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ВИКОРИСТАННЯ ТАНЦЮ У РОЗВИТКУ ЕСТЕТИЧНОГО СМАКУ ШКОЛЯРІВ В ЗАКЛАДАХ ПОЗАШКІЛЬНОЇ ОСВІТИ: КРЕАТИВНІ МОЖЛИВОСТІ ХОРЕОГРАФІЧНОГО МИСТЕЦТВА

Анотація. Хореографічне мистецтво є важливим засобом всебічного розвитку дитини. 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. Однак аналіз власного практичного досвіду та спостереження на уроках хореографії в закладах позашкільної освіти виявили, що серед усього різноманіття танцювальних видів учнів здебільшого зацікавлюють сучасні танцювальні стилі. У зв'язку з цим постає проблема формування естетичного смаку школярів засобами танцю. У статті досліджуються креативні можливості хореографічного мистецтва для формування у школярів естетичного смаку в закладах позашкільної освіти. Навчання з танцю буде більш продуктивним, якщо заохочувати дітей до цілісної хореографічної діяльності, під час якої в школярів підвищуватиметься мотивація до вивчення елементів класичного, народного, бального, сучасного танців. Для реалізації означеної умови пропонуємо організовувати й проводити фестивалі танців між учнями певних вікових категорій. Така форма роботи підвищуватиме інтерес дітей до уроків хореографії. Крім того, означена форма роботи стимулюватиме дітей до більш продуктивної праці, що у свою чергу сприятиме вдосконаленню та естетичній насиченості їхніх рухів, накопиченню художньо-танцювальних вражень, осмисленню власних хореографічних можливостей, а також розвитку власної творчості дітей.

Ключові слова: естетичний смак; хореографічна діяльність; школярі; заклад позашкільної освіти; танець; творчість.

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THE USE OF DANCE IN THE DEVELOPMENT OF SCHOOLCHILDREN'S AESTHETIC TASTE IN OUT-OF-SCHOOL EDUCATIONAL INSTITUTIONS: CREATIVE POSSIBILITIES OF CHOREOGRAPHIC ART

Abstract. Choreographic art is an essential means of the comprehensive development of a child. Choreography classes contribute to the aesthetic education of children, positively affect their physical development, and contribute to the growth of their general culture, so choreographic art has a rich opportunity for the comprehensive implementation of educational tasks. However, the analysis of their own practical experience and observations at choreography lessons in out-of-school educational institutions revealed that students are primarily interested in modern dance styles among various dance types. In this regard, there is a problem of forming the schoolchildren's aesthetic taste by dance. The article examines the creative possibilities of choreographic art for forming aesthetic taste in schoolchildren in out-of-school educational institutions. Dance training will be more productive if children are encouraged to engage in holistic choreographic activities, during which schoolchildren will be more motivated to learn the elements of classical, folk, ballroom, and modern dance. To implement this condition, we propose to organize and hold dance festivals between students of specific age categories. This form of work will increase children's interest in choreography lessons. In addition, this form of work will stimulate children to more productive work, which will contribute to the improvement and aesthetic saturation of their movements, the accumulation of artistic and dance impressions, the comprehension of their choreographic capabilities, and the development of children's creativity.

Keywords: aesthetic taste; choreographic activity; schoolchildren; out-of-school education institution; dance; creativity.

Statement of the problem. Choreographic art is vital for a child's comprehensive development, offering practical benefits such as relieving mental fatigue. It's an area for children's artistic expression, blending music, rhythm, fine arts, theater, and the grace of movement. The art of choreography is a diverse landscape of children's artistic expression. Through choreography, children develop their visual, auditory, and motor skills and find relief from mental fatigue, giving them a fresh impetus for cognitive activity [1-3].

At the present stage of the development of the national schools, the problem of forming the aesthetic taste of the younger generation is of particular importance. This approach is due to the need to satisfy children's aesthetic, cultural, intellectual, artistic, and creative interests. The solution to these issues is possible under the conditions of involving children in art, in particular choreography, which has excellent opportunities for influencing the personality: in the process of choreographic activity, the formation of the child's aesthetic taste, the development of his emotional and sensory sphere, psychophysical freedom and creative activity take place.

Analysis of the latest research and publications. In the psychological and pedagogical works of scientists K. Ushynsky, V. Sukhomlynsky, L. Vygotsky, N. Myropolska, O. Rudnytska, and others, Children's aesthetic taste depends on their age characteristics. In adolescence, schoolchildren increase their activity and readiness for action. That is why schoolchildren are objectively interested in various improvisational dance compositions and various content in their choreographic activities.

