

PROCEEDINGS ARTICLE

Discussion on the Significance of Grasping Bar Practice in Ballet Body Training

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ABSTRACT

In physical training teaching, grasping bar practice is the basic link, and it is of great significance to the teaching of physical fitness. However, objectively speaking, the current physical education does not establish a complete training system for grasping bar practice, which leads to the lack of artistic and scientific aspects of physical training. Therefore, this paper mainly discusses the practical application value, significance and application scope of grasping bar practice in physical education and training, and finally briefly analyzes some technical points of grasping bar practice in physical education.

ARTICLE DATA

Article History

Received 8 March 2022

Revised 20 March 2022

Accepted 14 October 2022

Keywords

Grasping bar practice

Body teaching

Value meaning

Application range

Basic technique

Body control

1. INTRODUCTION

In the ballet body training method, grasping bar practice is very important. It requires practitioners to move smoothly, clearly and powerfully. While enhancing their physical strength, it also improves their physical coordination flexibility, dexterity and balance ability, and enables all parts of the body to get strength and control training, and cultivates the dancer's beautiful dance temperament. On the whole, it has a promoting effect on the training effect and technical level of the practitioners. To a certain extent, it is the best basic method for ballet and even various dance body training, which can lay the foundation for dancers to perform difficult movements later.

2. GRASPING BAR PRACTICE

As a common basic practice content in the ballet training process, grasping bar practice is not only a warm-up exercise before ballet training, but also can quickly improve the training effect of ballet

practitioners, which is of great value to ballet training teaching. Specifically, it exercises the body coordination and strength control ability of ballet practitioners, and it also plays a great role in stimulating practitioners' interest and enthusiasm in training. Over time, it cultivates practitioners' good learning attitude and even life attitude.

The grasping bar practice is an important practice content in ballet training. The grasping bar practice is very detailed in the pursuit of scientific and systematic content. It shows a step-by-step training process from the ground to the air, from small amplitudes to large amplitudes, from simple movements to complex movements. On the whole, it shows a step-by-step training process, which consists of countless single movements, supporting all the skeleton and muscles of the practitioner's entire body. In the grasping bar practice part, several representative movements are included, namely squatting, rubbing, small kick and control, which play a crucial role in improving the level of intermediate practice. Taking the rubbing exercise as an example, it

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is the basis and extension of all the movement training in the grasping bar practice. The main body positions for training include the ball of the foot, the arch of the foot, the toes, the ankle and the Achilles tendon. At the same time, rubbing exercise is also quite effective for the suppleness and flexibility training of the practitioner's muscles and ligaments, and it is also helpful in exercising the body's vertical standing stability and low back control ability. It requires the practitioner to maintain tension and effectively extend the body during the movement. Therefore, the basic functional performance of rubbing the floor is the most prominent among all the basic skills of ballet dancing. The movement as a whole looks simple but not easy. It is related to the four aesthetic characteristics of ballet aesthetics, that is, open, stretch, straight, and stand.

From the perspective of scientific training, it is necessary to ensure that the force is evenly distributed during the "rubbing" exercise, and to ensure the flexible use of the ankle joint, which is very beneficial to the improvement of the overall quality of ballet. Generally speaking, practitioners pursue standardized rubbing, which makes their dance steps more dexterous, light and elegant, especially in the process of rotation, the center of gravity should be vertical and be in control, and this control comes from the strength of the practitioner's legs. Considering that ballet practitioners always have the habit of straightening their legs, their center of gravity is stable and vertical, which is an effective foundation for their ankle strength enhancement.

3. EXPLANATION OF THE APPLICATION RANGE OF GRASPING BAR PRACTICE IN BALLET BODY TRAINING

In ballet body training, the use of bar exercises is relatively wide, and it has applications in posture training, flexibility training, and difficult movement training. The following will discuss them one by one:

3.1. Grasping Bar Practice in Stance Training

Ballet body training is in pursuit of beauty, which requires practitioners to fully display every part of their body. Taking the lower limbs of the human body as an example, grasping bar practice requires practitioners to use the bar to start the posture practice process, which is very helpful for training the perfect dance posture of ballet dancers. During the training of the big kick, the practitioner is required to use the small kick as the basis to kick up quickly and powerfully upwards, sideways, and backwards. Finally, there is the frappe training, a unique training method, which is carried out while the thigh is kept

raised and motionless. The frappe is very good for the flexibility of the practitioner's knee joint and the agility of the calf movement.

3.2. Grasping Bar Practice in Flexibility Training

In the process of flexibility training, grasping bar practice is equally important. It aims to train the practitioner to prepare for difficult movements, that is, to develop good physical flexibility of the practitioner. During the grasping bar practice in flexibility training, the practitioner must use external assistance to perform shoulder and chest exercises during the grasping bar practice. Specifically, the practitioner should stand opposite the bar, hold the bar with both hands and vibrate vertically upwards or downwards. Then there is the waist exercise in ballet, which requires the practitioner to face the bar sideways, hold the bar with one hand, then swing the waist back and forth and hang the legs. Finally, it is necessary to use the bar to press the leg, which can also exercise the flexibility of the practitioner's body.

