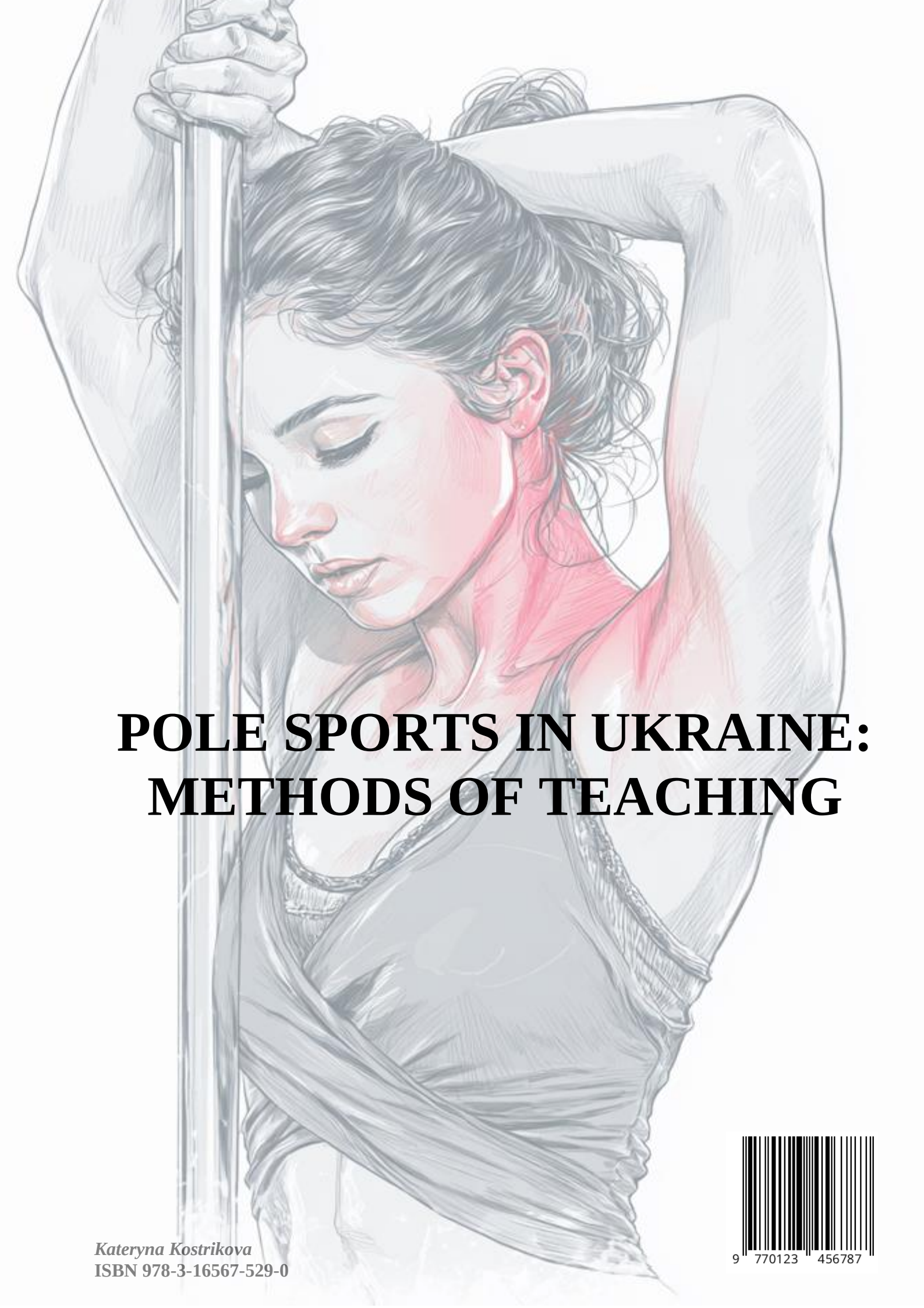


A detailed pencil and color illustration of a woman in a pole sports pose. She is holding a vertical pole with her right hand at the top and her left arm wrapped around it. Her head is tilted down, and her eyes are closed. She has dark, wavy hair tied back. She is wearing a red top and a grey skirt. The background is white.

POLE SPORTS IN UKRAINE: METHODS OF TEACHING

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Introduction

In recent years, Pole Sport has gained great popularity as a sport and is rapidly developing around the world. Due to the combination of strength, grace, body plasticity, choreography and endurance, PS is a universal sport that promotes the formation of a strong and slender body, allows you to feel confident and gives you a great mood. The uniqueness of PD gives you the opportunity to adjust it to yourself, to choose the style you like. At the moment, PD is divided into two main areas, such as Pole Sport and Pole Art. They differ from each other in the strength tricks to the dance ratio and, of course, the manner of performance.

At the same time, Pole sport (hereinafter referred to as PS) is available to many people, regardless of age and physical condition. This sport improves strength, endurance, coordination of movements, develops flexibility and plasticity, puts a load on most of the muscles, greatly increases self-esteem and tightens the body. Therefore, the importance of the quality training increases as students should get all the necessary skills directly at the training, taking into account the level of their athletic training and health, and a qualified specialist - coach should help them.

Thus, the main goal of the course is to teach competent professional instructors, experts, in order to raise the general level of pedagogical skill, to give specific knowledge not only about the pole elements, teaching methods and terminology, but also to give extended knowledge of psychology and pedagogy, based on years of experience, the organization and structuring of a lesson, the rules of safety while exploring elements, the equipment and the coupling means, and many other knowledge necessary for those who teach fascinating pole dancing.

Standards of equipment and training grounds for pole training

1. Requirements for the room and hall

The room must be spacious, well-ventilated and allow to install poles within the necessary minimum-safe distance. Preferably with locker rooms and showers.

Acceptable ceiling height - from 3.20 to 5 meters. The lowest permissible limit is 3 meters.

The pole have to only be attached to concrete ceilings. If the ceilings are made of another material, then it is necessary to strengthen the structure with iron trusses.

The floor should be flat and suitable for sports, covered with high-quality linoleum or other non-slippery flooring.

2. The location of the poles

The recommended distance from the pole to the nearest wall and mirror is 2 m or more. The recommended minimum safe distance between poles is 2 m or more.

The safest option for installation in studios, clubs, and fitness centers is non-removable dual - mode poles. It is advisable to avoid poles that are not fixed on top. They are not suitable for professional use.

3. Poles

According to the type, Poles can be classified by several features:

- operating modes: static, dynamic (rotating spinning), dual-mode.
 - installation method: monolithic, removable, built-in floor and ceiling, spacer, without ceiling mounting, with a platform (x-stage).
- intended use: for home and professional use
- material of production: stainless steel, titanium, copper, chrome, zinc.
- coating: mirror, matte, rubber (rubberized).
 - diameter: 38-50 mm. Standard sizes are 38-42, 48-50 mm, but there are poles over 60 mm diameter.

