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**Choreographies for children in ballet art  
and in rhythmic gymnastics. Construction  
and assimilation processes. Specifics**

**A dissertation submitted for PhD**

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## CONTENT OF THE DISSERTATION

**Choreographies for children in ballet art and in rhythmic gymnastics.**

**Construction and assimilation processes. Specifics.**

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## INTRODUCTION

The art of ballet and rhythmic gymnastics have similar paths in their development, although their differences are often emphasized.

Dance presents in human life as a connection with the deities in the ancient mysteries but also as an opportunity for entertainment. However, when dance is separated from ritual it's possible to participate in social events. The Renaissance in Italy (towards the XIII century) revived interests in ancient mythology and, respectively, in dance but without aiming at the renovation of dances from Antiquity. In France the ability to dance became mandatory for royal families and courtiers and Italian dance teachers - dance masters - were hired for this purpose. Thus from the court dances arose the classical dance, considered "serious, solemn", as in the Paris performance "Circe" or "Comic Ballet of the Queen (1581, choreography **Balthazar de Beaujoie - Baltazarini**) for the first time in the title the word „ballet“ is mentioned. This year is considered the birth date of the art of ballet.

Rhythmic gymnastics arose a few centuries later - as a women's sport. In the 19th century freestyle exercises were introduced into the training system and thus the beginning of a more intensive exercises at the expense of less complexity. In 1900 new dance elements were included in the Swedish school of rhythmic gymnastics and **Ernst Idla** from Estonia determines the levels of complexity of each of the movements. The German **Medau** sets the base of the Berlin academy of "modern gymnastics" and here for the first time special gymnastic devices were included (1929). In 1961, rhythmic gymnastics was recognized as a discipline under the name known to this day.

Rhythmic gymnastics are also developing in Bulgaria. More specifically, the development of ballet art in Bulgaria began precisely with gymnastics teachers, such as **Pesho Radoev** , **Alexander Dimitrov** and **Ruska Koleva**. They make the first interconnection between ballet and its influence on rhythmic gymnastics. They organize dance courses and schools, publish their knowledge in newspapers and magazines and perform dances in opera performances with their graduates. **Pesho Radoev** 's desire is to build a ballet school but it was not satisfied and he established a private ballet school where children studied ballet three times a week. The lessons are a complex of the knowledge he acquired in Prague, Krakow, Paris and Petersburg. Their content is characteristic and includes gymnastic exercises, stretching, free plastic and classical dance.

Bulgarian professional ballet is associated with the name of **Anastas Petrov** and the premiere of the ballet " Coppelia " on February 22, 1928, which was the first independent ballet performance on the Sofia stage. As a soloist and choreographer at the Sofia Opera in 1927, he also reminded of the need for professional ballet education. After he also had a desire for a ballet school but it was refused, he created his own private ballet school and it was at a significantly higher professional level and classical dance classes have daily *exercises*, freestyle plastic, once or twice a week. He started to try duet partnering that are characteristic of ballet. His students are **Asen Manolov**, **Nina Kiradzhieva**, **Lily Beron** and others.

With the arrival of Russian teachers and choreographers in Bulgaria, the State Ballet School was established (1951), confirming the Russian teaching system, the construction of classical *exercises* and the requirements established in Russia by **Agrippina Vaganova** . In fact the

content of the Russian teaching system is a synthesis between the Italian and French systems. The main requirements and names of the movements, introduced as early as 1661 in Paris.

In the second decade of the 20th century the Russian ballet dancer and teacher, **Boris Knyazev**, who worked in Bulgaria in 1920-1922 <sup>1</sup>, created his gymnastics in which some of the movements from the classical *exercise* are performed lying on the floor. This allows them to be assimilated more easily without the dancer having to fight the earth's gravity. Some of these movements were subsequently adopted in rhythmic gymnastics.

In Bulgaria the separation of rhythmic gymnastics from sports gymnastics is connected to **Ivanka Chakarova, Maria Antonova, Maria Hadzhiyska, Liliana Tsvetkova** and **Tsvetana Atanasova**. The Rhythmic Gymnastics Federation was established At the National Stadium "Vasil Levski" (March 16, 1964) and **Liliana Tsvetkova** was the first specialist in this sport.

If in the first half of the 20th century, gymnastics teachers sowed interest in the art of ballet and made the first systematic attempts to teach ballet, influenced by what was learned in Western Europe, but also by gymnastic exercises. Then in the second half of the 20th century is happened the opposite - classical ballet teachers such as Valya Verbeva, Biser Deyanov, etc. entered in gymnastics, who influenced the development of rhythmic gymnastics - both through learned movements from classical exercises and more diverse and stage choreographies.

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<sup>1</sup> Subsequently, Boris Knyazev went to Western Europe and thus his gymnastics became famous all over the world. It is still used today.



It should be emphasized that there are also principled distinctions. For example: *ballet art* refers to the stage work which includes a synthesis of classical, characteristic, modern dance, music, scenography and acting task for a given role performed by the ballet artist. There are certain physically norms in rhythmic gymnastics, using body movements similar to classical dance and the gymnast presents his personal qualities, rather than a specific acting role. In addition, in rhythmic gymnastics there is a mandatory part that is considered dance, but the emphasis is on the individual elements and not on the overall combination. This changes the very concept of choreography in rhythmic gymnastics. This leads to differences in the perceptions of children and viewers. It is important here whether they are at a rhythmic gymnastics competition or a ballet performance.