In the scientific and methodical works of O. Komarovskaya, T. Morozovskaya, L. Bogolyubskaya, B. Kolnoguzenko, V. Kamin, A. Tarakanova, and others, the problem of forming the aesthetic taste of school-age-children in the organization of choreographic activities is highlighted. For example, O. Komarovska notes that "younger students gravitate mainly to classical and folk stage dances" [4]. Choreography classes contribute to the aesthetic education of children, positively affect their physical development, and contribute to the growth of their general culture, so choreographic art has a rich opportunity for the comprehensive implementation of educational tasks.

The analysis of scientific sources has shown that scientists interpret the "aesthetic taste" category differently. It is defined as [5]:

- the ability to evaluate objects, phenomena, and situations from the point of view of their aesthetic qualities (B. Likhachev);
- a relatively stable quality of a person, in which norms and preferences are fixed, which serve as a personal criterion for the aesthetic assessment of objects or phenomena (A. Burov);
- a constituent component of generalized aesthetic ability, including aesthetic feeling, views, aesthetic experience, and pleasure (N. Kiyashchenko);
- an aesthetic system of musical preferences and orientations based on the culture of the individual and the creative processing of aesthetic impressions (Y. Borev);
- a stable system of assessments of the aesthetic significance of the phenomena of the surrounding world by the aesthetic views, feelings, and ideals of a person (L. Kogan);
- the ability of selective-evaluative attitude to aesthetic objects, the ability to distinguish the beautiful from the ugly based on a deep knowledge of the laws of aesthetics (A. Sarzh).

The generalization of scientific research shows that the essence of aesthetic education lies in the purposeful formation of an aesthetic attitude to reality in a person. In aesthetic education, the individual's involvement in values takes place, and his reorientation into the inner spiritual content is achieved through interiorization. On this basis, a person's abilities for aesthetic perception and experience are formed and developed, and aesthetic taste and the idea of the ideal are formed. Aesthetic education harmonizes and develops all the spiritual abilities of a person necessary in various fields of creativity. However, the analysis of their own practical experience and observations at choreography lessons in out-of-school educational institutions revealed that students are primarily interested in modern dance styles among various dance types. In this regard, there is a problem of forming the aesthetic taste of schoolchildren using dance.

Developing the problem of aesthetic education of the individual, modern scientists emphasize that the effectiveness of the formation of the aesthetic taste of the personality of schoolchildren depends on the development of their emotional inner world, boundless fantasy, imagination, attention, as well as on the formation of a system of aesthetic knowledge and skills. Successful solutions to these issues are possible in the process of choreographic activity. Junior schoolchildren's emotional and sensual sphere should be formed through expressive movements, mimic gestures, and artistic and figurative exercises of classical and folk choreography. Thus, teacher-choreographers point out the harmony of forms, movements, and gestures of classical and folk dances, which affect the emotional and sensory sphere of the child's personality; that is, they improve mood and give him confidence.

The analysis of psychological and pedagogical literature and practical activities of out-of-school educational institutions allows us to assert that the construction of the educational process and leisure activities of circles, creative associations on the basis of personality-oriented education, subject-subject interaction, technologies of cooperation and co-creation of an out-of-school teacher and his pupils in the process of favorite cognitive or creative activity ensure the formation of creative activity of the individual, which, in turn, provides:

- creative orientation of the child's personality, awareness of the importance of creative, humanistic needs, motives, and goals as leading in his/her self-development and life;
- development of creative character traits (purposefulness, initiative, perseverance, independence, originality, organization, diligence, etc.);
- development of creative qualities of the intellect of participants in the out-of-school educational process (logical, dialectical, and holistic perception of reality, creative imagination and fantasy, intuition, attention, and memory, which will form the ability to jointly identify and solve life problems, develop creative projects);
- creative self-consciousness of an out-of-school teacher and his pupils, which is manifested in self-knowledge and adequate self-esteem, self-organization, self-realization, and self-improvement of a creative personality;
- constant growth of the potential of creative activity – the desire to systematically acquire new knowledge, acquire skills, and abilities, and apply them creatively;
- development of mental qualities of a creative personality, his/her temperament, properties of the nervous system (sensitivity, plasticity, ability to work), and expedient individual style of activity and behavior,

in the process of which the best qualities of the nervous system of a particular pupil and teacher are used and weak (from the point of view of the requirements of creative activity) are corrected.

The formation of the aesthetic taste of schoolchildren at different levels and levels of art education is important for several reasons:

firstly, it is dictated by the requirements of Ukrainian society for a high level of musical and aesthetic education for teenagers;

secondly, the significant educational potential of out-of-school education and the orientation of modern art science and practice to the introduction of innovative forms and methods of teaching;

thirdly, the need to restore the balance between the musical and aesthetic development of the individual and his attitude to material values;

fourthly, the development of a conscious attitude of schoolchildren to the beauty and perfection of classical musical art against the background of the global fascination of the musical and information space with popular music of low artistic value.