If the ceiling height exceeds 3 m, it is recommended to install poles with a diameter of at least 42 mm and a wall thickness of at least 3 mm. Also recommended stainless steel with mirror coating, copper (brass) for professional use.

4. Additional equipment (inventory)

In addition to the poles, there is the necessary equipment for the arrangement of the PS gym, additional equipment includes:

- wall bar
- barre
- mats
- stereo-system
- rugs
- weights
- gymnastic blocks
- weights
- means of degreasing and wiping poles
- additional equipment should be available (fitness balls, elastic bands, jump ropes, etc.)

The structure of the workout

People who decide to start doing PD, as a rule, do not have the skill base necessary to master the pole sport. We have to turn to the basics of General physical training and acrobatics, the basics of modern choreography, and focus on the development of flexibility and technique of performing movements. The correct and balanced structure for children's training is crucial!

Taking into account the initial level of training of students (athletes), age characteristics, psychology and physiology, an appropriate training plan was created - from simple to complex aspects. Elements for mastering and combinations, as a rule, flow to more complex coordination, multilevel, musicality, thereby enhancing endurance, improving the technique of performance, freedom of movement. Special attention should be paid to improvisation - the development of individual characteristics of each performer, their creative side.

Knowledge about the structure of training belongs to the most comprehensive section of the theory of training, which all coaches begin to learn from the beginning of their own sports career. The content and structure of the training are determined by the objectives of the training. The overall structure of a workout usually consists of three blocks: the warm-up, the main part and the final part, and depends on the goal. The goal of training is to achieve the highest possible level of fitness for this athlete (group), which guarantees the achievement of the planned sports results.

The goal of the PS training process can be achieved by solving the following objectives:

- increasing the overall level of physical fitness - the proportionate development of physical qualities (dexterity, flexibility, speed, balance, endurance, etc.);
- mastering and improving the technique of performance;
- development of mobility of the musculoskeletal system, coordination;
- development of aesthetic qualities (music, dance, expression and artistry).
- acquisition of ground technique and technique of acrobatic elements;
- development of moral-volitional and moral-ethical qualities;
- development of creative abilities;
 - extension of practical and theoretical knowledge in the field of contemporary choreography and sporting;
- development of individual abilities.

In the content of sports training, the following types are distinguished:

- physical - which includes general and special directions. In turn, physical training should solve two main objectives: to create a common physical basis for further improvement of sports skills and prevent the negative impact of special training on the athlete's body.
- technical - aimed at teaching the athlete the technique of movements and bringing them to perfection
- psychological - aimed at the formation and improvement of athletes' personality (leader) and mental qualities needed for successful performance of training activities, as well as the formation of an attitude to competitive activities and the creation of conditions for adaptation to extreme conditions of such activities. This is due, on the one hand, to the uniqueness of the competition conditions, and on the other - to the uniqueness, identity of the athlete.
- tactical - the ability of an athlete to correctly build the course of the competition, taking into account the characteristics of the sport, their individual characteristics, the capabilities of their rivals and the external conditions. The level of tactical readiness of an athlete depends on the degree of ownership of the means, forms and types of tactics of the sport. Means of tactics are all tactical techniques and ways to perform them.
- theoretical training - a pedagogical process of improving the theoretical level of an athlete. The requirements in sports have become so high that without profound knowledge, you can not count on high sports performance. Underestimating of the theoretical training leads to a lack of understanding of the essence of the training objective being performed. Lack of understanding leads to passivity, mechanical repetition of exercises, and ultimately lack of results.

The techniques of classical warm-up in the pole dancing

Warming up before training is an important and irreplaceable structural component of training, which is neglected by many beginners. Warming up is a set of special exercises aimed at general warming up of the body, development of muscles and mobilization of the joint-ligament apparatus. The objective of warming up is not only to prepare the body for the upcoming special activities but also to prevent injuries.

Warming up as an introductory part of each workout performs three general functions: regulation of metabolic processes, technical and coordination development, and raising the level of mental readiness (Table 1). The setting of metabolic processes should be specific to the sport. During the warm-up, you prepare the musculoskeletal system (muscles, joints) for the upcoming work. Its objective is to establish mutual coordination of the body's systems and its individual organs. During the warming up we are preparing the physiological functions of the organism (blood circulation, breath, functions of the eliminative organs, etc.) for serious work; and psychophysical functions (focuses attention, improves precise movements and allows for optimal excitation of the nervous system).

Table 1. Main functions, goals, and expected effects of warming up (by deVries, 1986; McArdle, Katch, and Katch, 1991; Powers and Howley, 1994)

Function	Goals	Expected effect
Regulation of metabolic processes	Adaptation of the body's metabolic systems for subsequent efforts and prevention of damage to not warmed up tissues of the musculoskeletal system	Increase in the temperature of muscles and internal organs; decrease in muscle viscosity and resistance of the vascular bed with increasing temperature; increase in the volume of oxygen bound by hemoglobin and myoglobin; increase in oxygen consumption
Technical and coordination development	Activation of the central and peripheral nervous system and prevention of injuries due to possible failure of complex coordination exercises	Faster contraction and relaxation of muscles; increased susceptibility of muscles and all motor control mechanisms; increased stability and efficiency of basic biomechanical functions and movement techniques
Mental readiness	Mobilization of an athlete or group of athletes for conscious work; achievement of proper motivation for solving certain objectives	Achieving mental concentration to perform the upcoming physical activity; improving mental and emotional self-control

Warming up in PS, as in other sports, consists of two parts — general and special.

In the general part of the warming up exercises are aimed at increasing metabolism and warming up the body. Such exercises increase the activity of the cardiovascular system, lung ventilation, and increase the body's oxygen consumption. The exercises of this part of the warming up are performed until light sweating, then the necessary level of thermoregulation of the body and the work of the excretory organs will be reached. During warming up, the muscles warm up, therefore, the speed of their contraction increases, and the likelihood of injuries decreases.

In the special part of the warming up, the musculoskeletal system is prepared for the upcoming specific work, taking into account the objectives of a specific training session. Here, special exercises are usually used to work out techniques or combinations of them, such as: simulation exercises, working with a pole or additional equipment

contributing to the achievement of an optimal level of excitation of the nerve centers of the cortex of the cerebral hemispheres. In the specialists terms, conditionally-reflex connections are established, differentiation of muscular efforts is increased, and the consistency of all phases of shock movements and movements is checked.

Make your personal warming up program depending on the purpose and objectives of the workout. Start with walking or light running, then do a few exercises for small muscle groups, gradually moving to warming up the larger ones. Gradually increase the range of motion. First, it is better to load the muscles of the upper body, and then - the lower part (top to bottom warming up). Some experts say that it is necessary to conduct it in reverse - from the bottom to the top (from the feet to the head) but, of course, warming up movements should consistently involve the entire body, and not be chaotic. The duration of the warming up depends on the nature of the upcoming exercises and should not be less than 10 or more than 50 minutes. The signal for the end of the warm-up for you will be the beginning of sweating, slight redness of the skin, the appearance of heat in the muscles.

