AMBIDEXTERITY INFLUENCING PERFORMANCE IN RHYTHMIC COMPOSITION – GENDER DIFFERENCES

Abstract

The aim of the study was to analyze the relation between specific aesthetic motor skills and the performance of rhythmic composition, separately by gender. Three groups of variables were used in a sample of 88 Physical Education University female (N=32) and male (N= 56) students: 4 specific basic aesthetic variables (leap, balance, pirouette and flexibility) performed on both body sides as the first and second battery of predictors, and the calculation of the coefficients of asymmetry for specific aesthetic motor skills as the third battery of predictors, were defined for their predictability for a rhythmic composition performance. Three independent judges evaluated the performances of basic aesthetic elements and rhythmic composition by watching the videotaped material. Coefficients of asymmetry were calculated on the basis of the differences of performance on the dominant and non dominant support leg. Regression analysis indicated the battery of variables for assessing the specific basic aesthetic elements performed on the dominant and non-dominant side of body were a good predictor of rhythmic composition performance in both subject groups. The Cossack leap performed on the dominant leg with the female group of subjects (Beta = 0.49; p<0.05) and the pirouette with front leg horizontal (Beta = 0.36; p<0.05) and flexibility with body and leg horizontal (Beta = 0.31; p<0.05) performed on the non-dominant leg with the male group of subjects were significant predictors of their successful performance. The capability to use both sides of the body with equal skill effects the rhythmic composition performance only with the male group of subjects. Because of a lack of an expressive aesthetic component of performance, the male students' performances were defined with the second most important aesthetic movements characteristic – ambidexterity.

Key words: *aesthetic movements, coefficient of asymmetry, University students*