

PEDAGOGICAL CONDITIONS FOR THE DEVELOPMENT OF CHILDREN'S CREATIVE ABILITIES BY MEANS OF CHOREOGRAPHIC ART

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Abstract

The article discusses the pedagogical activity of a choreographer-teacher who conducts practical classes in children's dance groups. Methodical examples of organizing and conducting a choreography lesson, as well as music materials for staging dances for children are given.

Keywords: Teacher – choreographer, method, form of training, children's ensemble.

Introduction

Each teacher-choreographer has his own style of work, his own teaching methodology and a system of requirements. Practice shows that the higher the requirements of the teacher, the higher the organization of his work, as well as the moral attitude of children. And, conversely, the lower the level of requirements and pedagogical skills, the lower the indicators in this team. But in any case, if the teacher-choreographer correctly forms his requirements, and they meet certain conditions, he must remember that they must be consistent, understandable, justified and feasible to fulfill. For this purpose, in higher educational institutions, namely in the State Academy of Choreography, where teachers - choreographers are trained, not only subjects in specialties, but also such disciplines as "Professional pedagogy" in the 3rd year of study are studied in depth.

By the Decree of the Cabinet of Ministers of the Republic of Uzbekistan No 331 dated May 27, 2021 "On additional measures to improve the system of out-of-school education", additional conditions have been created for the organization of youth education. The Barkamol Avlod Youth Centers have been tasked with providing meaningful leisure for young people, including creating conditions for the disclosure of their creative abilities.

At the moment, according to statistics for 2024, there are 325 children's music and art schools in the system of the Ministry of Culture of the Republic of Uzbekistan.

In these schools, more than 90,000 talented students in 14 disciplines are taught the secrets of music and art under the guidance of more than 13,000 teachers and accompanists [1].

It is necessary to consider in more detail the role of the teacher-choreographer in children's dance ensembles.

The teacher-choreographer carries out practical choreography classes aimed at forming aesthetic perception in children, which contributes to their comprehensive development. As a result of systematic training, children acquire the skills of artistic perception and creative activity. The key task of aesthetic education is the development of students' love and respect



for national culture, traditions of folk art, as well as the formation of aesthetic interest and the ability to meaningfully perceive the beauty of the world around them.

Creative activity has a significant educational potential, which is manifested in the process of children's participation in the ensemble. This process includes both the artistic and pedagogical level of the repertoire and the systematic conduct of systematic training sessions.

Of particular importance in this case are the pedagogical relationship between the mentor and students, as well as their interaction with the external cultural environment.

This work is carried out constantly and is based on a system of various forms, methods and means on the part of the teacher-choreographer. A teacher-choreographer must use these skills during training sessions with children.

Forms of work with children in the context of aesthetic education can be conditionally divided into basic, additional and forms of artistic and aesthetic self-education. The main forms include watching ballet and dramatic performances, listening to musical works, as well as acquaintance with the creative heritage of the leading masters of choreographic art. These forms contribute to the formation of aesthetic perception and the development of artistic taste in students. Such work can cover the whole team during classes or rehearsals. Additional forms include: collective or individual visits to performances, films, but their conduct is organized in free and convenient time for children. The forms of artistic and aesthetic self-education include: independent study of the theory of music, ballet, reading books on choreography and other types of art with a certain goal to expand their knowledge in the field of choreographic art.

As for the methods of working with children, they are divided into verbal, practical and visual. Verbal methods are based on explanation, conversation and story. Practical - on teaching choreography skills. An important method of influencing children is the visual method. The performing skills of the teacher - choreographer or leader, his professional and beautiful display of movements sometimes delight children, cause a desire to imitate him. Therefore, the teacher must have a sufficiently competent and expressive demonstration. This method is crucial in the upbringing of children, especially in the early grades. They reproduce the method of performing the movements of their teacher, absorb not only a competent and expressive demonstration, but also its possible mistakes. Children imitate their teacher in the manner and nature of performing movements, sometimes copying the position of the hands, body and head. By the performance of a dance etude by children, it is possible to determine the quality of the teacher's knowledge, his style of work. Therefore, using the method of visual demonstration, it is necessary to be extremely careful in order to exclude those shortcomings that appear in the performance.