Warming up

As a coach, you can structure and combine them at your discretion. Given the specifics of PS, many of these exercises can be performed using a pole, or by holding on to it. Basic exercises for warming up (warm-up) are given below.

1. Running:

- normal running at a medium pace;
- running with optional acceleration;
- running, "throwing" straight legs forward, to the sides;
- running, "throwing" straight legs back;
- high knees running;
- running with a sweeping movement of the lower leg back;
- running backwards;
- sidesteps (right, left);
 - sidesteps (right, left) with crossed steps ("lezginka"): for example, when moving right, put the left leg alternately crossed in front and then behind the right.

2. Jumping exercises:

- hops on one leg with forward movement, hands on the belt, free leg bent at the knee;
 - hops on two straight closed legs with forward movement, the knees are fully straightened, the jump is made only by tensing the calf, hands on the belt;
 - hops backwards in the direction of movement, legs closed, arms straight and locked above the head;

- hops on both legs, pulling the knees up to the chest.

3. Step exercises:

- half-toe walking, knees straight, arms are over the head together;
- half-toe walking in a crouch, knees bent at 90 degrees, arms are over the head together;
 - walking in a full squat, knees together, half-toes, back straight, arms are over the head together;
 - lunges, a wide alternate step on the supporting leg, the front leg bends 90 degrees, the back leg is straight, the arms are straight down;
 - "Step and swing", alternate steps, step on a straight supporting leg, swing straight leg forward, arms to the sides (with each step, the swing increases in amplitude).

4. Exercises for neck muscles:

(6-8 repetitions of each movement)

- head tilts forward, back, right, left;
- circular head rotations clockwise and counterclockwise;
- turning the head to the right, left;
 - retraction and rotation of the head without inclines - "Indian rotation", right, left, forward, backward and circular movements.

5. Exercises for the shoulders, elbows and hands:

(6-8 reps)

- lifting the shoulders high up (to the ears) and down;
- circular movements of the shoulders forward and back;
- shoulders forward and backward, closing the shoulder blades;
- alternately lifting the shoulder, one down, the second up;
- right arm at the top, left at the bottom, strike arms backward
- circular movements with straight arms forward, back and alternately - "swimmer" move;
- circular straight arms rotations in different directions: right arm
- forward, left arm backward, and vice versa;
 - placing a straight right arm behind the head, the left hand holding the right elbow and pulling it down, and so with the left arm;
 - laying the right hand crosswise at chest level to the left, the left holds the right elbow and pulls to the left. The same with the left hand;
 - lower arms rotation, hands to the sides, bend the hands in the elbow with the hands to each other and do a circular movement;
- circular closed wrist rotations , in one and the other

- side, use both wrists at the same time and alternately from the position
- arms out to the side or forward;
- wrist-lock grip, hands in front of chest rotational movements with
- interlocked fingers;
 - hands in front of the chest, right straight palm up, left hand pulling the fingers of the right hand down, the same is performed with the left hand;
- clenching and unclenching the hands into a fist from the forward position of the arms.

6. Exercises for the torso muscles

- feet shoulder-width apart - leanings, reaching the floor with hands;
- feet wider shoulder-width apart - leanings, reaching the floor with elbows;
- feet , shoulder width apart, arms wide, torso rotations to the right,
- to the left;
 - feet shoulder-width apart, leaning, arms to the sides - torso rotations, reaching the toes with hands;
- feet on shoulder width, hands-lock grip above the head - torso rotation
- , trying to make a large circle with hands;
- feet are shoulder-width apart, arms clenched overhead, three
- springy leanings to the right and left;
 - feet shoulder-width apart, hands clenched above the head, tilt to the right and left chest down;
- arch backward, reaching for toes with hands;
- arch backward, reaching alternately with the right hand to the left toe and vice versa;
 - feet shoulder-width apart, hands at the waist, pelvic rotation clockwise and counterclockwise.

7. Exercises for leg muscles

- slightly bend legs at the knees, put hands on knees - circular rotations in the knee joints
- hands on the belt, standing on toes - circular rotation in the ankle joint
- feet together, hands on the belt, lifting on the toes;
- sit-ups with the arms outstretched forward, do not lift heels off the floor;
- hands on the belt-lunge with the right leg, three springy swings. Same as the left leg lunge;
- the same, but changing legs with a jump;
- the same, but a kick to the side;
- arms forward - feet swings forward, reaching the left hand with the right toe and vice versa;
- hands to the sides-alternate swings of the feet to the sides, by the hand;
 - squat position, right leg to the side - without taking hands off the floor, change legs in a jump;
- change position in a jump — squat position to plank position;
 - feet in wide stance, arms at sides, lunges, not lifting the footsteps from the floor, the body is pivoted in the direction of lunge on the right leg, then to crouch (both legs expanded in different directions), then left side. Repeat continuously, without unbending knees;
- same position, hands are in front of the floor;
 - single-leg squat, stand on one leg, the second straight in front, hands to the sides, squat on one leg, without lowering the second leg to the floor.

8. Exercises on mats:

- sitting, legs in front together, hands to the sides, lifting straight left and right legs alternately to chest level with calf tension 4 times to the body and opposite to the body;
- same position, legs apart, lifting a straight leg to the side;
- same position, legs together, simultaneously lifting legs out to the sides and back together;
 - sitting, hands apart on the floor, legs together, rotating circular movements of the legs alternately;
- same position, but the legs are together and rotate simultaneously in one direction;
- lying on back, swing legs forward;
 - lying on back, straight legs up, arms to the sides, lowering legs to the right to the floor and to the left to the floor making the arch;
- lying on side, lifting legs to the side;
- side plank position on the elbow, second hand up, swings with leg up;
- lying on stomach, swings with legs back;
- plank position on elbows, swings with legs back;
- lying position, swings with legs to the side to the shoulder;
- sitting, legs apart, leaning forward, towards the leg, in the crease
- same position, legs together;
- right and left leg splits;

- "frog" position, sitting: legs together, knees apart, hands on the toes, leaning chest forward to the floor;
- side split;
- Candlestick: stand on the shoulder blades, legs are closed and stretched up, the body is strictly vertical;
- Cat-cow pose;
- Bridge pose;
- lying on back, wrap hands around legs bent at the knees, incomplete rolls on back forward and back.

Safety and spotting when studying pole elements

Spotting is the direct support of the trainee by the teacher (trainer-instructor) in the event of a fall, slipping or violation of the correct form of the exercise.

When performing certain exercises, the teacher must be instructed about safe execution, as well as provide direct assistance and spotting, using hands. The spotter must clearly know what the athlete performs and what is required from him. Careful observation of the exercise performance allows to timely notice deviations from the correct performance of the exercise (element, trick) and either prepare for spotting or stop performing the exercise. The spotter must pay his/her attention until the complete completion of the exercise. Spotting techniques also depend on the individual characteristics of the spotter and the trainee - height, weight, physical strength, established habit, speed of reaction, and so on.