The differences deepen in choreographing for children taking into account the physical characteristics of children, their age and their ability to recreate a certain range of themes, relationships and interpretation of a role. We often are witnesses how young children dancing love duets in which they simply perform the movements but because of the lack of experience and energy they can't recreate the unfamiliar feelings. That's why the selection of the theme is an important part of putting on performances for children.

### **Study of the problem**

Few studies have been devoted <sup>2</sup>to the **history of ballet art** . As well as the numerous studies of the Russian ballet master Vera Krasovskaya<sup>3</sup>.

Special attention is paid to the **interactions between music and choreography** (mainly in the studies of Boris Asafiev , Feodor Lopukhov and Pencho Stoyanov). But here the differences are noticeable - Boris Asafiev <sup>4</sup>and Pencho Stoyanov <sup>5</sup>analyze musical forms and how they relate to choreographic art.

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<sup>2</sup> *Bakhrushin* , Yuri. History of Russian ballet. Moscow: Lan , 2009, 352 p.  
*Burroughs* , Jonathan. Choreographer's Handbook. Sofia: "Meteor " Publishing House, 2017, 230 p.  
*Haskell* , Arnold . Ballet. Sofia: Musica, 1982, 130 pp. (translated from Spanish by Sevil Ghiyas- bayli ).  
*Fokin* , Mikhail. Against the stream. Leningrad: Art , 1981, 510 p.

<sup>3</sup> *Krasovskaya* , Vera. Russian ballet theatre second half of the nineteenth century. Leningrad-Moscow, Art , 1963, 552 p.  
*Krasovskaya* , Vera. Articles about ballet . Leningrad, Art , 1967, 342 p.  
*Krasovskaya* , Vera. Russian ballet Theater at the beginning of the 20th century. Choreographer . Leningrad-Moscow, Art , 1971, 528 p.  
*Krasovskaya* , Vera. Russian ballet theater in the early 20th century. Dancers . Leningrad, Art , 1972, 456 p.  
*Krasovskaya* , Vera. Nijinsky . Leningrad, Art , 1974, 208 p.  
*Krasovskaya* , Vera. History of Russian ballet. Leningrad, Art , 1978, 231 p.  
*Krasovskaya* , Vera. Epoch Nover . Leningrad, Art , 1981, 286 p.  
*Krasovskaya* , Vera. Western Hebrew ballet theater . Leningrad, Art , 1983, 431 p.  
*Krasovskaya* , Vera. Western European ballet theater from its origins to the middle of the 18th century. Leningrad, Art , 1989, 296 p.  
*Krasovskaya* , Vera. Agripina Vaganova . creative way . Leningrad, Art , 1989, 244 p.  
<sup>4</sup> *Asafiev* , Boris. Musicalnata form of kato process. Sofia: Music, 1985, 380 p. (translated by Dorothea Petrov).  
*Asafiev* , Boris. Musical form as a process. Intonation. Moscow: Music , 1957, 286 p.  
*Asafiev* , Boris. Symphonic etudes . Leningrad: Music , 1970, 264 p.  
*Asafiev* , Boris. Musical form as a process. Leningrad: Music , 1971, 376 p.  
*Asafiev* , Boris. About music Tchaikovsky . Leningrad: Music , 1972, 376 p.  
*Asafiev* , Boris. About ballet . Leningrad: Music , 1974, 296 p.  
*Asafyev* , Boris. About symphony and chamber music music . Leningrad: Music , 1981, 216 p.

<sup>5</sup> *Stoyanov* , Pencho. Musical analysis. Sofia: Music, 1993, 224 p.  
*Stoyanov* , Pencho. Analysis - music - choreography. Sofia: (no publisher mentioned), 2001, 220 p.

While in the studies of Jean-Georges Nover <sup>6</sup>, Feodor Lopukhov <sup>7</sup> and in the later studies of Rostislav Zakharov <sup>8</sup> and Georgi Abrashev <sup>9</sup>, the relationship between music and choreography is analyzed from the point of the choreographer and how the choreography corresponds/or does not correspond/ to the musical forms.

The connections between choreography and music in the larger dance forms are also analyzed.<sup>10</sup>

Analyzes are made of how a work of literature (a story, a fairy tale, a novel) turns into a stage work. <sup>11</sup>Dr. Stavri Angelov discusses <sup>12</sup>how literature are transformed into **stage forms for children**.

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<sup>6</sup> *Nover* , Jean. Letters on Dance and Ballets . Leningrad: Academia , 1927, 375 p.

<sup>7</sup> *Lopukhov* , Feodor. Ways of the choreographer. Berlin: Petropolis , 1925, 179 p.  
*Lopukhov* , Feodor. sixty years in ballet . Moscow, Art , 1966, 368 p.  
*Lopukhov* , Feodor. Choreographic frankness . Moscow: Art , 1972, 216 p.

<sup>8</sup> *Zakharov* , Rostislav. Notes of a choreographer . Moscow: Art , 1976, 351 p.  
*Zakharov* , Rostislav. Dance Composition : Pages pedagogical experience . Moscow: Art , 1983, 224 p.

<sup>9</sup> *Abrashev* , Georgi. Composition and form for dance. Sofia: Vulkan-4, 2001, 217 p.

