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## МЕТОДИ ФОРМУВАННЯ У ШКОЛЯРІВ ЕСТЕТИЧНОГО СМАКУ ЗАСОБАМИ ТАНЦЮ В ЗАКЛАДАХ ПОЗАШКІЛЬНОЇ ОСВІТИ

**Анотація.** Заняття хореографії сприяють естетичному вихованню дітей, надають позитивний вплив на їх фізичний розвиток, сприяють зростанню їхньої загальної культури, тому можна стверджувати, що хореографічне мистецтво має багату можливість широкого здійснення виховних завдань. У статті представлено методи формування естетичного смаку школярів засобами танцю у закладах позашкільної освіти, вибір яких відбувався з огляду на те, що досвід культури сприймання музики, художніх естетичних переживань, образного та емоційного мислення, оцінки музичних явищ створює зміст відповідного навчання та основу естетичного смаку. Естетичний смак формується під впливом мистецьких цінностей і виражається в здатності емоційно оцінювати різні музичні твори, перш за все, відрізняючи їх за стилістичними особливостями та власними уподобаннями. Він дає можливість тонше, диференційованіше та об'єктивніше оцінити естетичні якості музичних творів та явищ навколишнього світу. Естетичний смак тісно пов'язаний зі світоглядом людини, його ідеалами та поглядами. Його основними характеристиками є почуття міри, гнучкість і разом з тим стійкість оцінок, а також широта і багатогранність сприйняття. Впровадження в навчально-виховний процес з хореографічної діяльності означених методів навчання танцювального мистецтва надасть можливість розвивати в дітей естетично-ціннісне ставлення до хореографічного мистецтва, а також реалізувати їх психофізичні прояви, тобто сприятиме вираженню внутрішніх емоцій та почуттів учнів в естетично забарвлених рухах, а значить буде забезпечувати формування естетичного смаку в закладах позашкільної освіти.

**Ключові слова:** естетичний смак; хореографія; школярі; заклад позашкільної освіти; методи навчання.

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## METHODS OF FORMING AESTHETIC TASTE IN SCHOOLCHILDREN USING DANCE IN OUT-OF-SCHOOL EDUCATION INSTITUTIONS

**Abstract.** Choreography classes contribute to the aesthetic education of children, positively affect their physical development, and contribute to the growth of their general culture, so it can be argued that choreographic art has a rich opportunity for the comprehensive implementation of educational tasks. The article presents the methods of forming the aesthetic taste of schoolchildren using dance in out-of-school educational institutions, the choice of which was made because the experience of the culture of music perception, artistic aesthetic experiences, imaginative and emotional thinking, evaluation of musical phenomena creates the content of appropriate training and the basis of aesthetic taste. Aesthetic taste is formed under the influence of artistic values. It is expressed in the ability to evaluate various musical works emotionally, distinguishing them by stylistic features and their preferences. It makes it possible to assess the aesthetic qualities of musical works and phenomena of the surrounding world more subtly, differentiated, and objectively. Aesthetic taste is closely related to a person's worldview, ideals, and views. Its main characteristics are a sense of proportion, flexibility, and, at the same time, stability of assessments, as well as breadth and versatility of perception. The introduction of these methods of teaching dance art into the educational process of choreographic activities will provide an opportunity to develop children's aesthetic and valuable attitude to choreographic art, as well as to realize their psychophysical manifestations, that is, it will contribute to the expression of internal emotions and feelings of students in aesthetically colored movements. Therefore, it will ensure aesthetic taste formation in out-of-school educational institutions.

**Keywords:** aesthetic taste; choreography; schoolchildren; out-of-school education institution; teaching methods.

**Statement of the problem.** Acquisition by the younger generation of experience in the creative and critical development of aesthetic values, education of young people with pride in the achievements of their native culture, and the ability to express themselves in the field of culture, is now a socio-cultural challenge. Implementing the tasks of becoming a versatile personality is associated with aesthetic education, the leading means of which is art. Among its species, the interest of young people in dancing is rapidly growing. The dance's role is important in this regard due to its dynamic plasticity, empathy of the relationship between partners-dancers, involvement in dance in the conditions of out-of-school education promotes self-expression of the individual, the development of communication, and social activity.

There are several scientific and pedagogical studies (such scientists as A. Shevchuk, A. Vaganova, N. Vlasova, V. Griner, and others), in which choreography is considered one of the auxiliary means of physical, mental, and moral education of children of primary school age. The pedagogical process of teaching dance is built in such a way that schoolchildren, acquiring knowledge and skills in a certain type of dance, would at the same time form their worldview, and acquire better views and character traits. Choreography classes contribute to the aesthetic education of children, positively affect their physical development, and contribute

to the growth of their general culture, so it can be argued that choreographic art has a rich opportunity for the wide implementation of educational tasks.