All students are required to master the techniques of spotting. As soon as the students learn the technique of the new exercise, the pole sports instructor must specifically tell how to do spotting, and show the techniques of spotting. In addition, it should indicate under what conditions a slip is possible and what are the ways to prevent it. The spotting should involve students, so that in the future the coach could entrust them to do spotting. Only under this condition, the trainer will be able to freely observe the performance of the exercise, indicate to the mistakes they made and how to eliminate them. Spotting himself, he/she can not always notice all the details of the performance.

An instructor or mate who serves as a spotter should be involved in the spotting a second before the athlete is forced to ask them for help. The spotter must understand and see the moment when spotter is needed.

Feeling the moment when the muscles begin to fail to cope with the load, the spotter immediately acts to maintain the dynamics of work.

The spotter must stand at the place of possible fall. It is not superfluous to use a soft flooring- mat, which protects from bruises, until the complete, confident, safe and independent performance of the exercise by the athlete. Pole Sport is a very traumatic sport, it can cause sprains, ligament damage, dislocations, fractures, concussions, as well as bruises (hematomas), calluses, etc. Just as you should not neglect the warm-up, so you should not neglect the use of sports mats for spotting and self-spotting.

Spotting should be absolute. Full confidence to the spotter creates a sense of security for the athlete, and they will be able to perform the exercises freely, without excessive tension.

Self-spotting

In cases when the trainer is unable to do spotting or assistance, the athlete do spotting itself. The athlete stops performing the exercise, jumps off the pole or changes the position of the body on the pole due to the danger of falling.

When performing exercises, the athlete controls their own movements with the help of analyzers - visual, auditory, vestibular and, mainly, motor. This control allows the athlete to determine the moment of a possible fall and apply the necessary method of self-spotting.

When performing some exercises, direct support is not possible due to the height of the pole or unexpected changes in the position of the athlete (especially in a non-supporting position). In this case, self-spotting is the only mean of preventing injuries.

During training, the teacher demonstrates specific self-spotting techniques available to students. Mastering the techniques of spotting and assistance helps students better understand the technique of exercises, activates their conscious activity. Constant repetition of the exercise allows the athlete to master its technique. At the same time, the coach notes the correctness of the exercise, the presence of errors and inaccuracies in the performance, indicates the reasons for their occurrence and ways to eliminate these causes.

In the course of training, you should especially adhere to the methodological rule "from the main to the secondary aspects". When performing the exercise as a whole, the instructor must first focus the students' attention on the main elements of the technique of the exercise being studied (trick, combination, spin, slip, etc.), on its rhythm, on the main movements, on the timing and intensity of muscle efforts, and only after their understanding - on the minor ones.

This method is based on the peculiarities of the course of nervous processes in this phase of motor skill formation. The movements and their sequence are not yet complete the conditioned- reflex connections have not yet been clarified, internal inhibition is not yet sufficient, therefore, there is no necessary restriction of excitatory processes. Therefore, after the exercises are performed successfully two or three times, you should not point out small, minor errors and switch the athlete's attention to their elimination, since after that the athlete may not perform the exercise as a whole at all. For example, the requirement not to bend legs when lifting with a swing forward on the pole (splitting upside down) is sometimes the cause of untimely efforts, and the athlete fails to perform it.

If mistakes are repeated many times, they can be possibly memorized. To avoid this, it is necessary to teach athletes to notice and eliminate mistakes and their causes as soon as possible. Therefore, it is necessary to ensure that students control their own movements based on the received sensations.

Basics of working on a dynamic (rotating) pole

When creating choreography or drawing up a program for competitions, as a rule, the coach needs to use two poles - static and dynamic. The athlete must master the skills of performing exercises with the same difficulty, both on a static and rotating (dynamic) pole, respectively.

The main principle of working on a dynamic pole is to work with inertia. Inertia and acceleration of rotation of the pole appear due to the pushing off force of from the surface (floor), which produces an athlete. The more the athlete puts an effort to push off, the more the pole will rotate. Inertia can also be increased during exercise without going to the floor or interacting with other objects (ceiling, mounts, trusses, cables). This is done by bringing the body levers (legs, arms,

body) close to the pole, and even if the pole has almost stopped, this method allows to accelerate it again, if the pole is functioning normally and installed properly. Just as with slowing down the speed of rotation of the pylon, this can be achieved if you move away from the pole with the largest lever (legs, arms, etc.), putting it as far as possible.

In many countries, in contrast to Ukraine, only dynamic poles mainly used with a diameter of 45 mm (in Ukraine, poles with a diameter of 42 mm are common). Recently, dual-mode poles have become popular in Europe.

When training athletes, the coach must take into account their level of development of the vestibular apparatus. The vestibular apparatus owes its difficult-to-pronounce name to the Latin word *vestibulum*, which means "vestibule" (an allusion to the location in the vestibule of the inner ear). However, it is only indirectly related to the hearing organs: the task of the vestibular apparatus is not to analyze sounds, but the slightest changes in the position of the head and body. Very sensitive to the gravitational field of the Earth, this complex sensory system allows you to navigate in space and maintain balance even with your eyes closed.

You can train the vestibular apparatus at any age - it is enough to perform leanings in different directions, turns and smooth rotations of the head and torso every day. These exercises are presented in almost any warm-up. Therefore, to prepare the athlete directly to work on a rotating pole, the coach must first give preparatory (introductory) exercises with low inertia and gradually complicating them proportionally increasing the speed of rotation. Be careful if a healthy person is feeling woozy - this is a reason to be wary and send the athlete to a visit to an otolaryngologist - vestibulologist or neurologist, who will help find out the causes of disorders in the vestibular apparatus.

The coach should be guided by the principle of lesson construction - "from simple to complex aspects". Start with easy spins and basic elements, then move on to more complex spins, as well as tricks for strength and flexibility. Power lifts (dead-lifts) and multi-level combinations are recommended to use for more experienced athletes to avoid injury.

The athlete must be able to check the technical serviceability and safety of the installation (attachment) of the pole before starting to work. There are several cases with poles, especially dynamic ones.

Some tricks, elements or spins when performed clockwise can be performed, and some can't. Why is this happening? The fact is that when the pole rotates, a centrifugal force is formed, which, depending on the execution side and the direction of movement, either "presses" the athlete to the pole, or constantly "push offs".

The basics of acrobatics

Acrobatics - a section of gymnastics with exercises for strength, agility, jumping and balancing. Acrobatic exercises develop the vestibular apparatus and orientation in space, have a

power orientation, increase the speed of the body's reaction and attention, and are also the basis for all sports.

The basis of acrobatics includes many preliminary exercises such as:

- accelerations
- push-offs
- landings
- stances
- balances
- rolls
- jumping
- twisting
- swings
- tucks
- flights
- rolls
- ascending
- handsprings
- somersault.