<sup>10</sup> *Katonova* , Svetlana. Music Soviet ballet. Leningrad: Art , 1990, 416 p.  
*Kosacheva* , Rimma . About music foreign ballet: experience research . Moscow: Music , 1984, 301 p.  
*Yaneva* , Anelia. Choreographic and genre transformations into ballets from the classical repertoire. Sofia: Institute for Art Science, BAN, 2009. 576 p. (second chapter)

<sup>11</sup> *Karp* , P oel . Oh ballet . Moscow: Art , 1967, 226 p.  
*Carp* , Poel. Ballet and drama. Leningrad : Art , 1980, 241 p.  
*Yaneva* , Anelia. Choreographic and genre transformations in ballets from the classical repertoire. Sofia: Institute of Art Studies, BAS, 2009. 576 pp. (first and third chapters)

<sup>12</sup> *Angelov* , Stavri. Musical and scenic creativity for children in Bulgaria in the second half of the 20th and the beginning of the 21st century. Literary characters and stage adaptations. S.: 2019, 546 p.

There are fewer studies related to the **development of classical dance and classical exercise**<sup>13</sup>

There are even fewer analyzes of **individual movements than the classical exercise**. At the same time they are in two directions. The first presents basic requirements for the studied movements and their teaching methodology. In this direction, the research of Agrippina Vaganova, which has been repeatedly republished, is fundamental <sup>14</sup>. In later studies is commented not the requirements for assimilation of the individual movement but how the movement becomes more complicated in next level classes of ballet training <sup>15</sup>.

Significantly less researches have been devoted to rhythmic gymnastics, some of which <sup>16</sup>are **fundamental**:

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<sup>13</sup> *Block* , Love. Classical dance. History and modernity . Moscow: Art , 1987, 556 p.  
*Dobrovolskaya* , Galina. Dance, pantomime, ballet. Leningrad: Art , 1975, 128 p.  
*Tarasov* , Nikolay. Classical dance. Moscow: Iskustvo , 1971, 492 p.  
*Shopova* , Maya. Classical dance is the basis for the creation of dance theater. S.: Bulgarian Bookstore, 2003, 248 p.  
*Yaneva* , Anelia. Interactions between classical and modern dance in Bulgaria. Processes in the Bulgarian ballet. Sofia: Express Print , 2004, 296 p.

<sup>14</sup> *Vaganova* , Agripina. Basics classical dance. Leningrad-Moscow: Publishing house Art , 1948, 170 p.  
*Vaganova* , Agripina. Fundamentals of classical dance, Leningrad: Art , 1980, 189 p.

<sup>15</sup> *Bazarova* , Nadezhda. Classic dance. Leningrad: Leningrad branch of Art , 1975, 182 p. ;  
*Bazarova* , Nadezhda. *May*, Barbara . ABC of classical dance, Leningrad: Art , 1983, 208 p.  
*Kostrovitskaya* , Vera. 100 lessons classical dance. Leningrad: Leningrad Art Department, 1972, 238 p.  
*Bogoeva* , Kalina. Methodology of movements in classical dance. Sofia: Tip-top Press, 2008, 176 p.  
*Draguleva* , Liliana. Methodology of teaching classical dance, Sofia: Defecto , 2008, 447 p.

<sup>16</sup> *Bobrova* , Galina. Rhythmic gymnastics at school . Moscow: Physical Education and Sport, 1978, 110 p.

However, studies that specifically address pedagogy and choreography for children in gymnastics are rarer and understudied<sup>17</sup>.

For the purposes of the dissertation, I will also use main research connected to children related to children's perception<sup>18</sup>.

Children and children's issues require special attention, especially regarding their reception to dance. This also includes studies of ballet teachers who analyze children's ability to learn certain technical elements and children's ability to learn certain ballet exercises from an early age<sup>19</sup>. Children's ability to perceive is also important and when that is possible<sup>20</sup>.

Until now **the relationship between ballet art and rhythmic gymnastics has not been investigated.**

Nor as interactions between exercise and warm-up.

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*Gateva*, Maria. Technical training in rhythmic gymnastics Part 1 Body exercises, Sofia "BULGET OOD", 2020, 136 p.

*Nedyalkova*, Gyurga. Rhythmic gymnastics for the youngest, Sofia: Medicine and Physical Education, 1987, 145 p.

<sup>17</sup>See Bourget, Paul. Dance teacher. Sofia: Publishing House, Mosaic of Famous Modern Novels, 1927, 134 p.

Lisitskaya, T. Choreography in gymnastics. Sofia: "Grif UMO SPO" Publishing House, 2018, 163 p.;

<sup>18</sup>Banova, Vesela. The child from 3 to 6 years. Sofia: "Veda Slovena" Publishing House, 2000, 20 p.

Gilles, Rene. A practical guide for applying a methodology for researching the social adaptability of the child. Paris: 1945, 70 p.

Minchev, Boris Guide to the Study of the Child - Part I. Sofia: "Veda Slovena" Publishing House, 2000, 400 p.

Mincheva, Nevena. Psychological features of cognitive and personal development during middle childhood. Sofia: "Veda Slovena" Publishing House, 2000, 33 p.

<sup>19</sup> *Ilieva*, Maria. My ballet. Sofia: Janet-45 Publishing House, 2009, 48 p

<sup>20</sup> *Seiffert*, D. Pedagogy and psychology of dance - notes of the choreographer. Moscow: "Lan" Publishing House, 2015, 125 p.

Nor in productions for children in ballet and rhythmic gymnastics.

The possibilities for interactions between ballet art and rhythmic gymnastics as art products have not been explored either.

This determines the purpose of the present study.

**The purpose of the present study** is to look for similarities and differences in the methods of training in ballet art and rhythmic gymnastics; to analyze similarities and differences in staging miniatures and full plays for children; to propose a working model for teaching and learning choreographies for children.