To increase the moral potential of the child's personality, the development of his activity, it is important to constantly update and enrich the forms and methods used.

Each lesson, each step in mastering children's performing skills is considered as a progressive link in a single chain of education. This facilitates the work of the teacher in the classroom, makes it meaningful, meaningful and joyful. As the great teacher Vasily Sukhomlinsky wrote: "To influence the team of pupils means to inspire it with aspirations, desires [2,8]. Collective aspiration is the noblest ideological, moral unity. Where there is a collective aspiration for something high and noble, there arises that great, invincible force of the educational influence of the collective on the individual, which a thoughtful educator dreams of."



One of the main factors that ensure the activity of children in the classroom is strict moral and ethical standards, which have a great educational impact. Open relations between children, teacher and students, the presence of a healthy opinion in the team and an active creative process encourage children to correlate personal interests with group, collective. They develop a sense of responsibility for others, discipline, if everyone has a certain duty and they know that no one will fulfill it. This brings great satisfaction to children and, of course, their active position in the team becomes more expressive.

One of the first requirements of the teacher-choreographer is the observance of discipline in the collective.

Discipline is a factor in the quality of the organization of the artistic and educational process. The more skillfully the leader uses the whole complex of his professional and pedagogical knowledge, the more depends the organization of all educational work with children, their activity in classes and other events. «... There is one remedy - iron discipline. It is necessary for any collective creativity," wrote K.S. Stanislavsky [3,345]. Where training is put on a professional basis, discipline is of great benefit in moral and moral education. The teacher needs to show the utmost strictness to himself, to his discipline, to his appearance, to his state of mind before meeting with children in the classroom.

Taking into account the age and individual abilities of children in the education of the art of choreography A teacher-choreographer, first of all, must know child psychology, strive to interest children in the lesson, teach them to love and understand the art of dance, which expands the scope of their interests, enriches them with new impressions. Participation in the performance of dances, a creative attitude to the creation of an image in them, conversations between the teacher and children - all this develops aesthetic perception, fosters an emotional attitude to works of art, teaches correct judgments in the field of choreography.

It is important to give children competent and systematic training in a choreographic class. Having mastered the necessary knowledge, skills and abilities, having learned to understand and comprehend the content of the studied choreographic material, to perform it expressively, children begin to relate to classes in a new, more active and conscious way.

Classes in a choreographic class are of great importance for the physical development of children. They acquire a slender posture, begin to move easily, freely and gracefully, get rid of such physical defects as slouching, clubfoot, excess weight, etc. In choreography classes, useful skills are acquired naturally. Children begin to feel the aesthetics of behavior in everyday life; Fitness and politeness become the norm of behavior. They take care of their appearance, cleanliness, neatness, elegance of their costume and hairstyle.

It is important to note that the success of children in a choreographic group depends on the teacher, who either has professional knowledge and skillfully applies it in educational and training work, or makes mistakes that negatively affect children. It is important for choreography teachers to know the peculiarities of the methodology of working with children of different ages, to understand the reasons for the most common mistakes encountered in practice.

It should be noted that an important feature of the teacher in the education of children's activity is the ability to analyze and take into account the pedagogical situation, ways and possibilities of correcting the mistakes made. It is important to have psychological intuition, the ability to



feel the situation. This ability of the teacher-choreographer is of great importance for the use of favorable situations for educational purposes, for creating a stable positive atmosphere in the classroom [4,80].

Summing up, we can say that every day lived, every lesson, rehearsal or concert changes the interests and capabilities of children. Even the most insignificant characteristic features that appear in the learning process cannot be discounted. The activity of children in the classes in the choreographic group depends on the creative initiative of the teacher, the desire to lead his students to improve their performing skills and healthy spiritual development.

And of course, a creative approach to the structure of the lesson, its uniqueness, saturation with a variety of techniques, methods, forms, love for children and their profession will ensure effective quality training. The appendix contains musical materials for staging a dance composition for children.

References

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