With the help of this base, in the future athletes can move to more complex acrobatic elements, such as: hop handsprings, flick-flacks, somersaults, pirouettes, power balances with and without a partner, links of several exercises, etc. Therefore, acrobatics, as an auxiliary activity, should be present in the pole sport from the first training sessions and be a component of each training session.

Basic acrobatic exercises

1. Push-offs and landings

The main function of *push-off* is to reach the maximum height or length. It is performed from the spot or with acceleration, with one or two legs.

Landing is stopping balance. Landings can be of various types: two points, three points, and one.

The main indicator of a correctly executed landing is the immobility of the body after contact with the surface - "fixation".

2. Jumps:

- long jumps
- high jumps
- rotation jumps.

The power and height of the jump largely depends on the strength of the calf muscle, ankle and knee joints. Developing jumping ability, you should first of all strengthen the ankle joint, make it strong, elastic, and able to resist injuries. By strengthening the ankle and knee joints, you can increase the intensity of jumping exercises. Bending the legs at the knee with the weights, jumping with weights, walking on bent legs with a barbell squat, the half squat with twists on each step, walk and jump on his/her toes with weights in hands or on shoulders are recommended.

3. Stances:

1. On three points

The three-point stance is, firstly, an independent exercise and secondly, it serves as a preparatory exercise for the handstand and headstand.

2. Headstand with support of hands

Performing: the student does a deep squat, puts his/her hands on the floor in front of him/her shoulders-width apart, stands on his/her head, on the parietal part (the head is slightly ahead of the hands); thus, the hands and head form a triangle. With a slight push, the legs are set up into the stance. A straight back and extended legs form a straight line (stance).

3. Elbow stance with support of head

Performing: the student does a deep squat, clasps hands and puts them on the floor on his/her elbows shoulder-width apart, stands on his/her head on the parietal part, and clasp of his/her hands holds the back of his/her head. Thus, the elbows and head form a triangle. With a slight push, the legs are sent up into the stance. A straight back and extended legs form a straight line (stance).

4. On two points:

1. Elbow stand

Performing: the student does a deep squat, arms parallel to each other on the elbows with the support of the hands. With a slight push, the legs are set up (or straight to the sides) to the stance.

2. Handstand

Performing: the student puts the right foot forward, leans the body forward and puts straight hands on the floor at shoulders width (hands forward). With a push of the right leg and a simultaneous swing of the left leg from the bottom up, the student goes into a handstand, bringing the legs together. It is necessary to pay special attention to the correct setting of the shoulders, i.e., when pushing and swinging the legs, the student must maintain the original position of the shoulders. The stance should be strictly straight: the shoulders are relaxed, the back is straight, and the socks are stretched out. The stance is fixated with the help of fingers, the correct position of the shoulders and strictly vertical position of the body.

3. Handstand from two legs jump

Performance: the student crouches, leans the body forward, puts straight arms in front of him/her on the floor at shoulder width, and then, pushing with legs, having the shoulders

in the original (correct) position, raises back to vertical position with bent knees and pulled up to the chest kicks (in the tuck), then straightens its legs to stand. The position of the stance is the same as in the previous exercise.

4. Tucks

Tuck - a body position in which the legs bent at the hip and knee joints, close to his/her chest and held by a hand of the mid-calf or hamstring (used mainly for somersaults). In other words, body and legs bent refers to a position in which the performer's body is "in clump". To master this stance, lie on back with arms stretched out behind the head. After that, with a sharp movement, bend legs and tightly press knees to the chest at shoulder width and simultaneously grab calves with hands, tuck chin to the chest, and round the back.

The development of this exercise should be taken seriously due to the fact that in most jumps of the somersault type, the tuck and its various modifications is one of the main positions of the body in the unsupported phase.

5. Rolls

1. Roll forward

Initial position. Standing, feet together, toes slightly spread.

Performing. The student does a deep squat, puts his/her hands on the floor in front of him/her at shoulders width, fingers forward. Then, straightening his/her legs and pushing off, he/she transfers the weight of the body to his/her hands; the arms are bent at the elbows, the chin is on the chest, the head passes between the arms. On the back (with a strong and wide tuck), makes a roll forward, grabs the legs with his/her hands just below the knees, pulls them up to the body and stands up, taking the initial position.

2. Roll backward

Initial position. Standing, heels together, toes slightly spread.

Performing. The student does a deep squat, puts hands in front of him/her on the floor, simultaneously pushes his/her hands and feet off the floor, falls back and, making a tuck, makes a roll with the rounded back. At the moment of touching the floor with the neck, releasing the legs, puts his/her hands on the floor behind his/her shoulders, transferring the weight of the body to his/her arms. Pushing off with his/her hands from the floor, he/she stands up, taking the initial position.

3. Dive roll

Initial position. Standing, feet together.

Performing. The student bends his/her legs slightly at the knees and leans his/her body forward, drawing his/her hands back; then throws them forward, simultaneously pushing with his/her feet, and straightens up, making a leap forward. When the hands touch the floor, the student bends them at the wrists, tucks his/her head and does a forward roll (see the description above). The longer the "flight", the better.

4. Running dive roll

Performing. Running, the student pushes off with his/her feet, makes a long jump forward with his/her arms outstretched, followed by a forward roll (see the description above).

5. Dive rolls can be more complex:

- Over the partner, who is kneeling in a bent position, sideways towards the performer.
- The same can be done through several partners.

6. Skip step

Skip step alone is useless. It is necessary when performing various acrobatic jumps, as it gives the body of the acrobat inertia, direction and increases the push strength from the ground.

Performing. Standing on the right leg, the student slightly raises the left leg in front of him/her and slightly bends it at the knee. Jumping up on the right leg, he/she slightly tilts the body forward and transfers the center of gravity from the right leg to the left leg, which is placed forward slightly bent at the knee. Standing on the left leg, he/she pushes it off the ground, while simultaneously swinging up and down with a straight right leg.

Skip step can be performed from the stand and running.

Note. Skip step can be performed both with the left foot, as described above, and with the right, but it is recommended to do it with the left foot.

7. Handsprings

7.1. Cartwheel

Initial position. The student stands sideways to the direction of movement (in this case it takes the cartwheel to the left), feet placed slightly wider than shoulder width, arms raised and stretched upwards slightly wider than shoulders, palms forward.

Performing. Leaning the body and arms to the right, the student simultaneously lifts the left leg up, making a swing, then puts the left foot on the ground, while transferring the center of gravity from the right leg to it. With a swing of the arms and a leaning of the body from right to left, he/she puts the left straight arm on the floor on the line of the left leg. After touching the ground with left hand, he/she pushes his/her left foot off the ground and swings his/her right straight leg from the bottom to the top, then puts his/her right hand on the left leg line and transfers the center of gravity from the left hand to the right through the handstand. Touching the ground with the right hand, student pushes away from the floor with the left hand; pushing with the right hand, bending the body, it gets to the ground first right and then left foot and takes its original position.