**The object of the research** is in two directions related to dance - ballet art and rhythmic gymnastics.

**The subject of research** is how movements from rhythmic gymnastics can be used in the training process and in ballet art. As well as the opposite – the possible impacts of ballet exercise in rhythmic gymnastics.

**The assignments are:**

- To analyze specifics in the ways of dance training of children - in the ballet *exercise* and in the *warm-up* in rhythmic gymnastics;
- To derive rules for teaching specific to children;
- To analyze choreographies for children - miniatures and complete performances;
- To outline the basic requirements for the preparation of choreographies for children in ballet art and rhythmic gymnastics;

- To propose rules related to the construction of choreographies for children;
- To propose a system for training children in the preparation of author's choreography with a children's theme;

### **Research methods:**

- *Researching sources of information;*
- *Comparative analysis and synthesis* between the processes in ballet art and in rhythmic gymnastics;
- *Analytical* - through comparisons from the small (movement) to the general (overall dance form);
- *Methodological* - based on problems in teaching ballet art and rhythmic gymnastics.

### **Expected results**

I hope that the completed dissertation will contribute to bringing out the distinctions between the performing arts and sports by suggesting possible interactions between rhythmic gymnastics and the art of ballet. I am convinced that the symbiosis will be more useful for both directions, because rhythmic gymnastics helps the development of ballet, and ballet art permanently enters rhythmic gymnastics both as a dance vocabulary and as attempts at complete original choreographies.

### **Structure of the study:**

The dissertation consists of an **Introduction, four chapters and a Conclusion** .

Main ideas, aims and objectives of the research are presented in **the introduction**

**As far as the material and focus of the four chapters presented are quite different, the approach to the analyzes is also different.**

**In the first chapter - CLASSIC EXERCISE IN THE ART OF BALLET AND WARM-UP IN ARTISTIC GYMNASTICS. MATCHES. DISTINGUISHING MARKS** - I focus on the smallest "unit" of the choreography - *the movement*, as concisely as possible I will look for and explain movements that are common to both the exercise and the warm-up in rhythmic gymnastics; those that are characteristic of only one of the two directions; and those that are rarely used.

I thoroughly and in detail examine the similarities and differences in rhythmic gymnastics and ballet, starting with foot positions, arms, moves, basic movements, battements, jumps, from both ballet and rhythmic gymnastics.

I present movements that are used only in the classic exercise. And movements that are only used in rhythmic gymnastics. I also look at those that function both in the classical exercise and in the rhythmic gymnastics warm-up, looking for parallels between them.

**In the second chapter - " DANCE MINIATURES FOR CHILDREN IN BALLET ART AND ARTISTIC GYMNASTICS"** - I expand the scope by looking for *similarities and differences in choreographic miniatures* in dance and in rhythmic gymnastics realized to the same music. I analyze how well the choreography created corresponds or relates to the form and message of the music.

I look at several dance miniatures, on the same music, for choreographies in ballet and routines in rhythmic gymnastics, comparing their choreographic solutions, and in some of them I also include choreographic developments in figure skating.

dance miniature is characteristic of the smallest structures of the dance. Each miniature is considered in its musical form and how it looks through the eyes of the choreographer in a dance piece or a routine in rhythmic gymnastics.

As an example, I would point to one of the most famous miniatures to the music of Saint-Saëns "The Dying Swan" choreographer Fokin, "Dolls" to the music of Lyadov choreographer Vainonen, routines in rhythmic gymnastics to music from the ballets "Don Quixote", "Raymonda", "Esmeralda", Ravel's Bolero.



**In the third chapter - COMPLETE CHOREOGRAPHIES FOR CHILDREN IN THE ART OF BALLET** - the focus is further expanded by commenting on ballets for children. In them, the separate movements and the correlation of the choreography to the music are less affected, giving way to the *dramaturgy*, thanks to which a story performance for children is built.

The third chapter is focused only on story ballet works for children, without commenting on those in rhythmic gymnastics, as she does not yet strive to build large-scale story works.

I look first at fairy tales for children, productions for children - ballets. I analyze them according to dramaturgy, music and choreography, looking at the main primary sources of children's tales, divided into three categories - animal tales, social and household tales, and magic tales.

In the first category, namely "*Animal and Bird Ballets*", I examine the ballets "Petya and the Wolf" - music by Prokofiev, "Whirlwind Horse" - music by Shchedrin and "Firebird" - music by Stravinsky.

As in most fairy tales and more specifically in fairy tales-ballets, along with the real ones, there are also magical characters that have their impact on children and they watch and learn about these ballets with interest and pleasure, and some of the children subsequently become part of this art.

In the second category "*Ballet versions of social and folk tales*" are included the ballets "The Doll Fairy" - music by Bayer, "Cinderella" - music by Prokofiev and "Cipolino" - music by Karen Khachaturian.

Here it seems that images and episodes from real life are affected to a greater extent, but presented in an appropriate way, so that the child's attention is fully engaged.

In addition, in these ballets there are more comic images and situations that refresh the performances.

The third category is "*Ballet Tales of Magic*", to which I have included the ballets "Sleeping Beauty" music by Tchaikovsky, choreography by Petipa; "The Nutcracker" music by Tchaikovsky, choreography by Lev Ivanov and "Swan Lake" is mentioned, but not discussed in detail, because the plot is not for children, but the music of Tchaikovsky and the choreography of Petipa and Lev Ivanov create the

magical atmosphere that children like so much and that's why this ballet is the most watched in the world.

