CoP 2022-2024,48)

In floor exercise section criteria artistic performance demands some key elements: artistry, expressiveness, well-structured composition, good technique and proper choreographic flow. The demonstration of the official requirement is in Table 5 below:

ARTISTRY OF PERFORMANCE					
<i>Insufficient artistry of performance throughout the entire exercise:</i>					
Poor body posture (head, shoulders, trunk)	Insufficient amplitude (maximum elongation of the movements)	Poor foot work Feet not pointed/ relaxed/ turned in	Insufficient involvement of the body parts	Poor expressive engagement according to the style of the music	Exercise as a series of disconnected elements & movements (lack of fluency)
0.1	0.1	0.1	0.1	0.1 0.3	0.1

Table 5. Artistry of Performance in Artistic Gymnastics, Artistic CoP 2023

Interesting section was read in “expression” part: criteria states that it is necessary for a gymnast to demonstrate performance with dedication and attitude. (FIG, Artistic Gymnastic CoP,53) According to Cambridge Dictionary, attitude is the way person feels about someone or something, as well as it is a position of a body in the space. (Cambridge University , 2023) Based on the description of the gymnasts’ requests in this section, the goal of the athlete is to manage all aspects of the show: feelings about the performance should be seen and emotions should be expressed with the face and gestures, mental interaction with the audience and capturing their attention, as well as with placing the body in right positions and forms that reflect the theme and character. Interesting point is that “feminine grace” was named too as essential element of artistic gymnastic performance. According to Georgia Cervin, former gymnast who performed on international level and wrote a book “Degrees of Difficulty: How Women’s Gymnastics Rose to Prominence and Fell from Grace”, since the first gymnastic performance was done by men (they performed on Olympic games in 1896), later on it was developed and adapted to women and their goal was to show soft, smooth and graceful performance, in combination with beauty and flexibility, while males’ floor routine was representing strength. Experts are stating that such differentiation happened obviously because of preconceived gender roles in the past times. In addition, women are performing with the music and men do not, as well as “emphasis among men is going on upper body and on lower body (legs and running technique) among women”- states Mark Williams, whose position at the University of Oklahoma is head coach in men’s gymnastics. (Karimi F., July

2021) In addition, an imported criterion was highlighted in CoP: the performance had to be creative and memorable for the judges and audience, representing personality of the artistic athlete. (Artistic Gymnastic CoP, 2023,53)

The overall view of gymnastics performance is showed as really complex and multi-dimensional discipline. For the author there was enough of requirements description, however, the ways how to achieve such result had to be explored.

3.3 Dance phenomenon in Gymnastics

Scientific description of dance states that dance is a series of movements/steps performed with some rhythm or music. Sometimes it refers to quick and light movement (Cambridge Dictionary ,2023), sometimes it is described as the movement with body and feet in conjunction. (Collins Dictionary, 2023) But music is mentioned often, as well as effect of series of connected movement and flow.

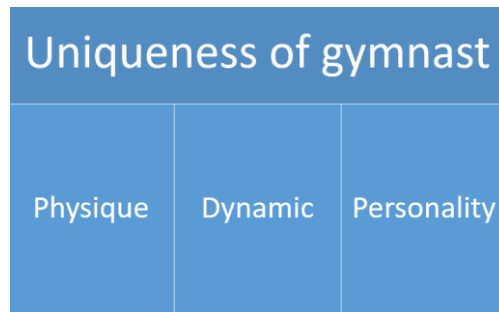
During the research of thesis given request, it was difficult to obtain reliable theoretical background and define the foundation for the further work on the theme of dance practices in gymnastics disciplines. The majority of internet articles did not have scientifically proved basis, thus author decided to take a book that was written by professionals with many years of experience and analyze the key elements of what judges expect to see in dancing part of gymnasts' performance and how to achieve desired results. The book used on this stage was written by gymnastic choreographer Jean Honeyman, whom Royal Academy of Dance recognized as professional dance teacher and specialist and who was training national gymnasts in Great Britain. The book was quite old (1981), however, reliability is strong and from the first pages it was possible to see that the author was focused on similar aspects that Code of Points 2022-2024 were specified on as well (for example, uniqueness of athlete, flow and fluency in choreography, stylization etc.).

Both gymnastics and dancing have some features in common. First of all, both activities are about mastering of body skills. It takes a lot of time and effort to reach that kind of control that allow people to perform those dancing and gymnastic elements. Motor skills are highly involved too: the whole body is using its skills and some elements go over the average limits. But not only

physical aspect is common. The style of life of dancer and gymnasts have some aspects that remind of each other. The dedication towards their activities is really strong: the desire to progress and making priority of their trainings in comparison with many other spheres of life is shown significantly. Practicing, performances, lessons, rehearsals – everything is put on the first place. However, home practices of dancers are more common, in comparison with gymnasts. Strong feeling of satisfaction is appearing from practice their own and that assists in mastering of the skills, where self-motivation is highly significant. (Honeyman, J., 1981; 83) Being a dancer herself, author of thesis agreed with such statement and since the lifestyles are similar, it was easier to understand specific potential problems of the customers and be attentive and empathetic in approach of problem solution.

“Eating, breathing, sleeping dance/gymnastics” is almost equal, according to the author of the book. All of them should nurture their bodies in correct way, avoiding fat mass and replacing with muscles only, maintaining needed energy level. Many researches revealed that dancers and gymnasts are at the high risk group to have eating disorders at this point. (Francisco R., Narcisco I., et al., 2012) Such aspect is really important since author of thesis should bring an idea of body uniqueness and that different body type should not be associated with dividing on good and bad ones. Breathing is also something that is encouraged equally: there is a need for performers to keep the level of oxygen high, improving capacity of the lungs and general air volume there. Smoking is not recommended, there were even times when dancers could not be hired if they smoked. The requirement of sleep is at least 8 hours/night. In general, it is seen how the day schedule is affected by these both disciplines and how they form the lifestyle (“they do live, eat, breath and sleep their chosen sport”). (Honeyman, J., 1981; 84)

According to Jean, the best presentation of the gymnast and creation of the most suitable performance it is necessary to understand uniqueness of the gymnast. Some things to pay attention to among mentioned were: dynamics, physique and personality of a gymnast. It is crucial for athlete to feel individuality and keep the idea of being a human with own emotions and feelings. Adequate self-appreciation and confidence will lead a gymnast to success and most likely will bring to outstanding results. (Honeyman, Jean; 1981; 126) It is seen that the author already highlighted those significant challenges related to psychological and emotional sides of athletes.



Picture 2. Three core elements of gymnast uniqueness in artistic performance (by Honeyman J., 1981)

Physique of gymnast is an interesting aspect to analyze. According to Cambridge Dictionary, human physique is related to shape and size of a body. (Cambridge University Press & Assessment 2023) In the book, however, author expanded such definition and included more specific details for the readers. Author suggested such information to be beneficial for students and coaches and include it as informative part of the future workshops project.

By the term “physique” authors of the book mean combination of physical attributes (how person body picture looks like and what is the character of the movements that are coming automatic/naturally). Example of body compositions and natural style features were given in comprehensive view in Table 6 (it is important to remember that they are average and can vary in personal unique case):

Tall, Slim, Long Bones + Muscles	Extended movements. Lack of strength, mostly in sudden movements. Most common movement is light.
Small, Slim, Long Limbs + Light Bones	Extending movements but body tension is higher. Less willowy. Springs are better.
Tall, Large Bones, Sturdy	Do not look elegant due to taller muscles and virtue of bone structure. Extended limbs look compact. From strong sides are the leaps, jumps and turns.
Small, Sturdy, Short Muscles and Bones	Do not look elegant. Physique is dynamic and explosive. Good speed in jumps and turns, sudden moves.

Table 6. Body Compositions and Natural Style Features, Honeyman J., 1981

In the left column it is possible to see description of the body external features. The whole body, limbs, muscle/bones size were mentioned and described by tall/slim/large criteria. On the right

side table suggests strong and weak sides of such attributes and how to enhance strong ones with suitable movement type and elements that will look advantageous from aesthetic perspective.

Even though there were mentioned only 4 main types, there are more and the features can be mixed.

The natural style is affected by physique and personal details of the gymnast (such as weight, height, age, gymnastic standard). The whole choreography elements are based on questions “Has she? Can she? Is she?” etc. (Honeyman, Jean; 1981, 21) Thus, author emphasized the uniqueness that athletes should understand themselves and regular self-analysis needed.

Dynamics of the gymnast was represented in a form of a table and had a set of physical attributes and features of a movement. In general, dynamics can be identified as a movement of body that is produced by force or action. (Oxford University Press; 2023)

For better understanding of the dynamics it was necessary to see in details the basic effort actions and natural movement that is constituted of it.

Movement is thought based on:

- Weight (strength and lightness)
- Space (flexibility and directness)
- Time (suddenness and sustainment)
- Flow (bound and free flow)

There is also description and guides for combination and usage of these movement patterns according to body types that athletes may have (e.g. slender and small builds are more tend to use sudden, flicking or dabbing movement types, having darting external view, while sturdier are more about strength, not lightness). All mentioned types of moves are based on listed above aspects (weight, space, time and flow). More detailed information which type of movement is more suitable to an athlete is represented below in Table 7:

Combinations	Type of movement
Lightness + flexibility + suddenness	Flicking
Lightness + flexibility + sustainment	Flying/floating
Lightness + directness + suddenness	Dabbing
Lightness + directness + sustainment	Gliding
Strength + flexibility + suddenness	Slashing
Strength + flexibility + sustainment	Wringing
Strength + directness + suddenness	Thrusting/punching
Strength + directness + sustainment	Pressing

Table 7. Dynamic Combinations in Correlation with Type of Movement, Honeyman J., 1981

According to this table, different combinations of dynamics create unique type of movement that athletes can use at their performance. If gymnast has strong muscles, flexible and sudden type of dynamic, slashing type of movement can be performed at good level. However, sustain, light and flexible one will perform flying and floating movement at its best. According to such information, gymnasts and choreographers are able to recognize strong sides of an athlete and create aesthetic and beautiful performance that most likely will be assessed with high scores in artistry.

Dance include reflexive practicing that has a form of organized field with own symbolization mechanism, infrastructure and each single performance of the dancing body is shaped. (Połusznia J., 2011; 177-195) Symbols and gestures are also important part of gymnastic world. In the book of Honeyman J., author highlighted gestures as special element that is needed in athletes' unique presentation. Moreover, according to the code of points, gymnasts have limited versions of some gestures (for example, hands) that should be shown. The position of fingers should be; the wrong gesture or figure will be considered as deduction. However, in dance part there are no restrictions and this part can be more diverse by usage of those and catching audience attention, because people are able to recognize many gestures as familiar and making some sense and symbols (like "peace" fingers pattern or "ok" symbol that bring some positive impression and can suit thematic performance of the athlete. That would outstand an athlete from the others.

4 Dance workshop creation

Based on the outlined above criteria and club request, the next step was to create a workshop suitable for target customers. In this chapter there is description of service design process and how the chosen model assisted in making choices of program content.

4.1 Service design

Taking into account other real-world projects and hands-on experience of author, it was necessary to implement the skills and knowledge based on existing possibilities. For example, there were many factors that affect the designing (all 4-5 stages) of the process, defining a problem and solution, tools and methods used on different stages of service design. They should orient on the complexity of a challenge, type of organization, sources available (time, money, budget etc.), type of people involved and general environmental context (culture aspect, value and mission of the project, current time context. (Stickdorn M. et al., 2018;82) Each step had to be considered with possibilities at chosen organization and its values, with benefit to customers.

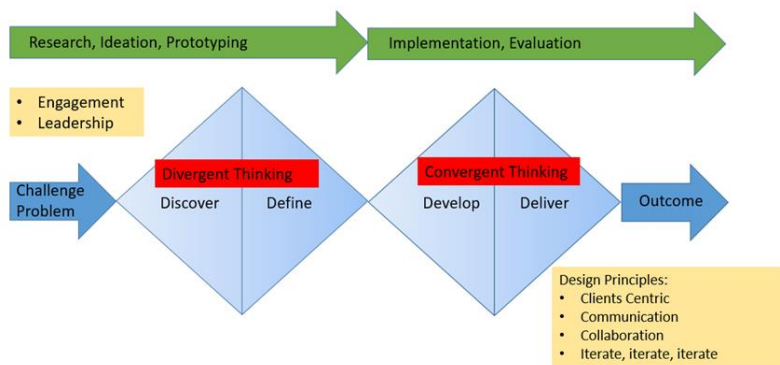
4.2 Double diamond model

According to official webpage of British Council, the Double Diamond Model is an easy to comprehend model that visualize the whole process of designing. After the official launch of it in 2004, it had become quite popular and used by specialists from different fields and sectors due to its simplicity for understanding and long-term orientation on positive changes. (British Design Council; 2023)

The choice of model was based on the fact that there was a need for not only right solution of the problem (problem stated was that gymnasts' performance lacked of artistry attributes and dancing part was stressful for many of them), but also find roots of the problem and those uncomfortable feelings that athletes experienced in dancing choreography part. Long-term positive changes were also matching the goal of the project: the aim was not only to give new experience to students once, but create regular program that would assist their development and mastering in this

field with necessary adaptations on the way. Double Diamond model was matching to this specific case for many reasons that will be precisely described in this chapter.

Scheme 1 below is representing the whole model and its elements that assist process during the whole design creation. Divergent and convergent thinking are laying at the basis of this model. Divergent thinking is the phase of active idea generation and brainstorming, it requires creativity and seeing problem/product/service from different perspectives. Convergent thinking is more about the further step: structuring of the gathered ideas, narrowing and analysis of them. The principle of these two thinking parts is that in divergent thinking there is an immersion into the problem issues and they are analyzed and explored in details (the first diamond) and then emphasis on the solving the chosen problem in most precise way. (Practical Psychology; 2022)



Scheme 1. Double Diamond Service Design Model, British Design Council, 2023

According to British Design Council, the core design stages of this model include 4 "D" steps:

1) "Discover"

Discovering phase describes the first phase of divergent diamond and its goal is to understand the main problem that exists. In the discovering process, it is necessary to communicate with the target clients who suffer from the issue, be in the environment of the target community and observe them and speak to. (Design Council; 2023)

2) Define (narrowing + specifying problems)

Right after collection of the insights and general wide picture of situation, the current challenges could be analyzed from different perspectives and new ideas can arise. On this stage it is possible to make focus on most actual problems.

3) Developing

The second converge thinking diamond starts with first possible framework for a problem solution. In the idea generation and development different people of the same field should be included to create the most useful solution(s) that possible.