Note. This exercise simulates the rotation of the wheel spokes. You should pay attention to the body, which should be straight, without deflection in the lower back. The arms are straight all the time, and the legs are straight too.

7.2. Front handspring with straight arms:

Performing. With a small running start student does skip step with his/her left foot; bending the body forward, places straight arms in front of him/her on the floor at shoulder width, keeping head straight; then pushes off with the left foot and makes a swing upwards with the right leg; through to handstand, pushing with straight arms from the ground, bending the waist, the student stands on the straight leg on the ground with the hands raised and head leaning back. At the moment straight up position, the left leg joins the right and both legs are straightened up.

A complex version of this exercise includes a running and jumping front handspring with straight arms. In this case, the student makes a small run - up, slightly jumps on two legs and puts

his/her hands in front of him/her, leaning the body down and forward, makes a swing with hands from top to bottom. After pushing off with his/her feet from the floor, the student comes to the floor on straight legs with his/her hands raised and him/her head leaning back.

7.3. Back handspring with straight arms:

Performing. Leaning the body back (bridge pose), the student puts straight hands above the head on the floor at shoulder width, keeping head leaning back, then pushes off with the left foot and makes a swing upwards with the right leg, goes to the handstand, pushing with straight arms from the ground, bent over at the waist, the student comes to the straight leg on the ground with the hands raised and keeping head straight.

8. Handstand snapdown

The handstand snapdown consists of two parts (half handstand snapdowns). The first part is the transition from feet to hands; the second part is the transition from hands to feet. The second part - the transition from hands to feet - should be studied first, since it is less complex and, in addition, is an integral element in some other acrobatic exercises.

The second part of handstand snapdown

Performing. The student with a push performs a handstand. After a handstand, he/she slightly lowers the entire stand (i.e., the body with the legs), as if intending to stand on the floor. Then, a little curving lower back and simultaneously bending his/her knees, he/she abruptly straightens his/her legs, at the same time pushes with straight arms off the floor and slightly bending body, getting to his/her feet with his/her hands up.

Note. You should pay special attention to learning this exercise. The first part of

handstand snapdown

Initial position. Standing, the arms are loosely, without tension, the legs are slightly apart, the feet are parallel.

Performing. The student slightly squats, while bringing his/her hands in front of him/her, slightly lifting his/her heels from the floor. With a free swing of the unstrained hands from top to bottom, at the same time sharply tilting the body down, with a sharp push of both legs, the student puts his/her straight hands on the floor and goes into a handstand.

Notes: 1. Note the arms swing, when the hands are raised as high as possible when the body is tilted down and when the legs are pushed, they must pull the body into a stand. 2. Hands on the floor should be put in place of the original position of the feet.

When the student enters the handstand, he/she performs the second part of the handstand snapdown described above. When combining both parts in one movement, a complete handstand snapdown is performed. Full handstand snapdown is an independent exercise and is usually performed at a pace, i.e. several times in a row.

9. Roundoff

Performing. After making a running skip step with the left foot, the student leans the body and arms down while simultaneously bringing straight arms in front of him. Putting his/her hands on the ground (first left, then right) fingers turned to the left, the student push the left foot and sweeping right leg goes to a handstand; and the left hand is on the line of the right leg and the right hand slightly to the left and is placed on the line of the left leg. Hands are placed on the width of the shoulders. In handstand, the left leg joins the right and the body rotates 180°. (The right arm swing, when the student puts it on the ground, should facilitate the rotation of the body, performed by the movement of the shoulders.) After the rotation, the student performs the second part of the handstand snapdown and stands with his/her feet straight on the floor with his/her hands raised.

Note: Putting his/her feet on the ground (the second part of the handstand snapdown), in contrast to the above handstand snapdown, the student should not bend them at the knees.

Building a training session

Building a training session is a plan of pre-prepared exercises, techniques and actions in training, the dosage of physical and mental effort, bringing the efficiency (efficiency coefficient) of the class to the maximum value for a certain amount of time.

The training is divided into the following stages:

1. Warm-up:

- intense warm-up
- warm-up for joints, ligaments, all muscle groups
- preparatory stretch.

2. GPP + SPP: (more about it in the following chapters)

- exercises for powering up all muscle groups
 - exercises aimed at solving one of the objectives of this specific training, i.e: speed and power exercises, static force, exercises on development of flexibility (static and dynamic), exercises to develop stamina (with increasing time frames and effort), exercise to strengthen joints and ligaments (insulated and static).

3. Preparatory exercises:

- auxiliary movements when initially studying certain elements, combination stunts, twists or stances.

4. Learning new material:

- performing previously unknown elements, combinations, etc., specially prepared for this particular lesson.

5. Review of previously learned material:

- repeating elements from previous training sessions, perfecting skills and techniques, cleaning rooms, etc.

6. Stretching:

- exercises for flexibility with warmed up muscles and ligaments.
 - It is possible to perform with the help of a partner or independently, it is possible to use auxiliary materials, such as resistance bands for stretching, exercise equipment, slings, elevations.

7. Cool down exercises:

- muscle relaxation exercises, for example, stretching
- of spine, arms, legs, neck
- independently, complete relaxation of the body lying on the floor,
- crunches lying on the floor, shaking the legs and arms,
- rolling in a relaxed state of the body.

What you should pay attention to when building a workout:

1. Health status of the athlete.

It is necessary to collect brief information about injuries and surgeries in the past, about the state of the cardiovascular and endocrine systems. This should be done anonymously, preferably in the form of a questionnaire that the athlete fills out at the first session (a sample of the questionnaire is provided at the end of the section). This way, you can avoid unwanted incidents.

2. Sports background of the future athlete.

For further distribution of the student in the group by level of difficulty. The level of complexity and readiness is also determined at the first classes for the distribution of athletes into groups with different levels and ages (children, juniors, adults, adults from 35-40 years and above).

Right from the first class, it is possible to observe certain characteristics of the students. So, the level of strength and coordination is determined by the basic exercises, namely the ability to perform them the first time. The level of flexibility is determined by viewing special flexibility exercises: splits, folds, bridge position, etc. The level of endurance is determined by the continuous performance of cyclic exercises: running, jumping, dancing, combination of dancing stunts, etc. The sense of rhythm is determined by musical accompaniment during the performance of a combination of dancing stunts or step movements without the participation of a trainer.

Novice athletes will feel free and confident in such an environment, and professionals will stay in the right competitive atmosphere, without belittling the abilities of psychologically and physically developing beginners.

3. Musical accompaniment.

One of the most important components of training. It creates a positive working mood, raises the mood, improves the sense of rhythm, changes the emotional mood, increases motivation to work with music and creating performances. During the performance of a dance composition, it is important for the coach to pay attention to such an aspect as improvisation. By affecting the emotions of students, music creates favorable conditions for increasing the excitability of the central nervous system, preparing the ground for subsequent perception of movement. In the course of training, music accompanying the performance of exercises helps to restore the correct "motor representations".