**Fourth chapter - WORKING WITH CHILDREN. REQUIREMENTS. APPROACHES** - brings us back to *movement again*. I offer my *author's methodology for training* adolescents, in which I combine elements of *exercise* in ballet art and *warm-up* in rhythmic gymnastics, but I also include rhythmic exercises, acrobatic movements from sports gymnastics and dance improvisation, adding also my own exercises that I apply with children from 4 years of age to mature professional dancers .

This is the chapter in which I present my *author's classes* , which are based on the age differences and skills of ballet students and students.

My requirements are different for different groups, and in addition to the generally accepted movements from ballet exercises and warm- ups from gymnastics included in my lessons, I have also relied on my choice of practical combinations and dances, for example:

- in the group from 4 to 8 years everything is presented in the form of games and entertainment.
- in the group from 9 to 13 years, the workloads are greater, the work time on the loom is more and the dance placement is not only in a classical aspect, but also characteristic and modern dances are included. I also include thumb work here.
- in the 14 - 18 year old group, the exercise and warm-up become more complicated, with the included combinations being performed at a faster pace and with greater amplitudes. Learned movements, jumps and combinations are performed in addition to shoes and thumbs.

In all three groups, there are rhythmic exercises performed with hands, feet or objects, such as tambourines, castanets, scarves, etc.

- sample class for dancers studying in higher education institutions.

Apart from the common to all movements of the loom , medium, jumps and short combinations / considering the fact that the students are majoring in Choreography, the exercise is of medium difficulty, with more emphasis

on the placement of dances in different genres , and this enriches their dance culture and stage practice.

The second most important thing for me as a teacher, after the exercise in ballet, is stage practice at any age, and therefore the participation of my students in concerts, competitions, seminars, ballet productions and other performances is of great importance, not so much for receiving awards as for consolidating what has been learned, safety on stage, working with partners, orientation and ability to deal with unforeseen situations, i.e. acquiring a certain professionalism.

**The CONCLUSION** offers summaries and comparisons.

The cardinal difference between the art of ballet and rhythmic gymnastics is in the main functions and goals that they set as the end result.

It is a well-known distinction that rhythmic gymnastics is a sport and ballet is an art. But what does that actually mean?

In rhythmic gymnastics, the technical part of the performance is emphasized to a greater extent, while in ballet the technique used is only a means to build images and drama.

In the art of ballet, the development and upgrading of physical abilities of the dancer is not a primary goal. It serves only to enable the performer to have the appropriate movements and competences through which to construct a given role in the general dramaturgy of the performance. The technical performance must also be spiritualized through appropriate choreography to build images.

In rhythmic gymnastics, one cannot talk about drama, because in the sport certain norms are covered, but no artistic image is sought. The performer demonstrates his technique, demonstrates himself.

In rhythmic gymnastics, the competitor, through his technical skills, proves himself; in ballet, the dancer does not present himself, but the image he builds. He is in a role – he recreates the character and performs the assigned movements on his behalf . Then the story line, the dramaturgy of the piece comes to the fore, not the dancer himself.

Even when the performance is independent (variation, monologue) and not part of a complete performance with a story line, it still emphasizes the

image created by the artist, the story he tells through his body, and not the specific movements. which he uses.

And when it comes to a duet, trio or group performance, the emphasis is certainly on the relationships of the respective characters - looking for characteristics for each of them, tracing their individuality and interactions. There are no duets, trios or quartets in rhythmic gymnastics . Rhythmic gymnastics is based on solo performances.

The same division is observed in **ensemble dances** .

Mass dances in ballet art fall into two categories - *entertainment* (mostly characteristic dances - Spanish, Hungarian, Russian, Chinese, Indian, etc.) and *Grand pas d'ensemble* (mostly in the style of classical dance). However, a dramatic line of interactions between *soloists and ensemble* can be found in them too, since both in the characteristic dances ( *divertissement* ) and in the classical dances ( *Grand pas d'ensemble* ) there is almost always an alternation of solo ( duet ) performances and ensemble performances. In mass dances, synchronicity is important (for example, the swan scenes from Swan Lake, the Waltz of the Flowers from Sleeping Beauty, the shadows from Bayaderka, etc.), but although in these dance forms to a much greater extent degree is emphasized on dancing and to have more opportunities to demonstrate technique, synchronicity is not an end in itself . She recreates a collective image (of swans, shadows, flowers, etc.).

Quite naturally, there is no story line in rhythmic gymnastics ensemble routines. The desired effect of synchronicity in performance is further complicated by the use of equipment (balls, bands, hoops, bats, ropes or mixed equipment). In this aspect, synchronicity is extremely difficult to achieve and is truly a mark of supreme mastery. Artistry is separately valued, emphasis is placed on expressiveness, but it is additionally brought into this type of sport and significantly less important. However, in the ensemble routines of rhythmic gymnastics, there is no internal division of *soloists and ensemble* , on the contrary – the impact comes from the uniformity of the performance and the truly masterful skill of transferring equipment from one competitor to another (especially in mixed equipment).

For the overall impact of the story line in ballet art , the *choreographic direction is of great importance* , by means of which the individual

fragments are mounted and superimposed and the relationships between the characters are made more visible <sup>21</sup>. In rhythmic gymnastics, there is no direction, since there is no relationship between the characters, and no conflict between them.

In the art of ballet, *scenography*, the *costumes* of the characters, which represent where and when the action takes place, are important. There is no set design in rhythmic gymnastics. But on the other hand, the costumes are no longer chosen only for beauty, but are burdened with the requirement of representing the era and nationality of the performance, often it is the costumes that make the connection with the era and nationality of the music. This is how rhythmic gymnastics slowly begins to look for images, to recreate an era and a nationality. Which can subsequently lead to the construction of images (roles). But still, the clothing in rhythmic gymnastics is limited, since in gymnastics there are many rolls, balls, high leg throws, playing with apparatuses, and the costume should not be different from a leotard, because richer and tighter clothes will interfere with the performances.