An urgent problem is the formation of the aesthetic taste of the individual through the art of dance, which is an important aspect of aesthetic education in particular and the development of the personality in general.

**Analysis of the latest research and publications.** It should be noted that dance and choreography classes in the education of the eighteenth and nineteenth centuries were considered both as a partial activity and as a component of the work on aesthetic education.

Thus, representatives of the French system of education J. Companion, M. Thome, and F. Amorós considered choreography as one of its components, explaining this dance helps to regulate the nervous system activity, forms posture, and develops the muscular apparatus. The means of education included dancing, and elementary (free) exercises, accompanied by music and singing. The content of Sokol gymnastics (Czech Republic) included folk, salon, and gymnastic dances, German gymnastics (G. Fiet, Gute-Muts) used games and entertainment, dance exercises, and the simplest movements of individual parts of the body. The German pedagogue and composer Carl Orff considered dance, due to its rhythmic basis, to be the closest art to the formation of spirituality, therefore he promoted it as part of his musical and educational system, which received recognition all over the world. In the structure of the lesson on musical education, K. Orff included tasks for the speed of reaction and exercises aimed at the formation of posture, the development of plasticity of movements, and the release of muscles from tension [1; 3].

Thus, the historically formed views of philosophers, art critics, and teachers testify to the powerful educational potential of choreographic art and indicate the importance and necessity of introducing children to it for their comprehensive and harmonious development.

Modern pedagogy in choreographic art emphasizes the multifunctional aspect of dance in working with a children's group. Thus, theorists (S. Akishev, L. Bondarenko, N. Georgyan, B. Stasko, A. Tarakanova, A. Fomin, and others) believe that the involvement of a child in the art of dance in the education system is important for his spiritual development, the formation of the necessary moral qualities and the disclosure of creative potential. The spiritual culture of dance is aimed at attracting people to universal cultural values, forms the development of aesthetic taste, and emotional expressions, education of positive norms of behavior, and the formation of psycho-regulation skills.

Dance in the system of extracurricular education contributes to the improvement of both aesthetic and physical development, health promotion, the formation of interest in motor activity, satisfaction of the natural need for movement, prevention of deviations in physical development - posture disorders, flat feet, obesity, etc. (E. Vilchkovsky, K. Glushak, O. Saikina, A. Tarakanova, Zh. Firileeva and others). Choreography opens up a wide space for the development of the creative potential of schoolchildren, and allows, along with the common performing practice of children, to introduce elements of dance and creative activity into dance training and education. Syncretism of choreographic art involves the development of a sense of rhythm, the ability to hear and understand music, coordinate one's movements with it, develop muscle strength of the body and legs, hand movements, grace, and expressiveness. Dance classes teach the correct posture, educate the basics of etiquette and competent behavior in society, and give an idea of acting. Dance is of great importance in the education of national identity. Thus, choreography has enormous opportunities for the full aesthetic improvement of the child, for his harmonious spiritual and physical development.

Choreography in the modern educational and cultural space plays a powerful educational value. Ukraine and China have accumulated valuable experience in teaching dance in the system of extracurricular education. In particular, the problem of forming the aesthetic taste of schoolchildren using dance in out-of-school educational institutions is now being actively studied.

**The article** aims to determine the methods of influence of choreographic art on the formation of aesthetic taste in schoolchildren in out-of-school educational institutions.

**Statement of the main material.** Modern pedagogical science interprets the methods of artistic teaching as an orderly means of interaction between the teacher and students, focused on clarifying educational and educational tasks in the artistic sphere. To ensure consistency in the consideration of methods, G. Padalka presents the following classification:

- according to the sources of transmission and perception of artistic information: demonstrative-figurative (visual), verbal, creative (practical);
- by the nature of artistic activity (reproductive, imitative, interpretive, and creative);
- depending on the nature of artistic tasks by the stages of training (acquaintance with artistic material, creation of images of art);
- by forming students' artistic properties (artistic training activation, artistic activity stimulation, regulation of volitional efforts).

Thus, the methods direct the mastery of musical and pedagogical reality, the possibility of clarifying educational tasks [2].

The choice of methods for the formation of aesthetic taste of schoolchildren using dance in out-of-school educational institutions was made because the experience of the culture of music perception, artistic aesthetic experiences, imaginative and emotional thinking, and evaluation of musical phenomena creates the content of appropriate training and the basis of aesthetic taste [4; 5].