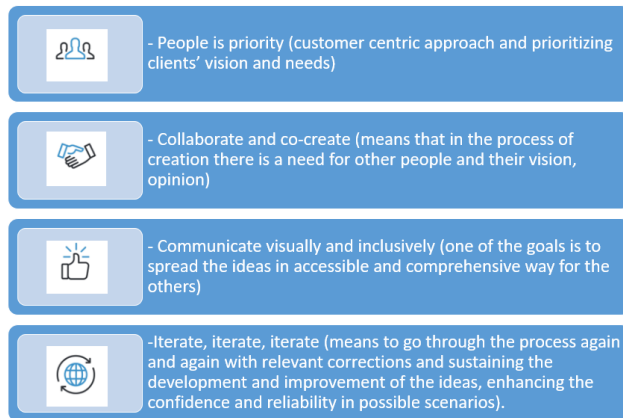
4) Delivery

The final stage's goal is to implement chosen solution scenarios on a smaller scale with lower risks (decreased potential risks are needed in case if the strategy fails and there is need to save resources for the further tries) and by precise selection define the most implacable service frameworks, while not efficient ones will be rejected. The working ones will be not only adapted to the system, but also improved with the time.

In general, these core stages are very similar to the general core activities of any service design process. For example, in book of Stickdorn M. et al., authors highlight also 4 core activities of design process: research, ideation, prototyping and implementation. (Stickdorn M. et al., 2018; 92-93) Research (with data collection and data visualization and analysis) that is equal to "discover" step, ideation (general collection of ideas, journey maps creation, going into depth and reducing the possible options) that correlates to "define" stage, prototyping as "developing" stage with possible framework/paper prototyping and suggested methods used in service. And the final step "Delivery" that is equal to implementation. On this step there is an actual creation, testing and observation of how product/service works, how clients feel and what is their experience, is there any changes that can be seen on this stage and key insights about them.

Since it is not a linear process, all 4 steps can be repeated every time with new approaches and adaptations, since the environment is changing and constant feedback will assist in choice of the best strategy suitable for the current clients.

Apart from the core stages, British Council includes aspects that affect the design process in general environment. For example, design principles that should be taken into account even before first diamond processes start. They include the main priorities in the whole designing that maintain and improve the process.



Scheme 2. Design principles in Double diamond service design model, British Design Council, 2023

There is a separated “methods bank” tool included into scheme. These design methods are supposed to be useful for more successful result:

- Exploration (of opportunities, needs and difficulties)
- Shaping (of visions, insights and prototypes)
- Building (of plans, ideas and expertise)

This model is making emphasis on the collaborative work and achieving of the best result by involving people of the working field. Here are two factors in the culture organization aspect that assist successful design process:

- Engagement (during the whole process different categories of people should be involved into it, including those on whom oriented service and those, who could assist in its development).
- Leadership (it is a necessary element that encourages the learning, experimenting and makes the project flexible and open)

Taking into account all listed stages, principles and tools, author processed to the next step in thesis project: usage of this model in workshop creation for Kajaani Gymnastics club.

4.3 Double Diamond model in dance workshop creation

Previous chapter revealed key steps of chosen model and this chapter is going to show how they are implemented in dance workshop creation. As the model states, first two “D” steps are at the core of first diamond and divergent thinking is dominating for generation of ideas.

4.3.1 Discovery/research step:

Main goal of this step – research and define problems, make picture of the current situation and be in the environment where problem exists.

Research step could be made through primary research that is made specifically by the author for further analysis in a form of interview, focus groups, surveys or other ones. (Fitchburg State University, 2023) Author had an idea to create a survey before workshop, however, conversations with coaches and director revealed the fact that athletes do not define and understand the problems and negative feelings that students experience when do dancing part of their performance. Thus, there was high possibility not to get any comprehensive and useful data for future suggestions and time source was limited due to athletes’ busy schedule and author’s too. As the result, the focus was made on secondary research. Secondary research could be done with analysis of secondary data that was made by others based on their primary research. However, there is suggestion that secondary research (also called “desk research” in more simple way) should be the first step since there is a risk of reinventing of existing facts that could be known and time could be not wasted on this stage. (Stickdorn M. et al., 2018; 130-131) The principle of “staying on the shoulders of giants” is useful and help to be more efficient in creation of anything. Thus, the final choice was to make secondary research in a form of Literature Review of professional books, gymnastic Code of Points and information from personal observation that director and coaches of the club provided. At the basis of literature review method there is a critical analysis of professional literature on the chosen topic represented in academic writing. There is should be understanding of the subject and critique in evaluation, as well as placing such knowledge in context of own project. (The University of Edinburgh 2023)

On this stage author highlighted some steps that had to be included into literature review process:

- 1) Choice of reliable scientific sources for requirements of artistic criteria of both Artistic and Aerobic gymnasts, dance gymnastic routine, dance lessons and other related topics
- 2) Analysis of its content, defining requirements of artistic criteria and make table what is expected from athletes, what should be demonstrated
- 3) Focus on researching of obstacles occurring during performance with as precise description as possible
- 4) Creation of dance lessons with content that could help them to improve their artistry skills
- 5) Focus on researching of strategies that may help athletes to achieve their “best performance” and enhance development

The useful tool that was used by the author is documentation and visualization of the insights on the paper and spending time in gymnastics environment due to practical training experience. Also coaches/judges were asked about participants’ feelings. On this step principle of Double Diamond model “collaborate and co-create” and “be in the environment” were implemented. The best option on this step could be survey of participants, however, the stated problem was that students themselves do not know what causes uncomfortable feelings, it was hard for them to differ them and express, moreover in different language. The common answer was “general struggling” with the dancing part.

Kati Sääkkinen, director and coach of club’s athletes, stated some problems that appear during performance and that could be noticed or told by students (in this case director had primary research in a form of “interview” or “focus group”, and author had chance to analyze provided data).

From the conversation with Kati Sääkkinen and Mari Möttönen, author highlighted few key difficulties that leaders of the club observed by club members that are shown in Picture 3 below:



Picture 3. Gymnasts problems in dance part according to club's leaders Kati Sääkkinen and Mari Möttönen, 2023

All listed problems were also mentioned in previously described chapter with Code of Points analysis in both Aerobic and Artistic criteria. Here in Table 8 below there is a summary of what is expected in dancing parts of both disciplines that should be trained during workshop, according to Gymnastic Federation:

Type of Gymnastics	Required points:	Deduction points:
Aerobic Gymnastic	Unique features and personality Cohesive flow Aerobic movements with dance style of execution (synchronized body expression with the music) Different styles and techniques Emphasis on moving with the music and rhythm Matching style of music and reflection of it Beats should go with the movements, style and moves should match music Diverse movements patterns Capture attention of the audience, show their personality through performance, show combination of art and Aerobic Gymnastic with sport manner Free movements with the whole body including head	Lacking of correlation between theme, music and moves Repetitions of common movements Lack of energy and passion Confusing face expression
Artistic Gymnastics	Rhythm and tempo (dynamic and various combinations) Flow and fluency Artistry Expressiveness Well-structured composition Good technique Choreographic flow Harmonized body movements with the music and theme Contrasts in speed and intensity Dedication and attitude Face and gestures Feminine grace	Not all body parts included Lack of flow Robotic style

Table 8. Summary Table of Artistry Requirements in Artistic and Aerobic Gymnastics, 2023

4.3.2 Define/ideation stage

On this stage there is still convergent thinking and brainstorming is characterized for this step. (Stickdorn M., 2018; 92) As the outcome from the brainstorming, there is need to reduce possible options that could be done in different ways by voting or physical commitment, for example.

The idea of having dance workshop was clear, however, some options were in choice of dance styles, what kind of exercises include, is it 1 or more workshops etc.

The main goals of the workshop were listed:

- 1) Explore gymnasts' feelings about dance

2) Find out what prevents them from dance for their own understanding and future work-shop suggestions

3) Preferences of gymnasts about dance practices

4) Provide enjoyable and beneficial dance practice to maintain their interest in future dance practice

The author of thesis suggested few styles that could be trained and different emphasis in each session. Weaknesses and strengths were found and highlighted and based on that future decision with Kajaani Gymnastics club was made. Together with director of the club the final choice was to provide 2 workshop lessons and each of them would test different dance style. One of them should be focused on improvisation and inner feeling of body and how students like to move, how they enjoy doing this and the other one was specified on making stylish dance with more technical aspects (like position of the body parts, when there are some rules that they should follow during dance).

As the outcome, there was suggestion of 2 days' workshop and one of them was contemporary and jazz styles. Contemporary dance is characterized by full body usage without too much restrictions and stylized moves technique. The less stylized movements (such as contractions, waves) will embrace gymnasts work with more varied options. (Honeyman J., 1981;16) The chosen Dance styles were Contemporary and Jazz.

In the environment of more free dance students do not feel so much pressure about placing their body parts in some specific not natural poses and they follow inner feeling of music and body, obtaining better understanding how they like moving. However, based on the previous conversations with club members and experience of the author, sometimes more pressure students feel in free form movements since they did not get used to it and have no experience in such practice.

Contemporary (or creative) dance has no limits in themes and variations. Thus, the biggest emphasis was made on some areas that relate somehow to gymnastics:

- waves
- contractions
- shapes (floor)

All mentioned points are similar to what gymnastic judges expect from athletes.

Since it is a usual practice when gymnast has to stand up from the floor in not common but elegant way, contemporary dancers usually are creative and good example to take into account. (Honeyman J., 1981; 124). Some floor exercises should be included into training program and author made it as necessary element.

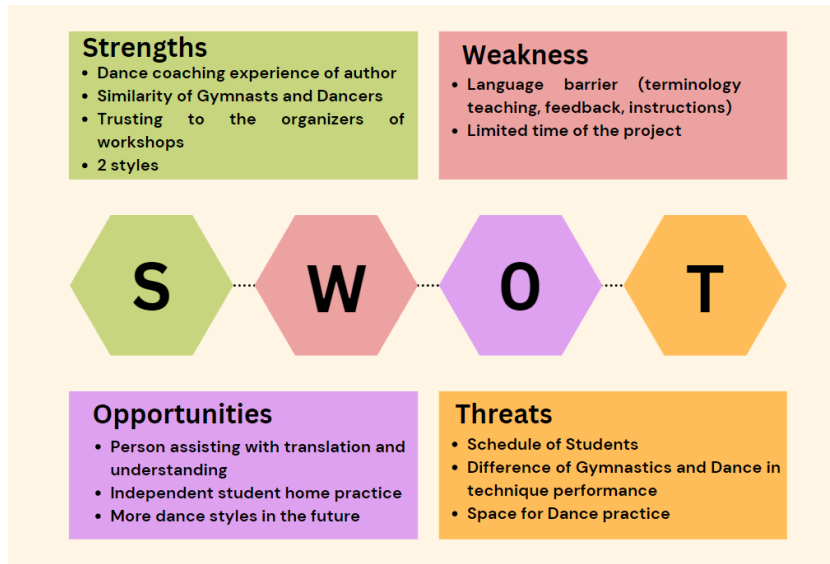
One more strong points about this style according to the Jean is the usage of directions, levels and especially the floor fulfills the whole space, in comparison with the other styles. Similar point with the gymnasts Code of Points can be found here as well.

Even though it still has some guidelines to follow some style requirements, it is the most varied among dance styles due to plenty of forms and expression through all body parts. Classical dance movements are used as body dance preparation, but not in dance itself. Personal interpretation is encouraged as well and enhances unique dance form. It is a common to see fluid forms, waves and it is possible to observe transition of movement from one part of body to another (Honeyman J., 1981;34) In the chapters “Prototyping” there is a detailed description of each style and exercise benefits.

The other style that was chosen for trying technical dance was Jazz. It is recognized by specific rules like: polyrhythmic moves (when two or more rhythms are performed at the same time) isolated body parts in movement (head, shoulders, pelvis, rib cage), within a group style there is Individualism of style etc. (Laney College, 2023)

During brainstorm some ideas were rejected. For example, some dance styles like classic dance, theatre, some new and street styles (due to lack of reliable sources for this project usage). As well as this, the experience of author in both contemporary and jazz was big and it was possible to demonstrate right technique.

As the final step, a SWOT analysis of 2-days Jazz and Contemporary workshop was created and it is represented in Picture 4 below:



Picture 4. SWOT analysis of Dance Workshop project for Kajaani Gymnastics Club, 2023

To sum up, this project has many strong sides. In the theoretical background it was stated that in general dancers and gymnasts are similar in their activities behavior: they feel big passion about movement improvement, diverse motor skills, independent practices that lead to the growth and in general in development. That is providing more motivated work and the results should be quicker and more efficient. As for trusting part, it was a good environment for the customers to be in their training place with their friends and coaches whom they trust and no extra confusion was expected from the external environment that could prevent learning experience. A very strong point is that there was possibility to provide stylized dance style and more free that allowed students to try different options and start their dance exploration way from different perspectives that could increase the possibility to love at least one of those practices.

Weakness part was also mentioned before and one of the main obstacles was language barrier. Even though the dance is a lot about watching and repeating, for higher results small instruction details matter. Also few terminology statements were important to mention, but author chose a very few due to this barrier and time limitation (1 workshop is 1 hour only). That is one of the reasons why some classic dance positions were not used in lesson content because it requires very detailed description and there was no time for such details.

Among opportunities author and director found an option to overcome some confusing moments with the presence of coach/older student that could assist with the explanation and more students would understand details. Also suggested future home practices and more diverse style program in the future was seeing as potential way to grow for this project.

The threats section is taking into account the schedule aspect that can prevent students in the future from the dance developing practices, as well as some students could find the difference in dance and gymnastic technique too challenging and that could prevent them from the future development and decrease their motivation to dance.

The journey map of dance workshop experience for gymnasts was created and it is represented in Scheme 3 in Appendix 2. It shows the whole process starting from registration to the lessons and ending with the expected outcome (such as desire to progress and improved skills). Such visual tool supports the main goals of the project and helps to keep focus on them.

4.3.3 Prototyping

On the prototyping stage it is necessary to create a working prototype of implemented work. (Stickdorn M., 2018; 274) Prototype is defined as a simulation of the real service and it is complex due to the fact that there is no real product/service till implementation/delivery stage. (Dan Saffer, 2007) In the author's case it was 2 lessons that had to be created and implemented on practice on the last stage. Lesson plan template was used from Kajaani University of Applied Sciences data base for sport students since it included all aspects that had to be critically thought during the lesson: it includes goals section (physiological and motor, cognitive and socio-emotional). During its writing, the whole customer experience is described: what students do, what is the purpose of some part, what is the expected reaction/outcome. Since the project has 2 goals (not only satisfy customers but also teach), lesson plans were used as the most precise customer journey map. Here is lower there is a detailed description of each workshop with chosen exercises and its method of teaching. All lesson plans can be found in Appendix section.