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The differences between the art of ballet and rhythmic gymnastics are more visible in competitions and performances. At **exercise and warm-up** these distinctions diminish, since in both the aim is to warm up and prepare the body for the next more complex performances.

Of course, there are movements specific to classical exercise and those specific only to rhythmic gymnastics. But there are also movements that gradually penetrate from exercise to rhythmic gymnastics and vice versa.

One of the most important differences, however, is that in the *ballet exercise*, all the movements are subsequently "mounted" on the thumbs and with the learned combinations, which can be part of a dance composition or part of a dance, while in the *warm-up* of the artistic

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<sup>21</sup> *Choreographic direction is superstructural - it uses the knowledge of choreographic composition (when composing the individual dance, but by building multiple dances it builds the overall structure and hierarchies in the work) and choreographic dramaturgy (when creating the stage narrative, the relationships between the characters and the main dramaturgical conflict)... The choreographic direction ... makes visible the conflict between the characters and the director 's concept of the recreated events" - see Yaneva, Anelia. Architectural principles of choreographic direction in the art of ballet. S.: Institute for Arts Research, 2020, p. 17.*

gymnastics movements serve *only* for warm-up - to achieve greater flexibility, but without being used subsequently in the combinations.

However, the interactions between *exercise* and *warm-up* are much more. The classical *exercise* ( *stand* , *middle* and *allegro* ) has a positive influence on rhythmic gymnastics as well. It develops coordination in the work of the legs, body, head and hands. It affects the compositions, coordination and clean execution of gymnastic routines. It develops danceability and memory. On the other hand, a significant part of the warm-up movements in gymnastics can also be used in classical *exercise* , as far as they help to develop the physical data of the child - turning the legs, a larger stride - the so-called bigger " *step* " .

Regardless of the fact that one is treated as a sport and the other as an art, they are interrelated and with the correct construction of the lesson by the teacher or coach, the use of movements and exercises from the other direction could help to further develop different qualities.

Therefore, in recent years, more and more movements from the *exercise* are used in rhythmic gymnastics. And vice versa - there is an increase in the movements that are borrowed from rhythmic gymnastics and implemented in the ballet exercise - especially during warm-ups to achieve greater elasticity of the muscles and greater openness of the legs.

Based on my personal experience, my observations and my practice in both directions, my opinion is that it is useful for children who are involved in ballet to have gymnastics classes and also for gymnasts - to have ballet classes. I would recommend at the initial level of training, in order to work out flexibility and develop the physical data of the child, to use gymnastic exercises on the ground, which are repeated many times. I think this will help with endurance and muscle development.

It is a fact that many of the stars of ballet art trained in rhythmic gymnastics before turning to ballet. Such are the French Sylvie Guillem <sup>22</sup>, the Russians Maria Horeva <sup>23</sup>, Diana Vishneva <sup>24</sup> and others.

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<sup>22</sup> Prima Ballerina of the Grand Opera - Paris.

<sup>23</sup> Prima Ballerina of the Mariinsky Theater - St. Petersburg

<sup>24</sup> Prima ballerina of the Mariinsky Theater - St. Petersburg and of the American Ballet, who works with the famous choreographers Maurice Bazaar , John Neumeier , Jiri Kilian , etc.

However, when it comes to giving a visual example to children, I emphasize that the ballerina dances on her toes and the gymnast does not; the ballerina dances with a partner, the gymnast does not; and that the ballerina does not include a hoop, ball, rope, batons and ribbon in her performances. These are the easiest differences for children to perceive between ballet and rhythmic gymnastics.

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There are differences and similarities not only in the selection and use of different movements, but also in **the place of training** for gymnasts and ballet dancers.

In rhythmic gymnastics, there must be a gymnasium that is huge in size so that movements with equipment (hoops, bands) that require greater height and width of the hall can be easily perfected. A gym can be equipped with machines and mirrors, although it is not required. The ballet hall must also have looms and mirrors.

In the gymnasium, it is played on a carpet that softens the movements of the competitors. While in a ballet hall, the requirements are for a floor covering suitable for finger technique - that is, not current soft, even if it is elastic (usually a wooden floor, and in recent years - a self-leveling floor screed). It should be borne in mind that unsuitable flooring is a prerequisite for injuries.

Gymnasts train with nails, but in ballet they wear shoes and thumbs. That is why gymnasts only step on half-toes, and this also changes their gait.

The place for training and competitions - in gymnasiums; on theater and opera stages during performances also changes the impact on the audience.

Although in recent decades, ballet competitions held in a sports hall have become more frequent. However, then a floor suitable for dancing must be added. However, until now there have been no cases of a rhythmic gymnastics competition being held on a theater stage.

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And another significant difference - **the age of the performers** . In rhythmic gymnastics, competitors are mostly girls from 5 to 18-20 years old and after this age they are usually profiled as coaches.

In the art of ballet, they can also start from 4-5 years old, but their career is significantly longer and they can work /dance/ until about 40 years of age, and sometimes even later. The reason for this longevity is the correct performance of a classic exercise , which is structured in such a way that it preserves the bone system, joints and tendons for a longer time, even with proper work it helps longevity both on stage and in life.