Under such circumstances, the formation of aesthetic taste occurs due to the development of the perception of works of different genres, and styles, learning and performing an appropriate song and choral repertoire. It should be pointed out that at school age, dance work is defined by certain difficulties. There is a problem that the lack of experience of schoolchildren leads to the fact that students cannot perform a more complex repertoire, and an accessible, simpler repertoire does not arouse their interest. This necessitates the choice of original exercises. This practical work is carried out using the creative exercises method. The timeliness of this method is seen in the fact that students perform separate fragments from complex works as exercises. Consequently, the correct formation of the dance movement takes place and contributes to a more optimal learning of the work. The described method is involved in dance activities along with the fragmentary learning method. Dance classes provide an opportunity for students to develop their creative abilities. This is expressed in the manifestation of initiative and independence in mastering the dance program. Dance gives pupils a unique opportunity to express themselves, and the whole range of their emotions, feelings, and thoughts through gestures, movements, and facial expressions. The development of the emotional and students' sensual sphere is manifested in the artistry of its performance.

During the formation of the aesthetic taste of schoolchildren using dance in out-of-school educational institutions, a significant role is played by the ability to empathize with moods and feelings based on an aesthetic assessment of an artistic image because the effective formation of this phenomenon involves taking into account interests, tastes, preferences, and one's attitude to musical works. In particular, the studied process is ensured by introducing the emotional and semantic analysis method of musical works. Under such circumstances, information and facts about the life and work of the artist or the creation of a particular job should give impetus to a complete disclosure of the work's content and idea and reveal the listener's attitude to it. Music is the rhythmic basis of any dance, creates its emotional basis, determines its character, and creates an image that evokes associations with the phenomena of life and human experiences, which is then embodied in dance. Music acts as the main leading element in the art of dance. Therefore, in our classes, before starting to learn dance, we invited students to listen to and analyze the musical accompaniment, focusing the student's attention on the emotional content and color of the music. The students were asked to mentally build an image of the future dance to determine the nature of dance movements with musical accompaniment: lightness, cheerfulness, and serenity in a fast foxtrot; tenderness, romance, and sensuality in the rumba, and so on.

In the classroom, students learned to understand the nature of musical accompaniment, based on the knowledge gained about the music of different styles and genres, about what "rhythm", "beat", "tempo", "rhythmic pattern", "size" and so on are. During the dance classes, students learned to identify individual parts of the musical accompaniment, the beginning and end of a musical phrase, and so on.

The method of "immersion" in genre and style features contributes to a more complete understanding of a musical work's content and genre and style specifics. Simultaneously with the described methods, the repetition of perceptions activates schoolchildren's creative abilities. Using this method in interaction with the process of awareness of the means of musical expression awakens the activity of perception. It provides an adequate reaction of schoolchildren to musical and dance images.

The "musical calling" and "dance themes" methods are essential. They are used precisely to shape students' aesthetic taste, interest, and desire to master musical models.

The 'sketch-practical performance' method, as per G. Padalka, is a significant addition to the methods above. It significantly expands students' understanding of dance's formative features by providing a detailed study of certain works. Its introduction in the process of forming students' aesthetic taste through dance in out-of-school educational institutions is a crucial step.:

- learning a sufficient number of musical examples in a limited time, which makes it possible to accumulate aesthetic experience;
- performing elaboration of works, which is manifested in the unity of the aesthetic experience of artistic features by schoolchildren, as well as the comprehension of the composer's style;
- creative work of schoolchildren on dance material, which contributes to the activation of independence during the reproduction of style, and genre.

Scientists have developed methods that make it possible to direct the communication process with different types of dances to the aesthetic attitude of students to these works. Among such methods are: figurative-associative, analytical-formative, and empathic-hedonistic, the variable implementation of which fruitfully ensures the formation of aesthetic taste of schoolchildren using dance in out-of-school educational institutions.

In particular, the figurative-associative method is used to enrich aesthetic experiences and contributes to the perception of artistic and figurative connections by schoolchildren.

The analytical-formative method makes it possible to compare pictorial and expressive means in dance. This is the basis for schoolchildren's awareness of specific and universal artistic patterns. This method is supplemented by artistic and comparative analysis, in which the content and form of images are considered in unity.

The empathic-hedonistic method contributes to the feeling of the emergence of aesthetic pleasure in students in the communication course with art.

Therefore, the analytical-formative method orients students to compare the elements of the form, the figurative-associative method helps to compare the content of images in dance, and the empathic-hedonistic method provides for the achievement of aesthetic pleasure in the process of experiencing artistic images of dance by students. Undoubtedly, selecting highly artistic educational material is essential for achieving positive results in dance activities.