Basically, jazz and contemporary workshops differed in their structure and content. Jazz was aiming to give more styled moves and make emphasis on learning of isolated moves, while contemporary was immersing participants into themselves and work with inner feelings, sense of weight and own physiques. Detailed description of each task, movement and dance element can be found in Appendix 1 section, as well as few photo examples done by the author in Appendix 6.

Jazz

Jazz Workshop had 2 parts: exercising + warm up and choreography.

Some basic idea of this style were told to students in order to let them know what is expected from this style, how it should be performed and why.

This style has stylish technique that can be recognized easily because the dance has sharp contrast and usually it is powerful and intense, including isolated moves. Its history is pretty long and the original roots are diverse and come from different dancers who mixed some styles of classic Indian dance and American jazz music (Doris Humphrey), some improved Afro-Caribbean moves (Katherine Dunham) in 1940s-1950s. It has common features with jazz music because it has also many diverse accents like if the dance was showing multiple rhythm pattern of jazz and its instruments. (Honeyman J., 1997)

In book of Uta Fischer-Münstermann there is also description of jazz as alive dance, full of joy energy, close even to ecstasy technique (meaning that the moves are free and express joy, music and positive intense emotions), having the roots from Afro-Americans in 18th century. The styles behind it were genuine African Dance, American Modern Dance, classical European Ballet. (Uta Fischer-Münstermann; 1983; 10-15)

Based on its description and fact that it is very energetic and it fulfills the store of energy, such description is great for Aerobic Gymnasts since the Code of points describe the point where it's written that athletes get deductions in case of lack of energy in performance.

Interesting facts were written by the author in the book about Gymnastics and Jazz. From the author's point of view, jazz is a grate expansion for gymnasts and including this dance into floor routine enriches the performance giving new motivation and impulses. It has also category of moves based on simple gymnastics (such as running, walking, jumping, hopping, turns).

Based on all mentioned points, jazz dance was supposed to be included into regular practice for the athletes and boost their artistry skills in perspectives.

Here is lower in Table 9 there is description of basic four (out of five) techniques of jazz that Uta Fischer-Münstermann mentioned in Jazz book and that author of thesis was aiming to train with students. Since the length of lesson is only 1 hour, author had to skip the last technique called "Special Jazz Moves" since they included harder combinations of exercises that had to be trained first.

Technique Category	Description
Isolation	Movement characterized by individual movement of different body parts/centers (head, shoulders, arms, chest, pelvis, legs).
Polycentric	It is a movement of 2 and more body centers at the same time (with contrast and isolation at the same time). One characterized coordination feature is that head is moving at the same direction with the pelvis, while chest is moving to the opposite, making the movement dramatic.
Tension-release	The process of flexing, relaxing, contraction and extension moves that can happen in different body parts simultaneously.
Jazz movements based on simple gymnastics	Walking, running, hopping, jumping, turning. Those movements are adjusted to jazz style, meaning that a lot of body parts are working in opposition, angular position of all parts along them (like wrists, fingers, elbows etc.) Bent, opposite and angular sharp shapes help to make dance maximally expressive.

Table 9. Jazz Techniques and its description, Uta Fischer-Münstermann, 1983

The content of lessons is shown in lesson plans that are located into Appendix section with detailed description of each part.

Contemporary

In contemporary section the emphasis differed. As it was mentioned before, the main source of structured exercises was book of Cohan Robert "Dance Workshop: guide to fundamentals of movement". Majority of them were performed by the author before, however, with small differences and variations due to Russian contemporary teaching techniques.

In general Robert highlighted eight elements of dance that make it proper and good looking and that are represented in Picture 5 below. The exercises included work with all elements and students were told about them as informative part.

Floorwork was used at the very beginning of contemporary dance workshop. The idea behind it was based on few aspects: firstly, both artistic and aerobic gymnast do dance including floor usage and exercises from this section include kneeling, sitting and lying positions. Secondly, such poses help to work with isolation specifically on legs, pelvis and back, as well as decrease the weight pressure on working tendons. In this aspect also students can improve their feeling of gravity, another important element of dance by pushing the whole body down against the floor. (Cohan R., 1997; 148). But this is beneficial not only from dancing perspectives. Safety and correct preparation of body and its systems is very important for progressive work in any physical activity and warming up is one of the ways how to make future workout safe. Using large muscles exercises (which ones can be found in legs (hamstrings, quadriceps etc.), pelvis and back is great version of warm-up. (Mayo Clinic, 2023) Preventing injuries is something that athletes should be focused on because their success depends fully on body condition and wellbeing. Such physical preparation is increasing body metabolism and temperature, enhancing psychology-related and neuro-logical functioning, improves oxygen consumption. (McGowan, C.J., Pyne, D.B., Thompson, K.G. et al., 2015) Oxygen is one of key elements in breathing that is also base element of dance that students should practice. According to Nancy Romita, controlled breathing with inhaling with nose and exhaling through mouth helps to facilitate attention, awake cardiorespiratory system and use it as supportive tool for the movement. (Nancy Romita & Allegra Romita, 2018)



Picture 5. Core eight elements of dance, Cohan R., 1997

4.3.4 Implementation and evaluation

In general, all 2 workshops were provided on time and all parts were successfully performed. Registration for them was easily done through the Club Software that all students had been registered at (the name was “My Club” application). The information was spread among the gymnasts through teachers 10 days in advance.

Every session there were older students/coaches who assisted with translation and instructions. All two days the amount of students was 20+ and the age was between 10-20.

In implementation the only part from lesson plan that was changed was improvisational part that many students found harder and not clear.

There were no rules, the pace of moving was based on own student feeling and choice. From the very beginning author noticed that majority of students could not relax and follow the freedom they were given, it was hard to close eyes and relax. However, small advice was given: they could visualize small ball inside and it was going through their body. This part went a bit confusing for students, as the consequence, author created a small choreography but students had to perform it in their own pace and with own amplitude/intensity, trying to use the feeling of their own balance, space and character of the move (quick, sharp, fluid etc.).

Based on the experience and observation during workshop, author decided that improvisation task could be given more detailed. For example, there is “freeze dance” improvisation task described in CORD for Contemporary Dance Ensemble by Sophia Levine and the instruction stated that students spread in the space (with extended arms so that they make sure they do not disturb any-one’s space) and when music plays, they start moving in freestyle and when music stops the freeze. Then next level is to move into the whole space, however, they keep their “private space bubble” and move accurately passing each other. One more option for making this task more interesting and diverse is to give emphasis on some particular move pattern or body part (for example, movement with imitating of going through water, jumping, with following shoulder/knee/head etc.). (Sophia Levine, 2018)

During 2 weeks of providing the lessons, questionnaires for future feedback were finished for evaluation parts and they can be found in Appendix section.

In evaluation part together with Kajaani Gymnastics director and author of thesis decided to make questionnaire that would check some aspects to estimate success of project:

- 1) Did students like the service?
- 2) Was teaching beneficial and productive for students?
- 3) What is the rate of interest of students in regular practices?
- 4) What are the greatest challenges they can identify?
- 5) What are the preferences of customers and wishes for future service?

Analysis of answers of questionnaires:

First of all, it should be mentioned that since Finland is a country that is part of European Union, there is a special regulation that author took into account during gathering questionnaire answers about personal data. According to European Council, GDPR (General Data Protection Regulation) is one of the strongest regulations in privacy and security law and it governs personal data, its usage, processing and transferring. (Council of European Union, 2022) The survey was optional and results were used with scientific purpose for thesis project for Kajaani University of Applied sciences. Google Forms were used for creation of the online questionnaire and there was "anonymous answer" option, so no one had to give the names, age, etc. Author decided to do so since students would be able to feel more comfortable and honest and the results were more accurate and real. The lists with all questions for participants are attached in Appendix 3 section.

1. The first question was about the background of the participant (was student Aerobic or Artistic gymnast). The results would show which category is more eager to give feedback, more active about dance lessons and based on that future program structuring would include more exercises for this customer category and their preferences will be taken into account. For example, the results showed that the number of answers was 17 and majority of answers were from Aerobic gymnasts: 64,7% out of 100% (6 Artistic gymnasts and 11 Aerobic). The numbers and answers are seen in Figure 1 below:

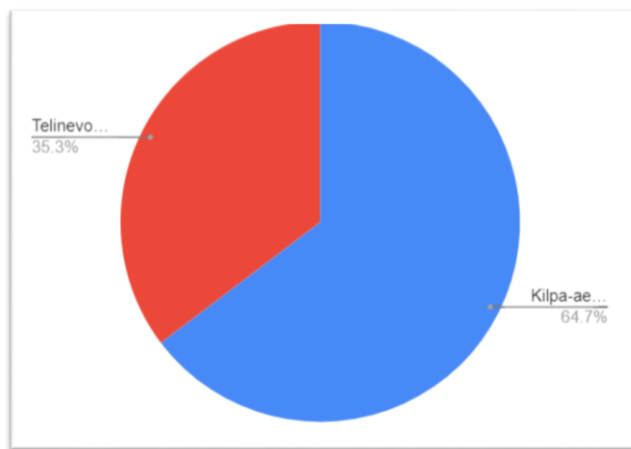


Figure 1. Results of question #1: "Which gymnast you are?", 2023

There were more participants on the workshop days (it varied because of students' schedule) but the questionnaires were optional and anonymous.

2. How much students like dancing?

This question was represented visually in a form of scale from 1-10 and had visual helping tool in a form of emotional faces. Number 1 was measured as "not at all" and 10 was very much, 5 was neutral. This question represented the general feeling of students about dance. Initial dance comprehension could affect all future answers, depending on the positive or negative answer. The line of students' numbers was: 7, 8, 7, 8, 9, 10, 9, 8, 10, 8, 9, 8, 10, 1, 9, 8, 10. The average rate among the answers was calculated and average number was 8,1.

Such result is good and shows that customers have positive attitude toward dance. As the consequence, the process and results were not affected by initial negative assumptions about such activity. However, there was 1 student from Aerobic gymnasts who put number 1 meaning that

she did not like dance in general, thus, the future answers would be affected by that fact. In discussion with director of the club, author found out that it was not mistake in number and indeed one person had negative feeling about dance and they tried to pay attention to that aspect.

3. Was lesson easy to follow?

This question was identification for the author if she managed to make lesson content applicable for customers on practice, if it correlated to the level of athletes and if she was using coaching and teaching skills successfully.

Majority of answers were positive, however, some answers highlighted aspects to be improved. For example, some students mentioned that some confuses occurred in instructions due to language barrier. This point had been mentioned in “weaknesses” and “threats” SWOT analysis that author had done. Language is still important, even though in dancing the image is playing key role. One student mentioned that it was easier if customer visited dance lessons before, and it was true: the program was aiming on at least intermediate level since gymnasts were on competing level, thus, all of them experienced and practiced dance before. Good point that had been mentioned that one person did not hear sometimes what the author was saying. In the future author will try to make sure the voice is strong enough, because gymnastic hall is big and good teacher is making instructions clear with voice and gestures.

4. Which part of lesson was favorite one?

In total, 15 students voted for choreography, while one mentioned both choreography and improvisation and one mentioned warm up only. It is seen that majority of students made similar choice about choreography preference.

The answers included all parts of lessons that were used during practice: warm up, choreography, improvisation or partner exercise. Majority of students mentioned choreography, while there was no improvisation or partner exercise. Author and director had few suggestions about that: first, such result could be because all students did choreography based dance lessons before, thus, it was familiar format and was performed successfully, as well as during lesson choreography was performed many times and they had enough of attempts to experience it. Also there was only 1 improvisation and 1 partner exercise, so students either did not focus enough and could even forget about it or it was something new to them and they need more practice to enjoy the process. There was also 1 student who mentioned that warming up was the best part and it was the same student who was not passionate about the dance. Future suggestion could be that students could

do partner choreography together in a way that one person chooses 8-16 counts of movement and then the other one and together they make a dance. For improvisation probably there should be special focus and separated lessons to improve this skill, because in the improvisation students reveal their inner moves and nature of the body. As it was stated above in the Service Development process on the second and third stages, based on Honeyman J. recommendation and experience "Free Dance Form" is needed and it boosts students' body awareness and they start realizing what kind of movement they are more eager to include. (Honeyman J.,1981; 16) However, it demands time and exploration effort. Hence, separated sessions and independent work is required from athletes.

5. Were students able to learn technique and implement in choreography?

To be more precise about the technique definition, it is similar to "Dance style" explanation, meaning the way body is creating some character of the movements, making them effective and safe. (Hanley Castle High School, 2021) Based on that it can be estimated visually and experienced by dancers themselves (if they did not lose balance, control, if their moves were wide/sharp/quick/in flow and performed with the music etc.) with feeling of fail or success.

This aspect was subjective since customers estimated success themselves, however, was still significant since positive experience from success makes customers satisfied with the service. (Stickdorn M., 2018) The statistics was very good: 15 students out of 17 have succeeded, 88,2% positive outputs to 11,8% negative relatively. The more precise look was made on two who did not and through analysis of other answers there were few options of not succeeding in this part: the one was who did not like dance (who also measured love about dance as number 1 on the scale (meaning not at all) and that could affect, and the reason of the other was not connected to that (the other gave number 7 on the scale, closer to 10 meaning that person really enjoys dancing). However, this person did not mention anything negative about lesson structure or instructions, based on her answer, everything went well but she did not succeed in technique learning. As the consequence, students are involved into the learning and seem to achieve results based on their inner feelings. Such positive attitude of achieving goals keeps motivation and self-reflective practice encourages to continue developing and explore more in dance field. (Taylor J.,2015) Among future suggestions could be recommendation to students to track their progress with video/pictures and compare the results, speed of learning on different stages, setting the goals and changing them if needed. The time when the goal could be changed is revealed in self-reflective practices also, thus, every 3-6 months it is recommended to track the current situation. As well as this,

author had an idea that having smaller groups or some person who could help to look at each student would assist in evaluation of technical aspect that students perform.

6. What can prevent you from dancing?

- a) It is too difficult and uncomfortable
- b) Not enough of time to practice
- c) I am not interested in dance
- d) Nothing, I am all for it!

This question was supposed to reveal the fact if customers experienced real difficulty in dance practice and its reason. The reasons were chosen one of the most obvious and major not to confuse participants and obtain information for the first steps toward development of the program.