General physical preparedness

General physical preparedness (GPP) is a system of physical exercises that aims to develop all physical qualities (strength, endurance, speed, agility, flexibility) in their harmonious combination. The basis of general physical preparedness can be any sport or a separate set of exercises, such as gymnastics, running, bodybuilding, aerobics, choreography, dancing, elements of pilates and yoga, etc. The main thing is to avoid narrow specialization and hypertrophied development of only one physical quality at the expense and to the detriment of the others.

General physical preparedness is not a sport, but you can't do any sport without a GPP. General physical preparedness provides a comprehensive and harmonious physical development of a person, preparing the basis for special physical training in a particular sport or special work.

Goals and objectives of general physical preparedness:

- Health promotion, development of comprehensive and special physical qualities.
- General increase in the level of physical capabilities of the body.
- Developing necessary motor skills.
- Comprehensive and harmonious physical development of a person.

The most important thing is that general physical preparedness is necessary, first of all, for health promotion. Changes in the development of physical qualities occur at the molecular level, changing the physiological and biochemical processes. With regular GPP classes, the body's resistance to adverse factors increases, the immune system becomes better, and the respiratory and cardiovascular systems of the body strengthen. GPP inhibits the aging process.

Goals and objectives of General physical preparedness in pole sport:

- Health promotion, improvement of physical development, comprehensive human development;
 - Mastering the basics of the technique of performing physical exercises directly on the pole and near it (on the ground);
 - Acquisition of versatile physical fitness on the basis of versatile classes, education of strength-will, speed-strength qualities, coordination abilities, flexibility, dexterity and endurance.
- Identification of a person's inclinations and abilities.

Physical qualities of pole sport athletes that need to be developed.

Definitely, special attention should be paid to strength training. Working on a vertical apparatus - pole, the athlete needs to master all the necessary strength and speed-strength skills, which, in turn, are directly responsible for the ease of performing strength elements, transitions, static exercises, as well as stands and balances on the ground, which is so highly valued at competitions and certainly indicates the level of skill. For effective "strength work" on the pole, as a rule, it is necessary to develop the muscles of the upper body and back.

Endurance in pole sport depends not so much on the overall health of the body, on the functional state and fitness of the cardiovascular and respiratory systems, but on the performance of the muscles. The methodological basis consists of the rational alternation of tension with relaxation and subsequent increase in physical effort, as well as increasing the frequency of this alternation.

Dexterity in performing exercises is shown in the ability to control movements in various conditions and with unusual support. In the development of this quality, we pay special attention to coordination of movements. However, in pole sports, a wide variety of exercises allows you to train the ability of those involved to quickly master any new combination of various movements and elements, as well as to confidently perform them in a changing or new environment, both on static and dynamic poles. An athlete with dexterity can regulate the strength, speed and frequency of their movements, and can coordinate the main elements of movements. This is especially important when performing dynamic combinations and dance sequences on a dynamic (spinning) pole.

In addition to the basic motor qualities, flexibility is of great importance in general and special preparedness of a pole athlete - the ability to perform movements with maximum amplitude in all or several joints. In PD, mobility in the hip and shoulder joints is especially important, as well as mobility in the joints of the spine. With good flexibility, many movements and elements are performed with much less effort and are mastered more quickly and easily. This quality in pole dance can be considered as a standard indicator of one of the sides of physical fitness. The difficulty of this indicator is determined in accordance with the requirements of each sport (competitive) category.

Even a high level of general physical preparedness may not always be sufficient - in the case of pole sport, an increased level of special physical preparedness is required. Some athletes require increased development of strength, others - endurance, and others - flexibility. In PS, the coach must develop the necessary motor skills and skills for the development of pole sports, instill in students a strong interest in PS classes, as well as educate them sports character traits.

GPP contributes to the improvement of functional capabilities, overall performance, and is the basis for special training and achieving high results in the chosen field of activity or sport. Each sport has its own specific requirements for the physical fitness of the athlete — the level of development of individual physical qualities, functionality and physique. Therefore, there are certain differences in the content and methods of physical training in a particular sport, for athletes of different ages and qualifications.

There are no age or gender restrictions for General physical preparedness (anyone can do it). Physical exercises (running, swimming, dancing, choreography, stretching, exercises with weights, etc.) develop General physical preparedness by simple cyclic movements for the longest possible period of time.

Goals of the pole sports coach: show athletes complexes of physical exercises for the development of flexibility, coordination of movements, strength, endurance, the formation of correct posture and train others to perform these complexes.

These exercises can be divided into four groups:

1. Exercises with your own weight:

- Push-ups on the floor (on the knees, on the toes).
- Pull-up on the crossbar (front grip, reverse grip).
- Various types of squats, lunges, jumps up and to the side.
- Swinging leg movements.
 - Exercises on the abdominal and back: "boats" on the back and stomach, leg lifts in the air, "bicycle", crunches with legs and hands movement.
- Various types of planks (on the elbows, side, with the rise of the leg, etc).
- Various body lifts on the pole.

2. Exercises with free weights:

- Lunges and squats with dumbbells
- Lifting the arms up, to the sides, back with hand weights
- Deadlift with dumbbells
- Pelvic lifts with a weight plate from a lying position
- "Boat" on the stomach with a weight plate behind the head
- Raising hands with dumbbells in the lying and sitting positions
- Lifting the body (crunches) with fixed legs.

Free weights are gymnastic apparatuses (barbell, kettlebell, dumbbells) that the exercise is performed with. When using free weights, the body is forced to maintain the balance of the gymnastic apparatus and the body, coordinate movement with the help of auxiliary muscles. From the point of view of biomechanics, free weights are the most natural and physiological trajectory of the gymnastic apparatus, at the maximum amplitude. The main advantage of using free weights in your training is the involvement of a huge number of muscles in the movement. In addition to the actual working (target) muscles, auxiliary muscles and postural muscles are connected.

3. Exercises with a partner:

- Back extension with leg fixation with a partner
- Side crunches with leg fixation
- Pair squats
- Stretching in pairs
- Various abdominal exercises with a partner.

4. Exercising with a pole:

- Lifting the legs (90 degrees) with fixing the hands on the pole on the floor level
- Lifting straight legs with fixing hands on the pole from above
- Lifting the legs in a tuck with fixing the hands on the pole above

- Additional various abdominal exercises with a pole.
- Pull-ups on the pylon (hand lifts) with and without leg fixation
- Side crunches with leg fixation
- Squats with a pole
- Stretching with a pole

Education and training are two sides of a single pedagogical process. Training is the transfer of knowledge, development of skills and instilling the skills necessary to participate in pole dance competitions. And training is necessary as a process of improving techniques, tactics, physical and moral-volitional qualities aimed at achieving results in competitions. Each lesson has elements of learning and training. When the coach's objective is to achieve success in preparing for a specific competition in a pole sport, then there is a need for additional special physical preparedness - SPP. For the achievement of the above objectives, proper planning of the training process is necessary.