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**The musical accompaniment** also marks some distinctions. In the art of ballet, notes are made and the musical fabric is torn much less often. Usually the music is as the composer created it. Especially when it comes to ballet performances. In most cases, the music is symphonic, performed by a full-scale orchestra. When there is no possibility of performances with an orchestra, the music is recorded - again in the performance of an orchestra and the performance is under a phonogram, but the music remains unchanged.

During the ballet exercise , the musical accompaniment is performed on a piano - then the combinations are smaller and the accompanist monitors not only the tempo and rhythmicity, but also to find such musical fragments whose accents coincide with the accents in the dance. Especially important are these matches in the jumps. The ballet exercise can also be accompanied by a musical recording, but then these accents are more difficult to achieve, and because of the repetition of the same musical recordings, the teacher is forced to invent the combination in such a way that it repeats the musical structure, and this inevitably leads to uniformity

In rhythmic gymnastics, performances are recorded. Also, because of the time requirements, in most cases the music is cut according to the contestant's needs. This leads to mutilation of the music, which is deprived of musical themes and development.

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As much as I emphasize distinctions, my personal belief is that all dance techniques can interact and mutually enrich each other. Just as methods for preparing the body from gymnastics enter the art of ballet, so also techniques used primarily in the art of ballet enter rhythmic gymnastics. This interaction, in its optimal version, brings sports closer to art, and often



art is permeated with concepts from sports, especially in solo dance performances during dance competitions and contests.

Examples of the interactions between the art of ballet and rhythmic gymnastics are not only when separate movements from exercise and warm-up are used, but when (especially in recent decades) performances are created that also include elements of rhythmic gymnastics.

The performances of Neshka Robeva are in this direction<sup>25</sup>. Combining in her career the training of Bulgarian Folk Dances (DHU - State Choreographic School) and Rhythmic Gymnastics as a competitor and subsequently coach of the National Rhythmic Gymnastics Team when she finished her work with the National Rhythmic Gymnastics Team, Neshka Robeva found her own field - productions of complete dance performances, with her own plot and dramaturgy. Such are "Two Worlds", "Orissa", "Are you ready?", "Carmen from the Faculty" and others. In them, she creates a conflict by comparing techniques and techniques from rhythmic gymnastics with techniques and techniques from modernized folk dances (not only Bulgarian dance, but also Romanian, Turkish, Gypsy, etc. ). In "Two Worlds" ... ancient myth and modern disco are juxtaposed. Yana from the disco falls into the world of myths and legends. As in a real fairy tale, there are trials, overcoming which is a sign of manhood and a judgment of the real qualities of the heroes. Trials are also connected with Bulgarian folklore - beautiful samodives, bewitched bachelors and fiery spirits. Also included is a sign from the "Butterfly" rite - when samodivas turn into butterflies to beg for rain and extinguish the fiery spirits."<sup>26</sup>In "Two Worlds, the Dragon and his warriors dance a modernized version of Bulgarian folk dances; the samodivas dance rhythmic gymnastics, and the central characters Yana and Momchil meet in a disco to the rhythm of dance techniques such as disco, dance, rock,

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<sup>25</sup> Neshka Robeva (b. 1946) graduated from DHU, department of "Bulgarian dances" in the class of Kiril Haralampiev (1966). Graduated in Rhythmic Gymnastics at VIF under Julieta Shishmanova. Competitor of the national team in Artistic Gymnastics. Coach and head of the national rhythmic gymnastics team (1974-2000); coach (since 1976) and president (since 1994) of Levski club. Member of the Committee for the Protection of Ruse. Deputy from the last National Assembly before November 10. 1989; Member of the Seventh Grand National Assembly (1990). Creator and leader of the dance ensemble "National Art" (since 2000), with whom he staged "Two Worlds" (2000), "Orissa" (2002), "Are you ready?" (2004) and others , - see Yaneva, Anelia. Folkloric whispers in ballet realizations. Blagoevgrad: UI "Neofit Rilski", p. 80.

<sup>26</sup>See Yaneva, Anelia. Folkloric whispers in ballet realizations. Blagoevgrad: UI "Neofit Rilski", p. 80.

break, chalga. The confrontation between Zmeya and Momchil is achieved by means of different dance rhythms, hammered with hands, feet, gags, percussion instruments, and in the final Yana stays with Zmeya, and Momchil finds love in the face of Samodivata.

Gymnastic exercises with ribbons and balls, which recreate the unreal kingdom of samodives, are juxtaposed with the modernized Bulgarian folk dance. This model allows for the stage adaptation of rhythmic gymnastics beyond the limits of competitions. This is also an opportunity to build complete performances through rhythmic gymnastics.

Neshka Robeva does not limit herself to the technique of rhythmic gymnastics, but always compares it with other dance techniques - street dances in "Are you ready?", gypsy dances in "Carmen from the Faculty", Turkish dances in "Orisia". And in all of them, it is precisely the juxtaposition between rhythmic gymnastics and modern dance techniques that provides the contrast that is necessary for the construction of the conflict in the ballet (dance) performance.<sup>27</sup>

This once again confirms my thesis that the interactions between ballet art and rhythmic gymnastics have a future not only at the level of exercises and warm-up, but also at the level of complete dance performances.

I am convinced that these two trends could interact regardless of where they are presented - whether in the theater or on the race carpet. They can also be connected with other dance and sports disciplines, but this is in no way to the detriment of the performers, on the contrary - with the help of different techniques, a complete performance could be recreated, with techniques from the various disciplines.