Based on the bar chart represented in Figure 2, it is possible to say that majority of students have positive comprehension of dance and they are ready to do it more often without any problems. That was good point about them since it shows that customers are interested in future practices. The problem with schedule and time available is significant problem and takes the first place among named difficulties in the list. This possible issue made a need to think about possible integration of dance practices during gymnastic sessions for those who, for example, already obtained approval from gymnastics coaches that they succeeded on gymnastic training and now can join to dance session instead of extra repetition. Or, for example, in the book of Honeyman J. author highlighted that during gymnastic trainings it is a good idea to use music on the background. According to him, listening to appealing songs brought enjoyment for athletes and it evoked natural movement in them. Even though there is a point of view that would disagree about having music on the background, with an idea that music can distract gymnasts, there is even need for them to practice their concentration ability since during competition there are a lot of other things going at the same time, so that required skills in that area too. (Honeyman J.,1981; 25)

Two students stated that they are not interested in dance at all and that is something to take into account and find out what makes customers more interested in dance (e.g. popular music, specific styles, thematic workshops etc.). And only one student answered that dancing feels hard and un-comfortable, thus, would be good to identify details why these feeling occur.

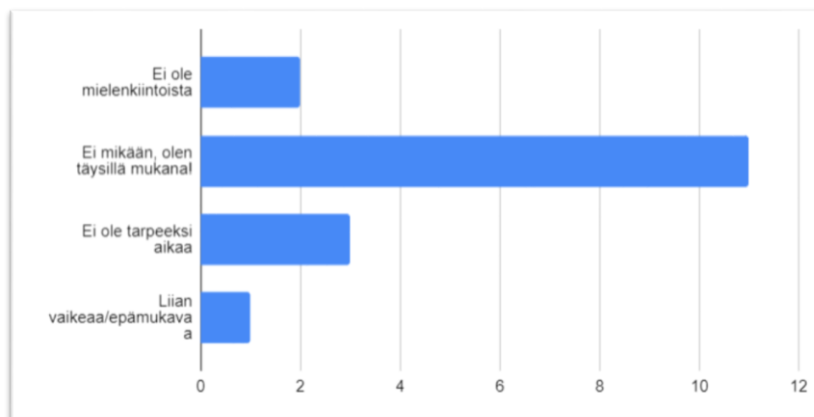


Figure 2. Results of question #6: "What can prevent you from dancing?", 2023

7. Which movement they enjoyed most?

This question was a bit confusing for the students and answers were mixed with some responses that were related to some dance practices that were implemented during practical training practices before with the author of thesis. It checked the general ability of students to analyze their body feelings about the dance, which elements they felt easy and enjoyable to perform. For example, no one from students named any specific movement (also the reason could be language barrier), however, some student mentioned about preference to Contemporary movements, some person mentioned about joint moves of legs and hands.

Among difficulties was named spine movements that were mostly involved in contemporary work-shop.

Good suggestion would be for the future to keep separated improvisation lessons with a few movements (3-5) given at the beginning with different body parts and character of the movement

(e.g. flow or rough, bounce like or still and controlled) and practice them first and then give students task to make their own choreography using all of them (different order and counts) with identification which ones feel best and which ones not. It would help them to see what they feel better and what their body is more eager to dance and include them into dance routine, as well as focus on few moves gave them higher possibility to remember the experience straight away on the lesson. Meanwhile, weak sides would be revealed and taken into account, therefore trained too to keep growing “comfortable dance moves” list. Moreover, in the book of Jim Taylor and Elena Estanol there is also mentioned that recognizing of strengths and weaknesses is crucial. While making emphasis on strengths, it is important to improve the aspects that restrain athletes from being widely skilled dancers too. It brings confidence (one of the most beneficial mental contributor to dance) which is increasing with practice and provides stronger level of the dance. (Taylor J., 2015; 62-66) Thus, there is a need for such inclusion into the future program and it was put into the list of discussion and future suggestions.

8. Is it easy for students to immerse into some emotion/mood for performance?

The eighth question was concentrated on emotional side of performance. According to Code of Points, it is necessary to show emotions while performing. This question is a part of dance imagery factors that had been described in the book (Taylor J., 2015; 155) and was among 8 factors. Apart from ability to use them as imaginative tool for vibrant performance, it is necessary to have ability to reduce the impact of negative ones that arise (such as fear or despair) and which ones are not part of performing character. The specific request about the mood was on Jazz workshop where students were asked to have excitement and happy emotions: one of the tasks was to smile and show enjoyment. Based on the answers, majority is dealing pretty well with such task (8 students), however, great proportion of customers do not know if they manage to do so (6 students), and 2 students consider themselves to struggle significantly with this part. Also, one student did not put the answer. The detailed information with results from the question 8 can be found in Figure 3 below:

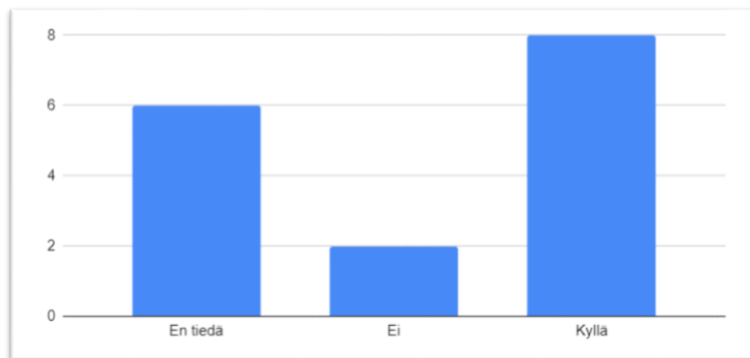


Figure 3. Results of question #8: "Is it easy for you to immerse into some emotion/mood for performance?", 2023

9. What makes you feel uncomfortable about dance?

Even though results showed only 2 types of answers (including "I do not know" and "dance in front of others"), there were 4 options that also included "Remembering of movements in a certain style, which are different from gymnastics" and "changes in mood and contrast in movements and performance", which none of students chose. Nevertheless, 13 out of 17 students stated that they do not know what is the greatest problem and 4 of them felt negative emotions to perform dance in front of others. The second scenario can be caused by lack of confidence in dance skills (that has also many reasons but the key is to be prepared physically and mentally). Even positive self-talk and optimistic thinking can improve this aspect (some words like "I dance joyfully and effortlessly", "I am confident, relaxed and focused when I dance"), but it is something that is coming with the regular practice. (Taylor J., 2015;65-66) As for those who did not define what could be the problem, that number showed that indeed the problem of recognizing their weaknesses is actual and it needs more analysis and processing time.

Also useful option in this question would be to leave space for free answer, that could reveal some new insights about dance inconvenience, even though it was discussed and stated before that customers struggled with concrete answer. In perspective it will be possible to include such option next time after having another series of workshops and as students to think about it in more details.

10. The following question was about the preferred frequency of the dance lessons.

The results in Figure 4 shows that almost 65% of students preferred 1-2 hour of dance practice a week. The rest of them were eager to do more and half of them were suggesting 2-4 hours and another half for as much as possible. In general, the picture was clear and holding dance sessions once or twice a week was appropriate for club because of schedules also.

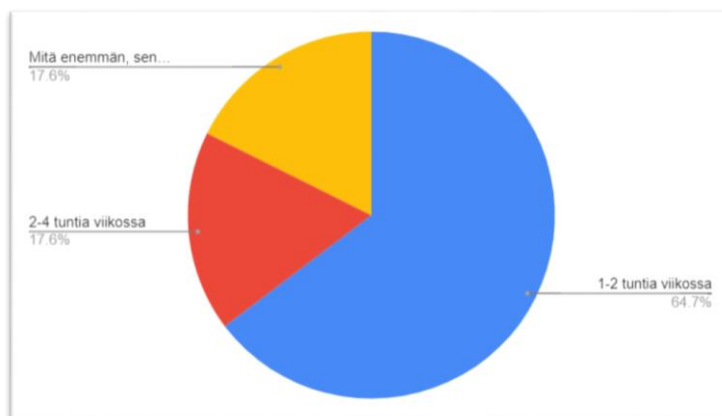


Figure 4. Results of question #10: "How often do you want to practice dance?", 2023

11. Question about preferences of students for the future structure of workshops.

The question asked which lessons they prefer more: technical, improvisation based or both. Figure 5 states that 47% of students consider program to be with both technical and improvisational tasks, around 30% were voting for technical exercises and 23,5% for improvisational based. It

supported the suggestion that improvisational part probably is the weakest point of many students. Good point is that many students see necessity in improvisation practice, even though it can be felt as uncomfortable zone. However, future work will include most necessary from such practices and both technical and improvisational practices needed, however, to maintain interest and joy from lessons, the whole content of lessons will be adjusted to the feedback that will be collected regularly. Improvisational part would be more pleasurable if students had choice in music, for example.

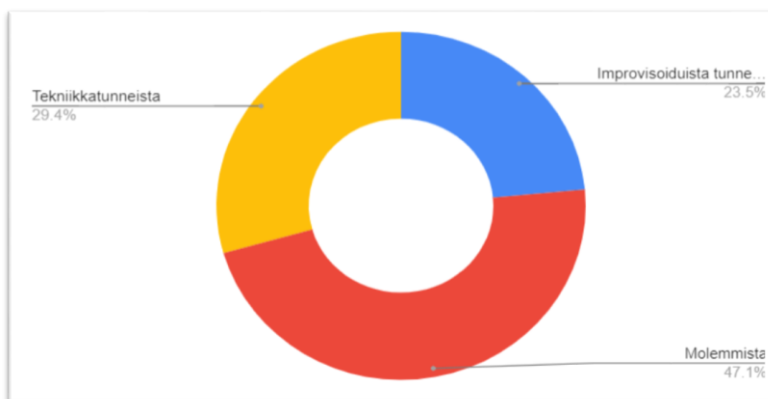


Figure 5. Results of question #11: "What do you prefer: technical, improvisational based lesson or both?", 2023

12. What do you think about dance homework tasks?

One of the last questions was testing if students were ready to do some independent work home that could help them developing their dance skills (for example, learning some dance moves/routines home and record it) or instruction lessons with teacher would be enough. The rate is presented in Figure 6 lower.

Such suggestion is a good option for them since the project revealed that schedule is really busy, they find most appropriate to train up to 2 hours per week. However, professionals state that artistic excellence skills depend on regular practice. Having 1-2 instructed dance lessons is useful, however, higher result demand more time, focus and motivation.

The answers mostly were stating that lessons with the teacher is enough (53%) and the rest of students equally split on yes and maybe relatively (23,5% each).

Majority of students do not believe that home practice is needed or it is not necessary that much. Such opinion can exist because of not understanding of how the dancing and artistry skills grow and it is one of the aspects to be explained to students, probably not by the author because language is one of the barriers, as well as their coaches are primarily more respected and trusted personalities for them. However, author would provide the list of suggested home practices and at least would insist on repeating of learnt material from the lesson at home

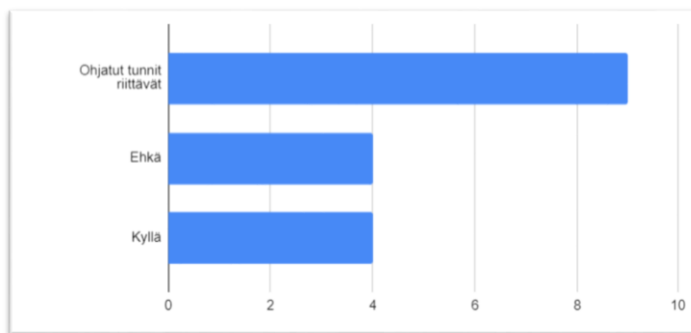


Figure 6. Results of question #12: "What do you think about dance homework task?", 2023

5 Discussion

The purpose of project was to create dance workshop for gymnasts of Kajaani Gymnastics club and make beneficial and pleasurable experience for the athletes so that they will be able to improve their dancing skills. It was necessary to understand what aspects had to be trained so that gymnasts will obtain higher scores in their artistry part where dance was essential. As well as this, the purpose of thesis was to strengthen author's competences in professional field for the future work qualification and validity.

The results of the project were significant: based on the survey after workshops, clients were satisfied with the service and motivation to dance and develop was shown. The weak zones of athletes were recognized and program content was matching the request. Future suggestions for next workshops had been taken into account and athletes are realize the need to develop artistic dance skill. The results coincided with the theory: one of the most problematic aspect that athletes should work on is self-awareness and regular dance trainings that will lead to cohesive and harmonized dance moves of the whole body, as well as acknowledging with dance styles and work on technique.

The data collected during the project was trustworthy and reliable: the theoretical material had been gathered from official sources of sport federations (FIG), experts of gymnastics and dance fields that are world-recognized and who had great experience. The core elements of gymnastics, service design, dance and coaching were based on officially published academic literature. However, the topic is very specific and not widely spread, thus, there were very few researches and there were no quantitative research options. The clients' data had been collected anonymously and all ethical principles were taken into account, as well as general information had been collected based on their close contact with their coaches who were experts in their disciplines. Taking into account the information described above, it is possible to conclude that the whole project is considered to be trustworthy and it can be used for the future development of existing framework.

The whole project was a significant step in the professional development of the author. It had improved many aspects according to the author's study degree competences of KAMK university. First of all, it strengthened coaching and teaching skills and added real life practice. Dealing with athletes and playing role of teacher was supporting this process and required significant mental

and physical involvement. The usage of service design and business principles enhanced entrepreneur skills and widened understanding of teaching dance from the perspective of most beneficial and needed service. For example, the focus of this dance service was based on the specific needs of athletes, not just general goal “teach how to dance”, but take into account smaller details that author did not think before. Such challenging task led to deeper analysis of dance phenomena in context of not only gymnastics, but also in general. Problem solving skills have extremely boosted. The author’s task supposed a lot of hours with reflective thinking and almost everything was done herself. The causal relationship was thought very deeply and logical thinking was very useful tool. The developed skills are extremely beneficial in working life at any place. Next point was related to sport disciplines awareness. As sport field professional, author explored the fields of gymnastics and this sport disciplines awareness expanded.

In general, combination of sport and art is very complex phenomenon and author practiced critical thinking a lot during the project. Making priorities and keeping focus was challenging, however, as the final outcome, author obtained great self-satisfaction and confidence at professionalism skills she had developed. Stress management skills also supported the final result and in working life it will be easier to do complicated projects and be able to structure, organize work and manage its steps, stages and goals to build productive strategy.