The SPP will be discussed in more detail in the next Chapter.

SPP exercises for pole sports:

1. Side jumps over the line. Performed on half-toes with maximum speed and push off strength.
2. Jumping with legs tucked. Feet are shoulder-width apart, then crouch slightly, leaning forward. Jumping out as high as possible, keep back straight and try to tuck knees up to a chest. You need to perform three reps of 20 seconds each.
3. Deep squat jumps. Feet are shoulder-width apart, full squat, palms touching the floor, jumping out with maximum effort, the first jump - tucking the knees to the chest, the second - stretching straight legs together and back, hands up. Repeat alternately. Do from 30 seconds up to 2 minutes continuously.
4. Balancing on one leg. Arabesque, perform for 30 seconds immediately after any dynamic exercise.
5. Leg dip squat with swinging legs. Stand on one leg, the second leg in front of you straight 90 degrees, hands to the sides. A deep squat on with one foot in the air, immediately after standing up, the free leg swing is performed (also to the side and back, each time changing the direction of the swing). 10-30 reps for each leg.
6. Jumps with a change of legs from a deep lunge. 30 sec. - 2 min.
7. Lifting the legs from the squat. Sitting with back to the pole, the lower back pressed firmly against the pole, hands above head to hold the pole, legs straight forward and together. Lift the leg forward as high as possible (20-50 times), then the same move with the leg to the side (20-50 times). After each leg is completed, we move to the "scissors", both legs are in the air sideways, crossing and abducting (20-50 times).
8. Shoulder mount from the floor. Sitting with back to the pole, legs apart, hands above head in the "cup grip" position. Pelvis lift to a horizontal position with the support on the feet. Then the same move with the full legs lift to shoulder mount hanging position. Lifting is possible with bent knees at the initial stage. (5-20 times)
- 8.1. Same position. Standing with back to the pole, lifting legs, knees to the chest with a hold of 5 seconds every 5 times.
- 8.2. The same position as 8.1, lifting bent knees, when lowering the legs straighten up and go straight down to the floor.

9. Push-up in the plank position with the help of a pole. Lying down, the pole on the left (right) at the left shoulder, the right hand is on the floor the left holds the pole, the push-up is performed with two hands simultaneously to the base of the pylon with the chest, legs and back in a flat plank!
- 9.1. The same position, but the supporting arm (the one on the floor) does not bend during the push-up. (5-30 times).
10. Pull-ups. Hanging on the pole (for beginners standing on the floor) on straight arms, legs straight, pull-ups are performed to the level of the hands or higher.
11. Pull-ups from swinging. The hanging is the same, the straight legs are lifted forward then pulled back with an effort (jerk), at the moment of pulling back, the hands perform pull-ups. (10-30 times).
- 11.1. Change of grip from swinging. The same position as 11. At the moment of pulling up, the hand that is lower is moved up.
- 11.2. The same position as 11, at the moment of pulling up, the legs are tucked to the chest and wrap the pole, then lifting up and moving the arms higher. Rep.
12. Raises. In the "fireman" hanging, hands straight high above the head, legs crossed on the pole, knees pressed to the chest, performed leg extension and simultaneous chin-up, then without reshuffling the arms and legs, the arms are straightened and the legs are bent to the original position. (10-30 times).
- 12.1. Same position, on one leg. The leg is tucked to the chest with the front part of the lower leg resting on the pole, the second leg is free in the air, performing raises and lowering. (10-30 times).
13. Preparing for the "Peter Pan" element. Left side to the pole, left leg hooked under the knee at 90 degrees, right leg on the floor pressed closely to the pole side of the foot, hands on the choice of not touching the legs, pelvis forward, performed a tilt to the right maximum to the floor and back. (20-50 times). Then the other side.
- 13.1. Same position. Right foot placed on the pole in a half-bent position, static stand for 5-20 seconds. Then leaning down and back in the position 5-20 times.
14. Preparation for elements for static retention by the abdominal muscles, as well as preparation for transitions from them. (After each 10 lift, hold in the "boat" position for 5-10 seconds.)
- 14.1. Lying on back head to the pole at a distance of 10-20 cm, the hands hold the pole as high as possible, legs straight together, raise legs in the candlestick high on the shoulder, first the pelvis down and then legs to the floor.
- 14.2. Same position. The legs are the first lowering (the feet are lower to the floor than the pelvis), the body is straightened into a plank or a small arc in the back.

14.3. Same position. From the candlestick, the feet turn to the left and the pelvis to the right (crunching) the legs turn parallel to the floor, the body descends almost to the floor, but without touching it then lifting back and repeating in the other direction. (10-50 times).

14.4. Same position. From the candlestick the body lowers almost to the floor, the legs are spread in a wide fold to the shoulders, then a sharp rise back. (20-50 times).

14.5. The same as 14.4, when lifting the pelvis and legs turn to the right (left).

14.6. Lying to the right or the pole, the left leg straightened, pushing back part of the thigh, holds the pole, right foot on the floor, arms extended up above the head, produce a simultaneous lifting of the right leg, and torso to the pole, hands to make clap with hands over raised feet. (20-50 times). After each 10 lifts, hold in the "boat" position for 5-10 seconds.

15. Sitting facing the pole, clasping the pole with the inner part of the thighs, legs extended and raised above the floor, knees and feet as tight and tense as possible, outstretched hands holding the pole at shoulder level, legs apart to the sides to the shoulders and back at maximum speed (10-40 times). After each 10 lifts, hold in the "boat" position for 5-10 seconds.

16. Standing with back to the pole, the right hand is straightened and holds the pole by the inverted grip, the left hand is straightened and rests on the pylon from below, raising the legs bent at the knees to the chest (10-40 times).

16.1. The same position, when lowering, the legs straighten up and lowered straight, then out to the sides.

17. Stand facing the pole, sit in a deep squat, lean forward to the pole, legs fully unbend, shoulder (optional) leans against the pylon, head to the side, hand take the pole from above behind the back, legs rise from the floor and bend at the knees, transition to the hang position on the hands then rise legs, straightening up, then lowering straight legs spread apart on the floor. (10-30 times). After every 5 lifts, hold in the hanging position with knees tucked to the chest for 5-10 seconds.

I, Kravtsova Mariia, certified translator, do hereby declare that I am fully competent in the English language and that the above is a true and faithful translation of the photocopy of the document submitted to me in the Ukrainian language to the best of my knowledge and belief.

Я, Кравцова Марія Олександрівна, дипломований перекладач, заявляю, що я професійно володію англійською мовою і, наскільки мені відомо, наведений вище переклад є правильним та вірно відтворює наданій мені фотографії документу українською мовою.

Signature of the translator / Підпис перекладача

ЗАСВІДЧУЮ вірність цього перекладу

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