- I hope that the completed dissertation will contribute to bringing out the distinctions between the performing arts and sports by suggesting possible interactions between rhythmic gymnastics and the art of ballet. I believe that symbiosis will be more useful for both directions, because rhythmic gymnastics helps the development of ballet, and ballet art permanently enters rhythmic

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<sup>27</sup> Attempts to combine rhythmic gymnastics with dance techniques were also made by Lili Ignatova in her performance "Orpheus and Eurydice", but in my opinion - not so successful.

gymnastics both as a dance vocabulary and as attempts at complete original choreographies.

## **BRIEF BIOGRAPHICAL DATA OF THE DISSERTANT**

**Julia Romeova Yordanova** was born on 05.01.1990 in the city of Sofia. From a small age, she began to engage in classical dance, and in 2000 she was accepted to DHU (State Choreographic School) - NUTI with the profile "Classical Dance". In 2009, she graduated in Diana Raynova's class. In the same year, she was accepted as a student at the "Pancho Vladigerov" National Music Academy, Sofia, majoring in "Ballet Pedagogy". He graduated with a bachelor's degree in 2013. From 2014 to 2016, he studied "Ballet Directing" at the "Pancho Vladigerov" National Music Academy, Sofia. In parallel, since 2012, he has been developing his own dance studio "Julia", where he is a teacher, choreographer and director. In 2018, he was a part-time teacher at Southwestern University "Neofit Rilski"-Blagoevgrad - holder of the disciplines "Classical dance", "Character dances", "Dance staging for musicals", "Dance staging for videos", "Choreographic composition ". Since 2020, she has been appointed half-time at Southwestern University "Neofit Rilski" - Blagoevgrad, Department of "Choreography", where she has been a full-time doctoral student since 2019.

He participated in numerous dance productions in Bulgaria, Vienna, Italy and Albania. Choreographer of dances for films, videos, TV shows and theater productions. Director and choreographer of own dance performances. Winner of awards at National and International competitions.

## **PUBLICATIONS and REPORTS**

### **of Julia Yordanova on the subject of the dissertation work**

#### **Articles on the topic of the dissertation**

1. *Yordanova* , Julia Romeova (2019). Classical exercise and warm- ups in rhythmic gymnastics. Comparisons. Distinctive features - In: MULTIDISCIPLINARY JOURNAL OF SCIENCE, EDUCATION AND ARTISSN1313-5236HTTP://WWW.USB-

BLAGOEVGRAD.SWU.BG, pp. 655-663. <http://www.usb-blagoevgrad.swu.bg/media/2082/godishnik.pdf>

2. *Yordanova* , Julia Romeova (2022). Socio-life stories for children in ballet productions. Personalia , Art Studies, 2021, Thematic peer-reviewed yearbook for art studies in two volumes 2022. Institute for the Study of Arts, BAS, Sofia, pp. 669-676.
3. *Yordanova* , Julia Romeo . [SOCIAL TALES FOR CHILDREN IN BALLET PERFORMANCES](#) . - Art Readings 2021: Personalia , New Art , Vol 2, 2022, **Web of science**
4. *Yordanova* , Julia Romeova (2022). Ballets for children based on animal stories. Art and Context 2022, Institute for Arts Research, BAS, Sofia, p.373-382.

### **Dissertation Topic Reports**

1. *Yordanova* , Julia Romeova (2019). (2019). Classical exercise and warm-ups in rhythmic gymnastics. Comparisons. Distinctive features. Report in Blagoevgrad (2019) at the Scientific Conference - 70 years of the Union of Scientists in Bulgaria, presented in September 2019.
2. *Yordanova* , Julia Romeova (2021). Socio-life stories for children in ballet productions. Personalities , Art Readings, 2021, Institute for Art Research, BAS, Sofia, delivered in April 2021.
3. *Yordanova* , Julia Romeova (2021). Ballets for children based on animal stories. Art and Context 2021, Institute for Arts Research, BAS, Sofia, delivered in May 2021

## REFERENCE ON CONTRIBUTION POINTS IN THE DISSERTATION

of Julia Romeova Yordanova

### **"Choreographies for children in ballet art and in rhythmic gymnastics. Construction and absorption processes. Specifics'**

1. For the first time, a detailed analysis was made, and in comparability, between the *exercise* in ballet art and the *warm -up* in rhythmic gymnastics
2. For the first time, these movements, which are from the classical *exercise* , but are also used in the warm-up of rhythmic gymnastics , were searched for and displayed.
3. For the first time, these movements have been brought out of the *warm-up* in rhythmic gymnastics, which are also recommended for the classical *exercise*
4. For the first time, a comparative analysis is made between miniatures from classical ballet and those from rhythmic gymnastics, and for this purpose, such miniatures were searched that were realized to the same music
5. For the first time, ballet works based on children's plots are analyzed through the prism of their applicability to children's audiences and the possibilities of these plots being performed by child dancers
6. V. Propp 's classification of animal tales, magical tales and socio-habitual tales is commented on its applicability and differences to children's ballet tales
7. I present my author's system for teaching children (tested in my work with children in Dance Studio "Julia" and in my teaching activity in the discipline "Classical Dance" for training students in the Department of "Choreography" - the specialties "Bulgarian Folk Choreography" and " Contemporary choreography"), which includes both elements of the classical *exercise* and elements of the rhythmic gymnastics *warm -up*.
8. For the first time, the distinguishing features between the art of ballet and rhythmic gymnastics are commented in detail
9. After presenting the specifics of each of the discussed directions, the possibilities of synthesis between them are also commented on - both in the *warm -up* and *exercise* , and on stage as artistic products