During the finishing the thesis author was working at some dancing studio and there were request to cooperate with some other organizations (gymnastics and figure skating clients), as the consequence, this project shows the significance in work life. Finally, empathetic skills were used a lot when trying to understand the clients and such skill helps to understand motives of people and possible reaction on some actions or situations. It helps to predict customer behavior and outcome that can be achieved, thus, helps in goals achievement and finding needed approach.

However, some aspects could have been change in order to make this work more reliable. For example, the dates of implementation were tight and the project could be more long-term, however, author and club did not have such option due to circumstances. Good point about it was that author did not know about hidden parts of project and its complexity that caused challenge and in longer project the time spent on it could be even more. At the very beginning there wasn’t strong feeling of how complex the task is and there was no person who could give advice in this field. However, going through such experience and staying focused and motivated made author stronger dancer, teacher, choreographer and sport management specialist.

A lot of time was spent due to having 2 styles. Less styles could reduce the work for author of thesis, however, it also would reduce results and benefits that had been gathered during the project. Working with other club and collection of experience they have in dance practice could be beneficial to compare. Taking some existing method that other organization already has would be efficient, but would reduce academic and scientific knowledge that had been processed and less skills author would had developed.

The final aspect that could be improved is date of publication of professional books used at the basis of the created program. The chosen material was old, however, they were very respectful and reliable since they were recognized world widely. This is the point that states that more scientific fresh research in this field is needed and there is a lot of opportunities for experts and author of thesis.

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Appendices

Добавлено примечание ([КН7]): Check that you have referenced (and numbered correctly) all appendices in your report (in text part).

Appendix 1: workshops content.

1. Jazz Workshop

First to warm up author decided to start with slow/medium/fast tempo jumps with the rhythm using jazz music. One of good tips from the author was to do all jazz workout with the appropriate music for this style. The following part after jumps was concentrated on jazz exercises only.

Head

Since the style is based on intense work of each body part, the program included isolated work for all of them. The head is one of the hardest parts to work with isolation (Workshop book)? As well as this, gymnastics coaches mentioned that head is something that looks still during gymnastic performance and there is also special need to work on this aspect. In order to move head nicely and freely, it is necessary to relax neck which muscles can be very stiff due to contracted muscles of upper back caused by stress. Thus, this exercise is aiming to loosen neck zone with stretching, as well as improve muscles that located there.

Exercise 1: Head rolls. (Cohan R.,1997; 166)

Position 1: staying in parallel position, arms are down, fingers touching the hips and elbows are close to the sides, head is looking straight.

Position 2: head is tilting in front

Position 3: rolling head to the right (keeping good stretching) on circle and bringing back

Position 4: after coming to the back leave head tilted back carefully and still controlled, without letting it to drop

Position 5: rolling head to the left (keeping good stretching) on circle and bringing it to the next round.

Each circle 8 counts

Exercise 2: Head Turning. (Uta Fischer-Münstermann; 1983; 23)

Position 1: Head looks straight

Position 2: head is turning on the right with chin towards shoulder

Position 3: head is turning on the left with chin towards shoulder

Each side 2 counts

Exercise 3: Head shifting. (Uta Fischer-Münstermann; 1983; 23)

Position 1: Head looks straight

Position 2: head is shifted forward

Position 3: head is drawn back

Position 4: head in the center

Position 5: head is shifted to the right

Position 5: head is shifted to the left

When it is shifted to the right/left, it remains on the same level and reminds of Indian exotic dance.

Each move is performed on 1 count and done multiple times in different order to give variations for students to remember and improve coordination.

Final 4th head exercise: 8 counts of head rolls like in exercise 1 and 8 counts of head turning and shifts. Students are allowed to choose directions in free order. Such task is good for exploring own body skills.

Shoulders

This part of body is extremely expressive. Because of concentration and stress, they tend to be stiffen up. Exercises form them boost awareness of these parts, flexibility and in general development of this area is useful for all dance styles.

Exercise 1: shoulder isolations (Cohan R.,1997; 167)

During this exercise it is extremely important not to move any part of body apart from shoulders.

Position 1: Stand position, feet parallel, slightly bent knees, arms are out on the sides with bent elbows, palms are facing the front (mirror side), weight is held strongly by thighs and torso.

Position 2: Shoulders are moved up in strict isolation

Position 3: Shoulders are rolled forward and down

There is 1 count for lifting the shoulders (1st position) and 2 counts for doing forward down roll. Slow and faster tempo were used.

Exercise 2: Rising/lowering shoulders. (Uta Fischer-Münstermann; 1983; 25-27)

Position 1: standing position, arms extended with flexed wrists facing floor with the palms.

Position 2: shoulders lift up

Position 3: shoulders go center

Position 4: shoulders lower deeply

Position 5: shoulders are on the center again

The tempo used also was slower and faster, each position is performed on each count. Then The same exercise was performed in opposition direction of shoulders.

Exercise 3: Circles with the shoulders forward and backward, figure 8's. (Uta Fischer-Münstermann; 1983; 26)

Circles are performed first halves of them both ways and then full ones in slower/faster tempo. Then each shoulder is drawing figure 8's on the sides. Additional task from the thesis author was that first both shoulders did synchronize figures and then opposite sides.

Exercise 4: Steps with shoulders moves. (Uta Fischer-Münstermann; 1983; 27)

The sequence is performed in standing position, both arms extended on the sides. There are steps performed forward, backward and sideways on each 1 count and shoulders are moving at the same time in and out. Such exercise performed with left and right legs, the order of steps is optional and all students can try their own steps.

Exercise 5: Steps with opposite shoulder moves (Uta Fischer-Münstermann; 1983; 27)

The harder version of the previous exercise: students should turn simultaneously shoulders in and out (making “twisting” move) and shift chest to left and right. The sequence is done in order:

1 – step in front

2 – step backward

3 – step on the side

Chest (rib)

Also one of body parts that usually can be forgotten to be used in dance due to its complexity.

Exercise 1: isolations (Cohan R., 1997; 170)

In this exercise the main goal is to feel the chest and move it without any other part of the torso, bringing more control over it.

Initial position is standing with legs parallel and arms placed on pelvis. Without hips moving, chest is shifting to the right (also it should not lean backward and forward) in position 1. The same movement is performed to the left (position 2). The rhythm of performance is done on each count from side to side with different tempo.

The other exercise is similar but the movement is done forward and back. Students turn with the side to the mirror so that they see that their hips, head and elbows do not move. (Position 3 and 4) The whole concentration should be on not moving with hips and make 3 clear positions: chest forward, to the center and back. The tempo used was first slower and then faster.

After doing it in order right, forward, left and back they should go through the same spots in slow and smooth flow move drawing a circle (both to the left and right).

Partner exercise: students are split into pairs and start mirroring chest moves in free order and tempo (in both ways: flow and with spots).

Exercise 2: moving chest with arms extension. (Uta Fischer-Münstermann; 1983; 29)

This exercise is combination of moving chest forward and backward with arms extended to the sides and pressed out to the sides palms.

Position 1: chest is brought forward and arms are extended back.

Position 2: chest is shifted backward and arms are extended forward on the level of shoulders.

As soon as students learn this sequence, there is addition of steps: leg is stepping front when chest is moving front and steps go back when chest is brought back. The tempo is slower first and then increased.

Hips

This part of body is connecting torso and legs, thus, it is very important element. Pelvis is also important tool for jazz dance: it makes accents in rhythm, creating gestures. Quick moves can be done very properly with the hips.

Exercise 1: isolations (Cohan R.,1997; 171)

Position 1: legs are parallel, knees are bent and thighs are controlled with feeling of strength, arms are out on the sides.

Position 2: by inner thigh muscle usage shift the pelvis to the right, avoiding of its lifting.

Position 3: shifting of the pelvis to the left with keeping weight on both feet equally.

Position 4: without curving spine, pelvis is tilting back and out.

Position 5: tucking of the pelvis under, lifting it up and in front, the move is small, weight is not leaning into the thighs

First it is performed slowly and then faster.

Exercise 2: shifting of weight on pelvis sides. (Uta Fischer-Münstermann; 1983; 32)

Position 1: left arm is straightening, legs on the level of shoulders, weight is on the right hip with the arm, left knee is slightly bend, head is looking on the arm

Position 2: shifting of the weight to the left hip and leg, right knee is bent and left arm is extended

Position 3: switching the weight to the right hip and leg, left knee is bent and right arm still on the right hip and left one is extended.

Tempo slower and faster. Each weight shift is per 1 count and the sequence is 8 counts each side (side is considered to be based on the extended right/left arm).

Boogie Walk. (Uta Fischer-Münstermann; 1983; 139)

To finish learning technical side of jazz, it was good option to learn one of jazz walks that students will use in the choreography.

Position 1: left leg is stepping forward and left hip is swinging to the left, right arm on the right hip and left arm is going up to the air.

Position 2: right leg is stepping forward and right hip is swinging to the right, left arm on the right hip and right arm is going up to the air.

The basic principle of this walk was given to students and then they were asked to make their own variations by using: fingers snapping, clapping, character of arm movement, head and so on. The main technical aspect they had to keep was making accents on each weak beat that is found in syncopated count like this: one TWO three FOUR five SIX seven EIGHT.

Such movement with accents makes jazz technique recognizable and adds exciting and positive vibe.

Choreography:

The whole choreography was based on the usage of all trained exercises in a pattern that author chose.

8 counts: boogie walk (tempo: slow)

8 counts: steps with opposite shoulder moves (tempo: fast)

4 counts: shifting of weight on pelvis sides (tempo: medium)

4 counts: boogie walk with clapping (tempo: medium)

4 counts: moving chest with arms extension (tempo: fast)

4 counts: moving chest with arms extension and leg stepping front and back (tempo: medium)

At first this sequence is done in medium tempo and then faster. After majority of students succeed in this part, they divide into 2-3 smaller groups by counting 1-2/3 and perform separately.

Then everyone is turning with the back to the mirror and perform without teacher. Then they dance in pairs against each other. The final option was to dance solo for those who felt confident and most excited and others had to observe and give feedback what moves and details they really liked.

Such practice not only allows to remember the sequence better, but also to be adjustable to different environment that bring more confidence. Observation from the side and giving feedback is really beneficial for both observer and dancer: ones are training how to notice artistic details (like emotions, gestures, character of the move, mood) and performer is training how to do confident performance and be able to show it to the audience. Teacher is saying about this practice as instruction before actual performance to bring an idea behind such lesson part.

2. Contemporary.

Warm up:

1 – Sitting Spine Stretches (Cohan R.,1997; 59)

Students sit on the two base pelvis bones on the floor with crossed legs and arms located on the sides. On 4 counts they inhale through nose with straight back trying to feel how diaphragm goes down and lungs are expanding. Then 4 counts of exhaling start curving the spine, tilting pelvis under and rolling to the back of base pelvis bones. The tempo of the sequence is slow. This is when they start their breathing facilitation.

2 – Contractions (Cohan R.,1997; 60)

Students are in sitting position as in the previous exercise (legs crossed, 2 base pelvis bones on the floor), however, now arms are extended in front on the level of shoulders. Spine is long and straight. Then buttock muscles start tightening and pelvis is tilting under, students should imagine like if their pelvis was pushing them and activating thigh area, while arms are pushing in the opposite direction in front. Contraction and returning are done on 3 slow tempo counts. The feeling of contraction should be strong and every time going to the straight position the height from head to the bottom should remain

About this movement author of the book “Dance Workshop” mentions that spine curves and contractions are very expressive and represent dramatic gesture in a form of both positive and negative emotions (sorrow, laughing, pain, enjoyment etc.).

3 – Kneeling Spine Curls (Cohan R.,1997; 124)

Primary position of this “wave like” exercise starts with knees on the floor, legs placed with 7,5-10 cm distance between them. Person is leaning front with stretched spine and straight back parallel to the floor, arms are placed on along torso and extended behind. Next step is to tilt pelvis under and front of the thighs and hips and perform deep contraction in spine, letting the head pass the knees as close as possible. Then torso is unfolding and keep making the curve with 45 degrees to the floor, pelvis has the same distance away from heels as at the beginning, the weight is on both thighs and back. The following step is release and pelvis is going into sitting position, the move-ment is going through the whole spine and ending in the head that is facing the ceiling. All men-tioned steps were performed with 8 counts including “and” between the numbers (example: and 1, and 2, and 3, and 4) and the tempo was very slow. Next step was pushing lower torso in front, keeping pelvis and legs in sitting position. Coming back to the primary position was happening through the small wave in arched back too. The last moves were performed also with the same counting as previously.

Good point about this exercise is that it is fluid and imitates the flow. Flow effect and smoothness were mentioned in Artistry Code of Points and such exercise was definitely beneficial and useful for dance practice.

Among warning aspects there is a possible tension in thighs and in this case it is relevant to pay attention to more active involvement of abdominal, buttock muscles and keep the body 60-70 degrees, not 45.

4 – Side Falls (Cohan R.,1997; 118-119)

In original author’s workshop program in floor work section there was different element that was supposed to be included into training program (exercise called “rising from the floor”). However,

author of thesis chose the other one since in exercise description author mentions that falls are necessary element to be expressive. Some associations with strong emotions are arising from falling movement: falling in love, falling in depression and other strong feelings. One of the main principles of falling well is to be able to move body without hitting the bones to the floor and body movement is directed and performed with effortless look.

The first position is on the knees that are bent on the left, weight is on the right side of the buttock, arms are straightened at the level of shoulders on the left, they are connected with the back and when they move up, back is stretching up, when they move down, back is arching. Students should feel this connection. Then arms start making circle on the right from the down and face is looking at the same direction as arms, spine is helping. When they start from left down, weight is slightly forward, then up to the right, fully up in the middle and lowering to the left again finishing the circle. As soon as students are lowering from the circle, the weight is going slightly forward and then buttock is lowering on the right on the floor, knees still bent and they let the torso lean over to the left and then slightly forward and the whole body is falling on the floor on the right. Arms are helping to slide, right leg is staying on the floor, while left is extending. At the same time, right arm is stretched on the floor and head is lying over it, left one is flexed in the elbow, palm on the level of chest and placed with the palm on the floor. Left leg is flipping to the air above with the knee turned to the face. Then on the way to vertical sitting pose the left leg is going down and left arm is pushing the floor to assist. The torso is going forward and then to the left to come to the initial position bringing arms to the left.

This exercise did not have count and students were asked to do it slowly first to feel weight shifts and then then do it in flow with more speed.

During the performance of this part students had to try to feel their weight, physics and be focused on gentle and directed moves performed in the flow.

Exercise part:

The next part consisted from some recommended exercises by the author of "Dance Workshop" book and few were chosen by the author of thesis.