The teacher's demonstration of dance works at a high level is considered a prerequisite for the effectiveness of dance classes.

The conversational method of conducting concert lectures is not just a tool but a key to unlocking students' potential aesthetic taste. It enriches their understanding by expanding the circle of musical images and assimilating new intonations and rhythms.

In forming aesthetic taste, aesthetic judgments play an important role, without which it is impossible to imagine the listener with his own requests, tastes, and preferences for musical phenomena. Undoubtedly, the effective formation of aesthetic judgment skills is associated with musical works analysis. In our work, this process is carried out on the material of dance works. Under such conditions, the method of emotional and semantic analysis of dance images is fruitful.

The development of schoolchildren's ability to react emotionally to a dance piece is more effective under repeated repetition of perception necessary to work on a dance work. Therefore, it is expedient to use the method of repetition of perceptions. It is implemented during the preliminary acquaintance of schoolchildren with certain dance works to facilitate their perception.

The artistic comparison method was introduced into our methodology, making it possible to use the technique of contrasts. It is about getting acquainted with a dance piece in different performances and comparing your own performance of the same piece. Using the "different in similar" technique, students can compare different movements, combinations of movements, and dance patterns during the performance of the same work.

In the context of our research, comparing performance interpretations is of excellent importance. In our work, performance interpretation is studied as a multifaceted, holistic process of understanding and performing a dance piece, aiming at a deep understanding of the author's idea, personal manifestation, and reflection of the semantic essence of the performance. Therefore, the interpretation of dance works by schoolchildren involves their search for personally significant meanings in dance that reflect the spiritual world of the student. Thus, methods of comparison and interpretation are applied, considering students' musical experience, imagination, and fantasy. The success of any form of joint activity, including aesthetics, largely depends on the ability of schoolchildren to establish adequate, creative contacts with each other. To solve the problem of relationships in the introductory part of each lesson, we used group circular dances and others in the form of mini-competitions. Aesthetic activity largely depends on the degree of development of the ability of schoolchildren to correctly express their opinions without affecting the partner's interests and without humiliating him since the success of joint activities, including aesthetic ones, largely depends on this.

Comparing similar works of dance art is most fruitfully used in the form of musical collections. These collections, defined by genre, specific themes, etc., provide a rich ground for our methodical work. We consider it appropriate to use methods that promote artistic and practical activities and ensure the development of dance skills and abilities. Music plays a crucial role in this process, as it guides the perception of dance, develops musical and auditory ideas, and enhances harmonic hearing. Undoubtedly, dance work has specific difficulties, and choosing a complex fragment from the dance is necessary to use it in training. This technique positively affects the correct formation of movements and faster learning of the work. In this regard, performing tasks involves discussions, games, and discussion of musical impressions. Such methods and techniques help students to realize the diverse world of dance and artistic images.

Along with well-grounded methods, repetition of perceptions is used, which contributes to the development of the ability of schoolchildren to listen to and hear music and see the picture of the dance. The interaction of this method with the method of awareness of the means of dance expressiveness contributes to the active perception of dance and the adequate reaction of schoolchildren to it. It is expedient to implement the method of comparative analysis used in our methodology into the practice of dance training from the first lessons to evaluate one's own weekend activity. Thanks to this method, schoolchildren's self-esteem and self-control skills are formed, and comparing their performance with the standard performance of a specific work allows the student to feel the shortcomings of his performance most clearly. The comparative analysis method is also helpful when other students dance or record famous choreographers. Under such circumstances, the

aesthetic perception of schoolchildren becomes conscious, and dance ideas develop, affecting the quality of the aesthetic worldview.

**Conclusions.** Aesthetic taste is formed under the influence of artistic values and is expressed in the ability to evaluate musical works emotionally, distinguishing them by stylistic features and their preferences. It makes it possible to assess the aesthetic qualities of musical works and phenomena of the surrounding world more subtly, differentiated, and objectively. Aesthetic taste is closely related to a person's worldview, ideals, and views. Its main characteristics are a sense of proportion, flexibility, and, at the same time, stability of assessments, as well as breadth and versatility of perception. The introduction of these methods of teaching dance art into the educational process of choreographic activities will provide an opportunity to develop children's aesthetic and valuable attitude to choreographic art, as well as to realize their psychophysical manifestations, that is, it will contribute to the expression of internal emotions and feelings of students in aesthetically colored movements. Therefore, it will ensure aesthetic taste formation in an out-of-school educational institution.

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