3.3. Grasping Bar Practice in Difficult Movement Training

In order to effectively increase the artistic beauty of ballet, ballet dancers need to design and operate some aerial movements and difficult movements in dance, which requires them to have excellent balance and accurate judgment. In this process, grasping bar practice is equally important. Practitioners mainly use the bar to carry out daily exercises during the training process, such as training the front and rear crane movements, maintaining the basic posture while holding the bar, and then let the teachers help them move their legs and increase the number of exercises. Of course, practitioners should increase the number of exercises accordingly to truly master the essentials of this movement [1].

4. APPLICATION VALUE AND SIGNIFICANCE OF GRASPING BAR PRACTICE IN BALLET BODY TRAINING

In ballet body training, the significance of the application of the grasping bar practice is reflected in many aspects. Whether it is a beginner or a mature ballet dancer, the grasping bar practice has special value for their body training. It not only shapes the soft and flexible body posture of ballet dancers, but also helps ballet dancers to improve their dance skills in an all-round way, and is still very helpful in cultivating dancers' aesthetic taste.

4.1. Impact on Body Shape

Ballet practitioners pay the most attention to body shaping in body training. In order to penetrate this postural shaping training idea in training, postural training based on grasping bar practice can be divided into two types: dynamic and static. It includes exercises on the body such as the head, hands, limbs and legs. The important indicators of training include amplitude, speed, body center of gravity and rhythm changes. It is necessary to train the practitioner's appearance in the influence of body shape, and combine the intuitive visual impact to stimulate the practitioner's good aesthetic taste, so that the practitioner can enjoy the beauty. If the beauty of the body represents the static beauty of the practitioner, then the grasping bar practice in the ballet body training represents the dynamic beauty of the practitioner. As far as the training process of grasping bar practice is concerned, it mainly trains the practitioner's toes, knees, hip joints, waist, limbs, hands and elbows. These basic body parts need to be mastered and controlled by the practitioner one by one. If the practitioner is standing, he/her needs to use the grasping bar practice in ballet to hold the front handle in the form exercise, specially train the muscles of the legs and the hip muscles, and ensure that the knees are pushed back and the chest and abdomen are lifted. As far as the grasping bar practice process is concerned, it is necessary to improve the level of the inner thigh of the practitioner, and effectively cultivate the practitioner's good image and temperament. In the process of continuous practice, the posture and gesture of the practitioner will become more graceful and soft. Generally speaking, in the process of practice, it is necessary to grasp the body posture, put forward standardized requirements, and carry out the targeted exercise process in combination with body muscles and joints, cultivate one's own beautiful posture, better complete some difficult technical movements in ballet, and minimize the risk of injury. In the lower body posture training process, the muscles, ligaments and other positions of the practitioner are mainly combined with the grasping bar practice to grasp the training details and effectively relieve the practitioner's body center of gravity, which can help the practitioner fully train their own ligaments and muscles. In the process of grasping bar practice, the exerciser's lower body strength and standing posture are also exercised through basic training methods. Objectively speaking, the grasping bar practice has injected new vitality into the ballet trainer. It makes the body training process no longer rigid, the movement is no longer rigid, and the movement becomes quite soft. In the process of

grasping bar practice, the head should also be trained to ensure that each part can be trained, in order to achieve the ultimate goal of training the body [2].

4.2. Impact on Mastering of Basic Technique

As far as the physical training process is concerned, it must be combined with the basic technical grasp to have an impact and improve the overall quality of the grasping bar practice. It needs to be emphasized here that it is necessary to analyze the content of basic training techniques, effectively adjust the practitioner's overall body control technique, squat technique, landing technique and rebound technique, and combine the process of grasping bar practice to enrich the training links and improve the ability of practitioners to develop ankle joints and biceps. In the process of improving the physical suppleness, coordination and flexibility of the practitioner, it is necessary to ensure that the practitioner is more flexible and perfect.

In the process of controlling the practitioner's body, it is necessary to improve the balance and control of the practitioner's entire limbs, and combine the squat technique training in the grasping bar practice to adjust the practitioner's legs to bend and stretch functions, and cultivate the basic skills of bouncing exercises. It is necessary to combine the different squat degrees and combine the two types of half squat and full squat to start the exercise process. Generally speaking, an angle of 45°-120° should be presented between the thigh and the ankle to ensure that the heel does not leave the ground. At the same time, the practitioner's thigh muscles and mid-gluteal muscles should always be under tension. In the process of full squat training, the maximum force on the practitioner's thigh should be 120°, and the force on the thigh should gradually decrease until the final force reaches 0. In the process of grasping bar practice, it is necessary to ensure that the ligaments are flexed and extended in place, which effectively increases the separation of the two spans and the flexibility of the calf. It is necessary to introduce the grasping bar practice in the ballet training process and conform to the practitioner's physical development law, which is very beneficial to improve the ballet training effect of the practitioner [3].