Body Arcs (Cohan R.,1997;138-139)

This exercise was not included into development program, however, author took into account that gymnasts had to demonstrate ability to be in the flow and this exercise would teach them how to arch the body on the whole length from heels to head and that had impressive look. Even Honeyman J. stated that "The more flexible the area, the more likely it is to be expressive". This exercise is good way to train body how to move in flow and it allows arching the whole body before losing the balance and go on the floor.

It starts from the first position of classic dance (feet turned out, arms are held in prolonged shallow curve) as represented on the position 1. The next step is to lean the hip on the right, pushing it, keeping the feet flat on the floor, back is arching on the left and slightly backward. Left arm is extended, right one is curved out to the right side. Both arms help to counterbalance (position 2). The following step was to shift the weight to the left and arms were mirroring the previous step (position 3). The fourth position was again leaning on the right and the leaning continued till the balance was lost and they had to let weight to fall back and be caught by the left leg while going to the lunge. Then the weight had to be brought back likewise in position 3 and then start leaning on the right with torso pulling up and leaning slightly back with the spine arched till the moment of falling backward. The right leg sliding back to break the fall, back knee is straight and the left is slightly bended (position 5).

This movement was supposed to be repeated with the other side, mirroring all the steps. Going to each position took 4 counts and the tempo was slow.

Triplets (Cohan R.,1997; 94)

Position 1 starts with weight on the right leg and it is in front, left is behind and stretched. Upper body is high and head is looking forward. On the second position left leg is moving forward with bended knee, passing the right ankle closely, while opposite arm is moving forward, the feeling of movement from the base of the spine should occur. The right leg is going to the air back, so the step should be with appropriate length. On the 3d position the torso is moving up, the right leg is brought through, steps on the toes in front and the general movement forward continues, arms are moving with opposition with legs. The same step is performed on the fourth position with the left leg. The 5th position is performed as the 2d but this time right leg is bended and left is in the air backward.

The movement is performed on 3 counts like in “waltz” dance and emphasis is going on the one, counting is constant (every “one” starts with the other leg every time). On count 1 in this exercise student is bringing the leg in the air, so that it is easier to keep the rhythm and continue next 2 quicker steps.

Side Triplets (Cohan R.,1997; 145)

This task was from “Moving in Space” chapter and it was characterized as smooth, sensuous and prolonged. Such transition sequence could be used in the future too as link between positions.

The preparing position started with the stretched behind right leg which was on the toes and left one was turned out in front with foot flat. Right side of body was stretched, right arm is high with

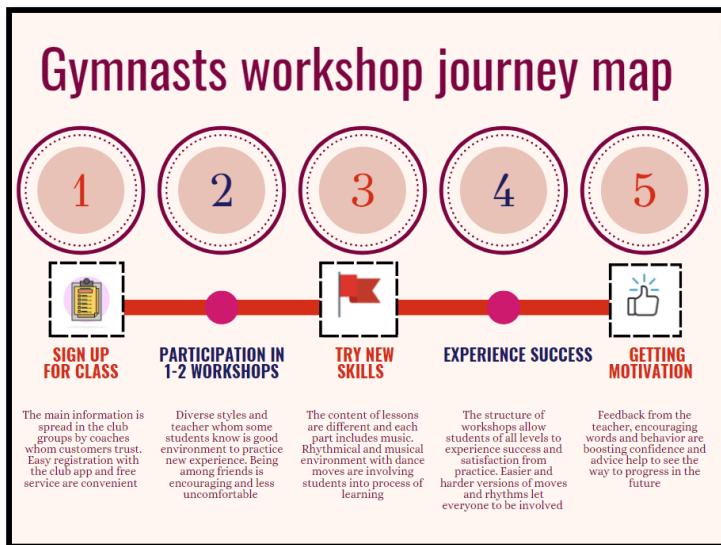
leaning of the weight on the left, while the left arm was stretched on the left, keeping the counterbalance (position 1). Position 2 was performed with putting legs into wide position with turned out knees and feet with torso stretched on the left, both arms are stretched out also to the left in a shape of long curved arc. The next step was supposed to move the weight on the right leg so that the left can go behind on the half toe and the left side now was stretching, left arm was up reaching the ceiling, right was held out to the side (position 3). The final position required the full shift of the weight on the back left leg on half toe and moment point with stretched right front leg (position 4).

Improvisation part

After completing all exercises, students were asked to perform their own improvisational dance. In general, improvisation in dance is a common practice that is included on the regular basis. In its basis there is a freedom in movements that dancers create with their bodies and it allows to re-produce their natural habitual movement patterns. (Varsity (Guangzhou) Sports Co., Ltd, 2015)

Such part author found necessary since “natural” movement and its style was named plenty of times in Code of points and it also helps to improve many performance skills. It develops creativity, self-awareness, helps to implement learnt techniques and steps in own pace and intensity, making their own unique style and involve inner feelings and emotions into movements. (Shannon Dooling Dances, 2018) However, such freedom in movement is one of difficulties that gymnasts experienced, based on Kati’s and other coaches’ feedback about students’ performance. That’s why author had to remind them that they were allowed to take moves from warm-up and exercising parts and use them into their improvisation.

Appendix 2:



Scheme 3. Gymnasts workshop journey map

Appendix 3: questionnaire form for gymnasts

Modern & Contemporary workshops feedback

This form is feedback for 2-days workshop that were held on 10th and 17th of March. Will appreciate each response and it will improve both my and your performance in the future.

arinaalexandrovna2002@gmail.com [Switch account](#)






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Kumpaa lajia edustat?

☐ Kilpa-aerobic

☐ Telinevoimistelu

Miten paljon tykkäät tanssimisesta?



1 2 3 4 5 6 7 8 9 10

en juurikaa ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐ hyvin paljon

Oliko oppitunnin seuraaminen helppoa? (ohjeet, toistot, sisältö)

Your answer

Mistä osasta (harjoituksesta) pidit eniten? (Lämmittely, harjoitukset, improvisaatio, koreografia, pariharjoittelu jne.)

Your answer

Pystyitkö oppimaan tekniikkaa ja toteuttamaan sitä kehollasi tanssissa?

☐ Joo

☐ Ei

Mikä voi estää sinua tanssimasta?

- ☐ Liian vaikeaa/epämukavaa
- ☐ Ei ole tarpeeksi aikaa
- ☐ Ei ole mielenkiintoista
- ☐ Ei mikään, olen täysillä mukana!

Löysitkö tietyn liikkeen, joka tuntui miellyttävimmältä? Kuvaile niitä! (esim. "boogie-kävely käsiä lyömällä", "jazzmoderni loppukoreografia", "nykyaikainen luonnonelementtien integrointi", "yksittäisten kehonosien liikuttaminen ilman, että muut kehonosat liikkuvat, esim pelkästään rintaranka tai pää liikkuu, muut kehonosat ovat paikallaan ", "tilan käyttö" jne.)

Your answer

Onko sinun helppo uppoutua tiettyyn tunnelmaan? (Raivo, jännitys, surun tunne jne.)

- ☐ Kyllä
- ☐ Ei
- ☐ En tiedä

Mikä saa sinut tuntemaan olosi epämukavaksi tanssissa?



- ☐ Muistaa tietyn tyylliset liikkeet, jotka eroavat voimistelusta
- ☐ Tunnelman ja kontrastin muutokset liikkeissä ja suorituskäytössä
- ☐ Tanssini esittäminen muiden edessä
- ☐ En tiedä

Miten paljon haluat harjoitella tanssia

- ☐ 1-2 tuntia viikossa
- ☐ 2-4 tuntia viikossa
- ☐ Mitä enemmän, sen parempi

Kummasta on enemmän apua: tekniikkatunneista vai improvisoiduista tunneista

- ☐ Tekniikkatunneista
- ☐ Improvisoiduista tunneista, joissa saa itse kokeilla liikkeitä
- ☐ Molemmista

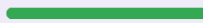
Mitä tykkäät ideasta, että opiskelisit itsenäisesti tanssijana tekemällä kotitehtäviä ja kuvaamalla lyhyitä videoita tekniikkaharjoittelusta (rutiinit ja yhdistelmät) tai improvisoinnista?

- ☐ Kyllä
- ☐ Ohjatut tunnukset riittävät
- ☐ Ehkä

Avoin kysymys: kirjoita vapaasti tähän lisäpalautteesi, kommentoi ja kerro
ehdotuksia ja ideoita jatkoa varten. Kiitos kaikille!
:)

Your answer

Submit



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[Clear form](#)

Appendix 4: workshops lesson plans.

CONTEMPORARY LESSON PLAN (17.03.2023)

TIME: 16:00-17:00	PLACE: Kajaani Gymnastics Hall	GROUP: Aerobic and Artistic gymnasts	TEACHER(S): Arina Mikhno
THEME OF THE LESSON: Contemporary Dance PM: learning of Contemporary Dance Techniques and Improvisation C: students learn Contemporary techniques and use its elements by improvising SE: positive feelings from new learning experience, exploring own style and technique, reflexive thinking			
OBJECTIVES: 1) Warm up by floorwork exercises PM: majority of big muscles are involved, warming up the whole body and preparing for the upcoming activities. The areas become more flexible and expressive. Exercises include training of fluid-like movements. C: students start performing set of moves and try to facilitate breathing with them. In the moves students should try to bring emotions and some dramatic effect into them. There is also practice of facilitation of their own weight, physics and the whole sequences are performed in smooth and	ASSIGNMENT/CONTENT: 1.1. Sitting Spine Stretches Students sit on the two base pelvis bones on the floor with crossed legs and arms located on the sides. On 4 counts they inhale through nose with straight back trying to feel how diaphragm goes down and lungs are expanding. Then 4 counts of exhaling start curving the spine, tilting pelvis under and rolling to the back of base pelvis bones. He tempo of the sequence is slow. This is when they start their breathing facilitation. 1.2. Contractions Students are in sitting position as in the previous exercise (legs crossed, 2 base pelvis bones on the floor), however, now arms are extended in front	TEACHING METHODS, EQUIPMENTS, GROUPING 1) Commanding style of voice and loud explanation Showing of the moves, repeating and details demonstration by teacher or on the example of students Standing in the center, everyone sees the reflection in mirror (chess positions) Counting and combining with the move	TIME: 25-30 min EVALUATION AND FEEDBACK: 1) Students are experiencing different technical moves in different body areas and slow music makes practice pleasurable and relaxing. The atmosphere is assisting with being focused on the inner feelings and noticing of them. The feeling of satisfaction occurs when they perform the full versions of the tasks and use the whole body potential. The feedback from the teacher is making them more confident about the progress and their ability to

gentle flow to make it look aesthetic. However, it should be directed and logical. SE: all elements are performed with the focus on inner feelings and controlled breathing is supporting the deep focus. By doing such work students feel deep concentration on physical performance and relaxed state of mind. Some emotions that they choose to experience make them feel emotional and expressive, artistic.	on the level of shoulders. Spine is long and straight. Then buttock muscles start tightening and pelvis is tilting under, students should imagine like if their pelvis was pushing them and activating thigh area, while arms are pushing in the opposite direction in front. Contraction and returning are done on 3 slow tempo counts. The feeling of contraction should be strong and every time going to the straight position the height from head to the bottom should remain. 1.3. Kneeling Spine Curls Primary position of this "wave like" exercise starts with knees on the floor, legs placed with 7,5-10 cm distance between them. Person is leaning front with stretched spine and straight back parallel to the floor, arms are placed on along torso and extended behind. Next step is to tilt pelvis under and front of the thighs and hips and perform deep contraction in spine, letting the head pass the knees as close as possible. Then torso is unfolding and keep making the curve with 45 degrees to the floor, pelvis has the same distance away from	demonstration Comparison of moves with images to work properly and remembering faster ("wave" like movement, "flow like water", visualizing "impulse" ball inside in different body parts) Constant oral instruction where the weight, what feelings they can use 2) Standing in the center, everyone	perform well.
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<p>heels as at the beginning, the weight is on both thighs and back. The following step is release and pelvis is going into sitting position, the movement is going through the whole spine and ending in the head that is facing the ceiling. All mentioned steps were performed with 8 counts including "and" between the numbers (example: <i>and 1, and 2, and 3, and 4</i>) and the tempo was very slow. Next step was pushing lower torso in front, keeping pelvis and legs in sitting position. Coming back to the primary position was happening through the small wave in arched back too. The last moves were performed also with the same counting as previously.</p> <p>1.4. Side Falls The first position is on the knees that are bent on the left, weight is on the right side of the buttock, arms are straightened at the level of shoulders on the left, they are connected with the back and when they move up, back is stretching up, when they move down, back is arching. Students should feel this connection.</p>	<p>sees the reflection in mirror (chess positions)</p> <p>2.1) Commanding style, counting from 1-8</p> <p>2.2) Showing to the mirror, usage of pointing to directions with fingers, arms</p> <p>2.3) Comparison with images like "turtle head move", or head rolling like "ball"</p>		
<p>Then arms start making circle on the right from the down and face is looking at the same direction as arms, spine is helping. When they start from left down, weight is slightly forward, then up to the right, fully up in the middle and lowering to the left again finishing the circle. As soon as students are lowering from the circle, the weight is going slightly forward and then buttock is lowering on the right on the floor, knees still bent and they let the torso lean over to the left and then slightly forward and the whole body is falling on the floor on the right. Arms are helping to slide, right leg is staying on the floor, while left is extending. At the same time, right arm is stretched on the floor and head is lying over it, left one is flexed in the elbow, palm on the level of chest and placed with the palm on the floor. Left leg is flipping to the air above with the knee turned to the face. Then on the way to vertical sitting pose the left leg is going down and left arm is pushing the floor to assist. The torso is going forward and then to the left to come to the initial position</p>			

<p>2) Exercises</p> <p>PM: students perform exercises that involve standing positions and control of all its parts. Movement into space demanded more action and arcs. Special attention was going on the flexibility of areas while maintaining the movement.</p> <p>SE: moving in synchronized order is helping the group of students feel the flow and everyone is analyzing the own feeling, getting joy from progressing and nice looking moves.</p> <p>C: emphasize is going on the "flow" like movements with body control on the whole length. There is a lot of thinking about weight balance and shifting at the right moments. Also steps</p>	<p>bringing arms to the left. This exercise did not have count and students were asked to do it slowly first to feel weight shifts and then then do it in flow with more speed.</p> <p>2.1. Body Arcs Exercise starts from the first position of classic dance (feet turned out, arms are held in prolonged shallow curve). The next step is to lean the hip on the right, pushing it, keeping the feet flat on the floor, back is arching on the left and slightly backward. Left arm is extended, right one is curved out to the right side. Both arms help to counterbalance. The following step was to shift the weight to the left and arms were mirroring the previous step. The fourth position was again leaning on the right and the leaning continued till the balance was lost and they had to let weight to fall back and be caught by the left leg while going to the lunge. Then the weight had to be brought back</p>	<p>2. Loud voice usage together with counting and demonstration of the moves in slower/faster variations.</p> <p>Some specific helpful description of moves (like making "arcs", "wave-like" movement, drawing the circles etc.)</p> <p>Line structuring of students move pattern. Commanding of them making the line following one by one, adjusting the environment to be spacious and safe.</p> <p>Change of counting method: first the sequence is described with the words,</p>	<p>10-15 min</p>	<p>2. Smooth, sensuous and prolonged moves feel nicely and it adds the grace to the body moves. Pleasurable view and inner focus assists with keeping desire to continue practicing. Since everyone is working on the elements, students feel the encouragement to progress. The motivational feedback from the teacher is assisting and helps to adapt new skills quickly. Giving time to repeat in own pace is very helpful and makes gymnasts feel more confident about developing the sequence.</p>
<p>and movement into space was new aspects to keep focus.</p>	<p>likewise in position 3 and then start leaning on the right with torso pulling up and leaning slightly back with the spine arched till the moment of falling backward. The right leg sliding back to break the fall, back knee is straight and the left is slightly bended.</p> <p>This movement is supposed to be repeated with the other side, mirroring all the steps. Going to each position took 4 counts and the tempo was slow.</p> <p>2.2. Triplets The move starts with weight on the right leg and it is in front, left is behind and stretched. Upper body is high and head is looking forward. In the next position left leg is moving forward with bended knee, passing the right ankle closely, while opposite arm is moving forward, the feeling of movement from the base of the spine should occur. The right leg is going to the air back, so the step should be with appropriate length. On the following position the torso is moving up, the right leg is brought through, steps on the toes in front and the general</p>	<p>then positions are called by the numbers since students already adapted to the poses and be more focused on order and performance.</p>		

	<p>movement forward continues, arms are moving with opposition with legs. The same step is performed on the next position with the left leg. The last position is performed as the second from the very beginning but this time right leg is bended and left is in the air backward.</p> <p>The movement is performed on 3 counts like in "waltz" dance and emphasis is going on the one, counting is constant (every "one" starts with the other leg every time). On count 1 in this exercise student is bringing the leg in the air, so that it is easier to keep the rhythm and continue next 2 quicker steps.</p> <p>This exercise first explained and tried in normal positions, then students walk in lines so that it is easier to use the space and follow the steps after each other, training own memory.</p> <p>2.3. Side Triplets</p> <p>The preparing position started with the stretched behind right leg which was on the toes and left one was turned out in front with foot flat. Right side of body was stretched, right arm</p>			
<p>3. Improvisation and own moves sequences</p> <p>PM: students do their own order of moves and try to rehearsal some performed moves during the lesson in the way they feel comfortable and close to inner feeling. They try</p>	<p>is high with leaning of the weight on the left, while the left arm was stretched on the left, keeping the counterbalance. Position 2 was performed with putting legs into wide position with turned out knees and feet with torso stretched on the left, both arms are stretched out also to the left in a shape of long curved arc. The next step was supposed to move the weight on the right leg so that the left can go behind on the half toe and the left side now was stretching, left arm was up reaching the ceiling, right was held out to the side. The final position required the full shift of the weight on the back left leg on half toe and moment point with stretched right front leg.</p> <p>3. First students are asked to close their eyes and just start moving on their spots in free way. Music is playing and they are asked to start making small steps and feel the floor in the whole body. After 2-3 minutes they are split into 2-3 groups and different music is given to</p>	<p>3. Command voice</p> <p>Observation and feedback providing.</p> <p>Providing clues and advice how to enhance some move</p>	10-15 min	<p>3. In the process of improvisation with different music beats and sounds is interesting and expands the way students feel their body in dance. New options, skills and variations of movement is inspiring</p>

<p>different combinations and variations. SE: the immersing into inner world and listening to the body is feeling pleasurable and experience is associated with the useful exploration. C: Diverse movement variations are capturing their attention and thinking is becoming more productive and brings new ideas of body usage in free flow movements. The way of usage of different body parts is becoming new and more unique, personally oriented.</p>	<p>groups and they are allowed to improvise with the opened eyes and using the exercises that were learnt and adjust them the way they feel (e.g. tempo, contrasts, emphasizes, sides, amplitude and so on). As well as this, they are asked to use face expression to transfer the emotion and others who watch can make suggestion what they could recognize in this performance (joy, sadness, calmness etc.)</p>	<p>with emotion and vice versa (using tempo, amplitude). Splitting students into groups by counting.</p>	<p>and they start feeling their own uniqueness and beauty that they want to share to the audience. Since they obtained needed balance and flow practice, they can fully experience new forms and be productive and efficient on body techniques usage. Such feeling is making their desire to do dance their own with the way they feel from inside stronger and long-term oriented. Emotions that they put into the movement are strengthening the performance and others can see that and provide feedback and form their own impression. In general, positive feedback, diverse moves, exciting musical involvement makes practice very beneficial and feeling of relief and new opportunities are arising.</p>
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JAZZ LESSON PLAN (10.03.2023)

TIME: 16:00-17:00	PLACE: Kajaani Gymnastics Hall	GROUP: Aerobic and Artistic gymnasts	TEACHER(S): Arina Mikhno
THEME OF THE LESSON: Jazz Dance PM: learning of Jazz Dance Techniques and Choreography C: students learn Jazz techniques and how to use them in choreography SE: positive feelings from learning, motivation to learn dance styles, reflexive thinking			
OBJECTIVES: 1) Warm up PM: warming up the whole body and preparing for the upcoming activities. All group muscles are involved. Jumps in different tempo help to adapt to rhythmical moves. C: students start feeling the rhythm and adjust body moves according to them, controlling the legs and arms, keeping the core tensed SE: rhythm and music motivates to move synchronized and increase the desire to go faster	ASSIGNMENT/CONTENT: 1) <ul style="list-style-type: none"> Shifting of body weight on the right and left with bended knees smoothly and with bigger/smaller amplitudes Start slow tempo jumps on the spot keeping legs opened/closed. After 8 counts turn on the right and keep the movement till everyone is facing mirror again. (the whole round is 4 times 8 counts each direction: mirror, side, back, side). The same exercise but with medium tempo jumps. The last round with fast tempo and running on the spot with high knees. Turns also after each 8 counts 4 sides each. To calm down and prepare 	TEACHING METHODS, EQUIPMENTS, GROUPING 1) Standing in the center, everyone sees the reflection in mirror (chess positions) 1.2) Commanding style Claps and voice signals (like counting the last 5,6,7 and 8 or "turn")	TIME: 5 min EVALUATION AND FEEDBACK: 1) Students feel excitement and diverse rhythmical exercises bring feeling of involvement, rhythm helps to stay constant and aerobic moves become fun. Music and synchronized moves bring joy and fun; these easy moves are quick to remember and feeling of success motivates them to progress

2) Exercises with isolation, polycentric, tension-release and simple gymnastic based jazz moves 2.1. Head PM: students learn how to isolate head from the rest of the body, strengthen its muscles, stretching and increase its range of motion. C: by doing isolated moves students realize how to control and make the moves with head nicely. Different tempo and rhythm makes them perform moves musically in both flow moves (like rolls) and with clear points (like shifts/tilts) SE: learning head moves is causing exploring interest, new opportunities of body are exciting and capturing	for exercise part, students bring arms up and throw down going close to the floor with exhale and arching the back. 2.1. Head 1) Head rolls Parallel standing position, head is tilting front, right, back, left (8 counts 4 times on the right and then left) 2) Head turns Head is turning to each shoulder with chin heading to the shoulder. First 2 times 8 counts are going with stop in the center (with points), then 2 times 8 counts smoothly without stop at the center. One time with teacher, one independently. 3) Head shifts Head is moving with the ear to each	2) Standing in the center, everyone sees the reflection in mirror (chess positions) 2.1) Commanding style, counting from 1-8 2.2) Showing to the mirror, usage of pointing to directions with fingers, arms 2.3) Comparison with images like "turtle head move", or head rolling like "ball"	7 min	2) Head exercises bring new experience and emotions to students. They explore new way of moving and start thinking about its usage in choreographies. Keeping rhythm, they start moving in diverse ways with new visual effect and concentration on isolation helps to be involved. Free choice of final directions brings new way of thinking and helps to think about personal strengths/weaknesses in moves. 3) During technique learning students try their ability to perform better by analysis of the movement and progress in
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attention. The final exercise with own head combination and tempo helps to develop creativity and imagination.	4) shoulder (like Indian exotic dance) on the same level right/left (3-4 times 8 counts) Head combination: Head rolls: 8 counts Head turning and shifts: 8 counts Students choose own direction			understanding of their physics. The best outcome if they see improvement right after few practices. If no, remaining motivation to try more themselves is encouraged by personal feedback. They should feel no pressure but quality work and growth.
2.2. Shoulders PM: develop shoulder movement possibilities using different exercises. Students learn how to isolate them, make "flow" movement and opposite movements at the same time. SE: the intense rhythmical practice with this part of body is relatively easy and looks expressive, thus, students are excited to learn and develop the skill. C: students think how they should use the rhythm with stylized move, they combine order of moves and try to keep it clear and so that it looks like teacher	2.2 Shoulders 1) Shoulder isolations: staying straight, arms placed on the sides with bent elbows and shoulders go straight up (1 count) and then with the rolling forward and down (2 counts). Few repetitions (around 8 times) in slow tempo and then medium. 2) Rising/lowering shoulders: straight position, extended arms down and	2.2. Command voice that helps to keep points and rhythmical count. Sometimes longer voice, its tone (higher or lower), specific beat voice expression is used in order to assist with remembering and following needed technique and sequence. Standing to the mirror with the side to track the correct technique and evaluation of the reflection, visual comparison. Visual helping techniques: "drawing" images (like circles, figure 8's etc.)	7 min	2.2) Shoulder exercises are very expressive, students feel more range of moves and it is possible to move them very actively with big amplitude. The rhythm, music and moves are becoming connected, it is easy and pleasurable to move. Technical part is done calmly, while rhythm later demands more speed. It is comfortable to progress from easy to harder version. First tries of combination of opposite moves should bring pleasure to students and
reflexing in the mirror.	wrists flexed facing with palms to the floor. Shoulders go straight up, center, down, center and then up again. 8 counts like this and then 8 counts opposite direction (left starts from up and right from down). As the result, 8 counts 4 times. Tempo is medium, one time with teacher and then without. 3) Circles with the shoulders forward and backward (8 counts each direction), then drawing figure 8's on the sides. As the hardest version there is an option to try to do figure 8's in opposite direction. 4) Steps with shoulders: standing position, arms on the sides, by stepping			excitement to learn new technique

<p>2.3. Chest PM: students learn how to move rib cage without usage of torso SE: students are focused and they enjoy going through the challenge due to teacher support and encourage, as well as partner exercise and musical rhythms. Not using mirror is new environment and they feel interested and</p>	<p>front/sideways/back, shoulders are moving front and back (in/out) at the same time. Tempo slow (2 times 8 counts) and medium (2 times 8 counts). 5)Steps with opposite shoulder moves: step go front, backward, sideways. Shoulder moves: one goes front, the other goes back, making twisting move. Tempo slow (2 times 8 counts) and medium (2 times 8 counts).</p> <p>2.3. 1)Isolations Move of the chest from right to left (slow, medium and fast tempo, 8 counts each) Move of chest front/center/back. For clearer picture students stand with the side to the mirror not to move hips/shoulders</p>	<p>2.3. Command voice, counting of the tempo. Standing to the side and assessing the reflexing in the mirror, comparison. Counting students on 1-2 to split into pairs.</p>	5 min	<p>2.3. In the process with chest work students obtain the challenge and expressiveness of this part can be less. The idea is that they try to stay motivated and work on isolation properly and continue make is visually impressive. Partner exercise helps them to enjoy the learning and be comfortable without mirror usage. Both points and flow type of</p>
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<p>involved. C: during learning of these exercises, students obtain control over the chest as separated moving part of the body. The whole focus they keep on the chest and try not to involve unnecessary parts.</p> <p>2.4. Hips PM: students are training the isolated and sharp moves with the pelvis. SE: moving with the hips is expressive and brings joy of rhythm to gymnasts. Sharp</p>	<p>unconsciously. The tempo is slow and medium, 2 times 8 counts each. Pattern: right, front, left, back. Tempo: 8 slow counts, 8 medium counts. Then 8 counts of going through all those points smoothly drawing circle with the chest. (Repeat to the left and to the right) Partner exercise: students split into pairs, stand with face to the partner and one person starts moving the chest and the other one tries to mirror the person. Each student does 8 counts and then they switch.</p> <p>2.4. 1)Isolations Legs parallel together and bended slightly. Pelvis is moving right, left, front and back. The move is</p>	<p>2.4. Counting and rhythmical voice usage. Body movement demonstration and visual comparison with oral description and analysis.</p>	7 min	<p>movements help to improve abilities even more to involve this body part into the future dance practice.</p> <p>2.4. With the hip work there is more space to use with the body. Students feel more challenging with weight shifts, but repetitions allow them to stay focused and try many times different ways.</p>
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and quick moves with the beat makes the mood of the dance active, positive and exciting. C: students realize the connection of torso and legs that is concentrated and depend on the hips control.	small, however, weight tries to remain on both feet. 2)Weight shift on pelvis sides The weight is on the right hip, right arm is placed on it while left is extended, left knee is bended, head is looking on the left arm. Then weight is shifted to the left hip and leg, right knee is bent and left arm is extended. The next step is to switch the weight to the right hip and leg, left knee is bent, right arm is on the hip and left one is extended. Each weight shift is 1 count, so the sequence is 8 counts to the right and 8 counts to the left. Tempo is slow (8 counts each side) and medium (8 counts each side).	Repetition with corrective feedback.		Corrective feedback and reminders from the teacher help to improve and see the result quicker. Gymnasts get satisfied with emphasized hip moves with the beats, letting the hip to be expressive.
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2.5. Walk PM: gymnasts learn the Jazz technique walk and perform it rhythmically. They combine steps with hips, arms and gestures (like claps or snapping). SE: the joy from new move with the whole body is occurring, more freedom allows feel the body more controlled. The smiling is helping to enjoy the practice with the others. C: during thinking, students realize how to follow jazz technique and use isolated parts of the body as a whole and try to make needed emphasize in syncopated count.	2.5. Boogie Walk left leg is stepping forward and left hip is swinging to the left, right arm on the right hip and left arm is going up to the air. Then right leg is stepping forward and right hip is swinging to the right, left arm on the right hip and right arm is going up to the air. After learning the main steps, students are asked to experiment a bit and make their own variations by using: fingers snapping, clapping, character of movement etc. The main technical aspect they had to keep was making accents on each weak beat that is found in syncopated count like this: one TWO three FOUR five SIX seven EIGHT. While performing,	2.5. Physical demonstrations in the mirror, comparison and verbal presentation, oral description and navigation. Help to maintain the rhythm and needed syncopated count with the voice expression. Command style and clapping.	10 min	2.5. The walking and using the whole body is different in comparison with isolated moves and students enjoy the musical steps more. The positive atmosphere is creating comfortable environment and their own ways of expression and movement of patterns boost the mood. As well as this, smiling face expression is adding the joy from the practice. The order of the move is remembered quicker due to counting emphasized method.
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<p>3. Choreography PM: students remember many previously done exercise and put into one sequence with different tempo. SE: in this part students can interact with the audience in a view of their friends: feedback helps them to see strong sides of their dance and get pleasure from effort and positive words. Observing others help them to relax and try their best. C: longer exercise usage requires more cognitive work and remembering the order and count. New obstacles with support help to maintain motivation and</p>	<p>also there is a need to express excitement of the move with the smile. The repetition could vary from 16-32 counts (with 8 counts in row) depending on the speed of learning. Tempo slow, medium and fast.</p> <p>3. In choreography students had to use previously used exercises as dance, meaning that it had to look linked. The sequence was like this: 8 counts: boogie walk 8 counts: steps with opposite shoulder moves 4 counts: shifting of weight on pelvis sides 4 counts: boogie walk with clapping 4 counts: moving chest with arms extension</p>	<p>3. Command style, counting with the voice</p> <p>Explanation of the movement and help with coordinated moves with giving key words like "and shift", "and turn", "and switch" etc.</p> <p>Splitting into groups by counting</p> <p>Giving an example of feedback on the example of some students with description of nicely used moves</p> <p>Demonstration of the</p>	15 min	<p>3. Choreography feels like a real dance practice that bring the full joy of dancing. Jazz dance is felt as highly exciting and positive practice, enough of slow/faster repetitions make students feel comfortable about the environment and abilities. Opportunity to perform and observe helps them to notice how they want their dance to look like and it boosts their desire to improve the skills. Clapping, supporting words and friendly atmosphere remains as strong</p>
<p>overcome physical challenge.</p> <p>4. Feedback: PM: possible dance for everyone at the very end SE: students stay focused on their inner feelings and</p>	<p>4 counts: moving chest with arms extension and leg stepping front and back After remembering by going through slow tempo, there is a practice with medium. 3-5 repetitions with the teacher, then students are separated into 2-3 groups by counting and perform 1 time with teacher and 2 without and others observe. After each performance they are asked which moves they enjoyed most and why. If there is enough of time, everyone is performing choreography with the back to the mirror and with face to the partner.</p> <p>4. Students are asked to close eyes and show the 3 scaled thumb (up, middle, down)</p>	<p>moves and making variations in case of failing and struggling with performance/remembering.</p> <p>4. Command voice, using loud and clear words</p> <p>Assistant of coach in the gym with translation so</p>	5 min	<p>association with success and good job that they eager to repeat in the future.</p> <p>Thanks to reflexive practice, students feel satisfaction from the work that was done and the last positive</p>