Finally, during the grasping bar practice process, it is necessary to train the practitioner's rebound technique, and reduce the practitioner's landing injury based on the rebound technique to ensure that the practitioner will not suffer unnecessary damage. In fact, the rebound technique mainly trains the practitioner's knees and hips, combined with toe and

knee training to strengthen the practitioner's rebound strength, increase the cushioning of the legs, and ensure that the practitioner's body will not be hurt during the training process.

4.3. Impact on Building a Beautiful Body

If people want to become an excellent ballet dancer, they must reasonably grasp the bar practice in the process of body training, and always shape the beautiful posture and healthy and attractive appearance of the practitioner. In the process of shaping the beautiful posture of the practitioner, it is necessary to ensure that the posture training runs through the ballet training, and train it as the basic skills of the practitioner's standing posture. For example, ballet practitioners must practice the muscles of the legs, the back of the knees, the front leg press, and the waist extension during the frontal bar, truly applying the grasping bar practice to the normal ballet training process. During the practice, the practitioner needs to improve the straightness of the thigh, in order to achieve the maximum range of inward convergence of the thigh. Here, it is necessary to shape the beautiful posture of the practitioner and improve the practitioner's own temperament.

4.4. Impact on Cultivation of Aesthetic Taste

It needs to be combined with grasping bar practice to cultivate good aesthetic taste of practitioners and have a beneficial effect on their physical coordination and balance. In this process, they should beautify their dance postures, improve their training levels, and optimize their dance artistic sense. In fact, grasping bar practice can better train the practitioner's sense of balance, give practitioners a certain sense of confidence and security at the psychological level, help them discover and appreciate beauty, and ensure that they have a new perception and understanding of the beauty of physical training in ballet [4].

5. BASIC TECHNICAL APPLICATION OF GRASPING BAR PRACTICE IN BALLET BODY TRAINING

In the process of training the practitioner's ballet body, the basic techniques of grasping bar practice must be combined to optimize and enrich its application content, which includes techniques such as landing and rebounding. The purpose is to train the practitioner's physical ability.

The first is the rebound technique. In the process of bending and stretching the ankle joint, it is necessary to ensure the effective optimization of the action technique, reduce the impact force of the practitioner,

and avoid sports injuries. In the process of grasping bar practice, it is necessary to train multiple parts of the practitioner's muscle group, the purpose is to exercise the flexibility of the practitioner's muscle group and enhance the elasticity of the practitioner's calf, ankle and muscle group.

Secondly, on the ability of body control, practitioners should enhance the flexibility of their upper legs, and train the muscles and bones of the lower limbs of the practitioners to ensure high quality of local exercises. In the process of improving the practitioner's overall body control ability, it is necessary to combine the graceful movements in ballet to activate the practitioner's body to avoid stiffness and rigidity. In the rational use of various principles of the practitioner's ergonomics, it is also necessary to control the coordination of the practitioner's entire body parts, and finally improve the overall coordination of the practitioner's body. In the process of grasping bar practice, it will be a must to integrate beautiful body content, soothing music content and beautiful language content, and combine the focus of movement practice to cultivate the practitioners' good aesthetic taste. On the whole, it is to allow practitioners to feel the existence of beauty, and to correctly guide ballet dancers to fully substitute aesthetic tastes into ballet dancing [5].

Thirdly, it is necessary to use the correct breathing method for grasping bar practice. Breathing is a skill that ballet practitioners must learn. In the grasping bar practice, the practitioners should inhale during the rise of the body to reduce the total load of the driving and dynamic legs, and also ensure that the body line is lighter, straight and stretched; in the process of descending the human body, the practitioners need to exhale slowly, which can make them more quiet, stable and relaxed.

For ballet practitioners, natural breathing should be used first, combined with squat breathing. They need to always maintain a good body posture during the squatting process, and they can try to complete various movements naturally and relaxedly with music. In the process of completing the action, it is most reasonable to use the method of nasal inhalation and nasal exhalation. Of course, nasal inhalation and mouth exhalation are also feasible. In addition, abdominal breathing can be used in conjunction with squatting. When squatting, the practitioners must always maintain a good body posture. During the process of music, their bodies complete an inhalation upwards and an exhalation downwards. This is also a typical forward and reverse abdominal breathing, of which the practitioners must master correctly [6].

6. CONCLUSION

In summary, the grasping bar practice in the ballet body training system is very important. It hopes to grasp the essence of the practice in the process of inheriting and developing the existing ballet training, and combining the ballet bar content to form a complete set of bar training content, which has a huge impact on the traditional training mode. As the most important form of physical training in ballet dancing, grasping bar practice aims to improving the practitioner's good lower body strength, suppleness, flexibility and balance and stability in an all-round way. Of course, practitioners must also learn to correctly control their own body, use the two-handed handlebar to change the traditional one-handed handlebar method, and enrich the training content more, in order to show agile and light body shape, perfectly showing the beauty of ballet art.

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