try to recognize own emotions and enjoy the result they achieved C:by understanding their emotions, they realize how to make dance practice more efficient and productive.	when answering on 3 questions: 1-did they enjoy the lesson? 2-did they succeed with exercises and choreography? 3-do they want to do dance one more time?	that students understand this part and can correspond with the gesture.		performance makes positive feeling about the dance stronger. Assessing of strong/weak parts makes them understand on what they should make emphasis. Feeling of inspiration from positive feedback is helping to maintain the interest to the future practices.
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Appendix 5: Artistry criteria in gymnastics

AEROBIC DANCE (8 competitors)	
This part should be read in conjunction with the Chapter 5 of the Part 2. If not written in this part, apply the Part 2.	
General Information	
<ul style="list-style-type: none"> Group Choreography of 8 competitors (male/female/mixed), utilizing the Aerobic movements in Dance Style. The Choreography must have a "THEME" and must express within the choreography. The routine must include 32 to 64 counts of 2nd style (Any Style of Dance are allowed) that is different from the rest of the choreography. One of the important aspects is the SYNCHRONIZATION of the all members as a unit. The routine may include acrobatic and/or difficulty elements, but they will not receive any value. 	

Table 2. Aerobic Dance artistry, FIG Aerobic Gymnastic CoP, 2023

4. ARTISTIC ROUTINE / SUMMARY		
Criteria	Main Points	Deviation from Excellent (examples)
4.1 Construction of the Choreography	<ul style="list-style-type: none"> ✦ Routine like small piece of art in sport manner ✦ Routine must have a theme or represent the style of the music ✦ Includes original/unique movements ✦ Memorable routines 	<ul style="list-style-type: none"> ➢ No theme or style in the routine ➢ Missing Opening (intro) and Ending ➢ Repetitive and common movements ➢ Choreography is separated from the music; <u>the music is only BGM (background music)</u>. ➢ Movements are off the beat (timing error) during the routine. ➢ The movements performed are off the phrase of the music during the routine. ➢ The movements do not match with the music structure and/or theme (melody) ➢ The style of the routine bears no relation to the idea of the music and the music was not meaningfully used.
4.2 Musicality	<ul style="list-style-type: none"> ✦ There must be a strong cohesion between the overall performance and the choice of music. ✦ Interpretation of the music ✦ Use the different parts and staying with the music to be meaningful 	

Table 3. Aerobic Artistic Routine, FIG Aerobic Gymnastic CoP, 2023

5. ARTISTIC PERFORMANCE (Max. 2.0 points)	
<p>Gymnasts have to transform the composition from a well-structured routine into an artistic performance, using his/her personality, unique style and excellent way of using the music.</p> <p><u>Gymnasts must represent their own gender and age on the stage.</u></p> <p>In MP/TR/GR, they work as a unit, using collaborations/partnerships to show the beauty of the teamwork.</p> <p>Through expression, transform movements in both gymnastics' elements and choreography, into a singular artistic whole.</p> <p>They combine the elements of the art and the sport of Aerobic Gymnastics into one attractive message towards the audience, in sport manner.</p> <p>Gymnasts must, therefore, demonstrate Musicality, Expression and Partnership in addition to the impeccable execution.</p> <p>The quality (mastery/perfection) of the routine is essential, not only by showing high degree of perfect execution in all difficulty and acrobatic elements, but also in choreography movements (AMP, Transition/linking, partnerships, etc.), with the correct technique of all movements.</p>	
5.1 Presentation / Quality of the movements (2.0 pts)	
<ul style="list-style-type: none"> How a gymnast or group of gymnasts generally present themselves to the jury and the public Sharing their own emotions during the routine with the audience with expressions, quality movements and fluidity Attitude and range of emotion that is expressed not only on the faces, but with the bodies of the gymnasts 	
<ul style="list-style-type: none"> For MP/TR/GR: The competitors must demonstrate that they are a team as a unit and therefore show the advantages of being more than one person. This includes the working relationship between the members. Movements must be distinctive respecting the gender (woman=feminine, man=masculine). When men and women are together in the same category (MP/TR/GR), movements which respect the gender differences are not considered as synchronization mistake. 	
5. ARTISTIC PERFORMANCE / SUMMARY	
Criteria	Deviation from Excellent (examples)
5.1 Presentation / Quality of the movements	<ul style="list-style-type: none"> ➢ The performance is not adapted at the individual characteristics and category ➢ The movements are so indistinct that there is no clear impression. ➢ There is no athletic impression that is appropriate for Aerobic Gymnastics. ➢ The movements are vague or look to have been forgotten, making the audience uneasy ➢ Not original presentation (copying) ➢ There is no commitment to the performance, lack of passion and energy. ➢ Many movements are meaningless and lack of spirit in the performance to the audience (tedious routine) ➢ Performing with unnatural facial expressions and/or overstated exaggerated facial expressions ➢ Loss of confidence during the routine and a nervous expression appears ➢ For MP/TR/GR, perform like individuals not showing the advantages of the teamwork

Table 4. Aerobic Artistic performance, FIG Aerobic Gymnastic CoP, 2023

<p><FUNCTION> (See also Part 2, Chapter 5)</p> <p>The A-Jury evaluates the all components of Choreography that matches perfectly with music and theme in order to transform a sport exercise into an artistic performance with creative and unique characteristics by respecting the specificity of Aerobic Gymnastics in Dance Style.</p> <p><Routine Components></p> <ul style="list-style-type: none"> - AMP Sequences in Dance Style - 2nd Style - Difficulty / Acrobatic Elements (optional) - Transitions / Links - Partnerships / Collaboration <p><THEME></p> <p>The routine must have a "THEME". It should give a story to the choreography. Not only with the attire but with the movements and music (respecting the sport manner). The team must present choreography as a unit.</p> <p><AMP Sequences in Dance Style></p> <p>With respect of the specificity of Aerobic Gymnastics, AMP Sequences should be performed more freely. Utilizing whole body and head and move like in a Dance. This should be not like a robotic movement.</p> <p>This does not mean to be moving body without control. The body must be in control with variety of movements throughout the routine.</p> <p><Block of AMP sets></p> <p>In AD, the Block of AMP sets are replaced with the 2nd Style. Therefore, the Block of AMP sets are not required.</p>	<p><2nd STYLE></p> <p>Must include 32 to 64 counts of "2nd Style" (Any Style of Dance are allowed) that is different from the rest of the choreography. 2nd Style must be well integrated and should not be separated from the choreography.</p> <p>This will be evaluated as same system as the Block of AMP sets.</p> <p>COMPOSITION: (6.0 pts)</p> <ol style="list-style-type: none"> 1. Music (max. 2.0 pts) <ol style="list-style-type: none"> 1.1. Selection / Composition / Editing Quality (2.0 pts) 2. Dance Content (max. 2.0 pts) <ol style="list-style-type: none"> 2.1. Quantity – Amount of AMP (1.0 pt) 2.2. Quality – Variety (1.0 pt) 3. General Content (max. 2.0 pts) <ol style="list-style-type: none"> 3.1. Complexity / Variety (1.0 pt) 3.2. Space (1.0 pt) <p>PERFORMANCE: (4.0 pts)</p> <ol style="list-style-type: none"> 4. Artistic Routine (max. 2.0 pts) <ol style="list-style-type: none"> 4.1. Construction of the Choreography (1.0 pt) 4.2. Musicality (1.0 pt) 5. Artistic Performance (max. 2.0 pts) <ol style="list-style-type: none"> 5.1. Presentation / Quality of the movements (2.0 pts)
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Picture 1. Artistry judge evaluation list, FIG Aerobic Gymnastic CoP, 2023

Appendix 6: photo examples of exercises.

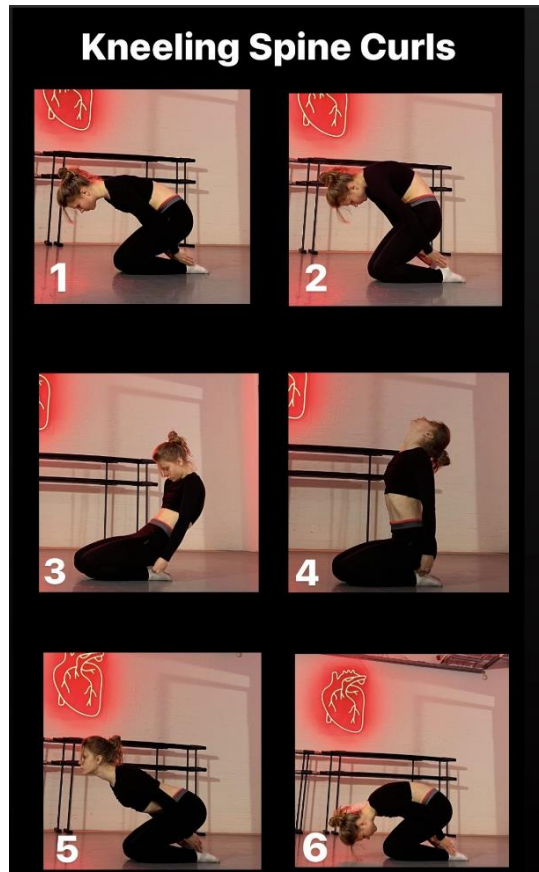


Photo 1. Kneeling spine curl exercise, 2023



Photo 2. Side falls exercise, 2023

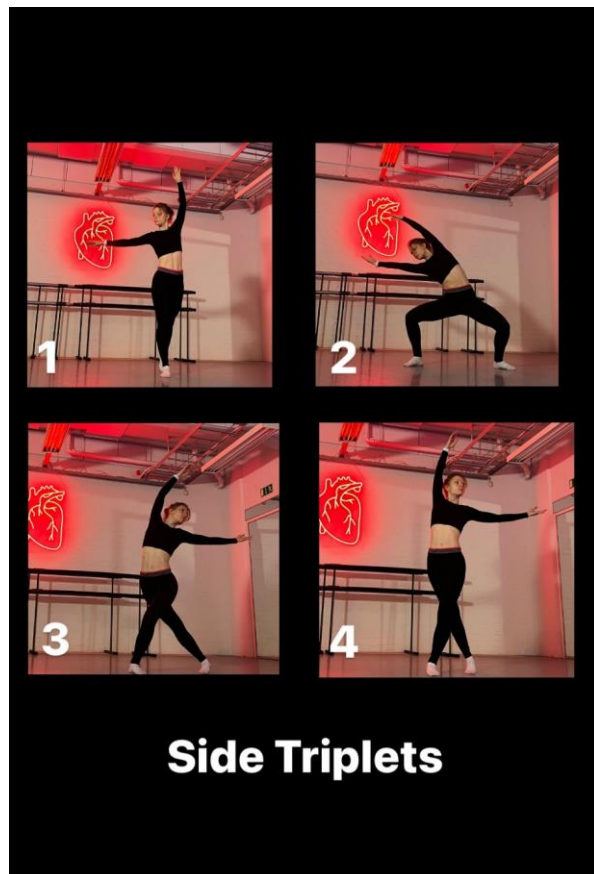


Photo 3. Side triplets exercise, 2023