From this point of view, the dance acts as a means of spiritual development of reality, cognition of beauty, and acquaintance of the younger generation with the treasury of folk art. Acquaintance with dance creativity not only enriches children's knowledge but also fosters respect and love for the culture of others. Therefore, choreographic work aims to educate students on essential qualities, mainly aesthetic taste.

The article aims to determine the possibilities of choreographic art for forming aesthetic taste in schoolchildren in out-of-school educational institutions.

Statement of the main material. 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.

Introducing modern types of choreography exercises into the educational system can negatively impact the aesthetic and emotional development of primary school students. The aggressive nature of contemporary dance styles necessitates a reevaluation of their content. That involves the removal of gestures and postures from the dance language that mimic shooting, fighting, and other expressions of human needs. To cultivate aesthetic tastes, needs, and values, it is necessary to carefully select and apply aesthetically colored, emotionally meaningful, lexically diverse movements. Systematization of modern elements by style directions with the further development of teaching methods will contribute to the formation of students' evaluative abilities and artistic and aesthetic interests, as well as a spiritual, emotional, and holistic attitude to dance art.

Educators can instill in students an emotional, holistic attitude towards the art of dance by incorporating modern types of dances into choreography lessons, along with a diverse range of musical material. This approach enhances their physical skills and fosters a deeper appreciation for the art form.

For example, with children in the first grade, it is proposed to study, in addition to rhythmic and collective-ordinal exercises, the movements of break dance, hip-hop, and oriental dances because these movement exercises reflect the realities of modern life. During the study and performance of these types of dance art, children form a modern worldview and world reproduction.

The introduction of these styles of modern 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.

The formation of children's aesthetic attitudes to choreography, value judgments, tastes, and accumulation of aesthetic images of children depends on technical teaching aids in choreography lessons, which can be divided into traditional and audiovisual. Traditional ones include audio tape recorders and music centers. Using an original, high-quality musical phonogram increases schoolchildren's interest and creative activity in dance.

To correct students' acquired skills in modern choreography, we consider it helpful to use audiovisual teaching aids in the classroom, which stimulate students to the most productive performing work. Introducing this form of work creates prerequisites for a more active expression of children's inner feelings and emotions, encourages them to productive creativity, increases their dignity, and teaches students to evaluate their creative activity critically. For example, when studying and practicing new dance material, it is proposed to record students' work on a video camera and then view and analyze video materials. Joint analysis of mistakes, correct comments of the teacher, and independent search by students for their shortcomings in the performance of various elements will contribute to productive work in choreography lessons, encouraging children to fruitful educational activities and developing their ability to evaluate themselves and others artistically. Using these forms of work will teach students to get aesthetic pleasure from choreographic

activities and form their self-sufficiency, which is one of the components of students' socialization and acts as a factor in their creative activity.

Another aspect of the child's entry into the world of beauty and a means of artistic and aesthetic development is the use of non-academic forms of communication: conversations, attending concerts, performances, etc. Vivid impressions received from aesthetically colored, creative, and professional performances of dance compositions will form aesthetic values in students, develop artistic tastes, and educate them in the ability to perceive and evaluate works of art. In addition, fascinating stories about the exciting, full of everyday vicissitudes of the life of the leading representatives of dance art will arouse children's interest in choreography lessons, and the creative achievements of outstanding dancers will act as models in creativity, motivate them to their own choreographic activities.

Dance training will be more productive if children are encouraged to engage in holistic choreographic activities, during which schoolchildren will be more motivated to learn the elements of classical, folk, ballroom, and modern dance. To implement this condition, we propose to organize and hold dance festivals between students of specific age categories. This form of work will increase children's interest in choreography lessons. In addition, this form of work will stimulate children to more productive work, which in turn will contribute to the improvement and aesthetic saturation of their movements, the accumulation of artistic and dance impressions, the comprehension of their own choreographic capabilities, as well as the development of children's own creativity.

The content of the choreographic activity is motor actions and operations for mastering dance skills and abilities, which serve as the basis for creating new choreographic manifestations unique to the child. We assume that choreographic activity not only satisfies the need of schoolchildren for motor activity but also contributes to their holistic development: adequate expression of thoughts, emotions, and feelings in bodily movements. Choreographic activity is characterized by a creative nature, which includes innovation, ingenuity of the child's thinking, developed knowledge, emotions, and feelings. That is why the formation of the aesthetic taste of the child's personality will depend on the formation of the following areas: cognitive (knowledge), motivational (interested attitude to choreographic activities), psychophysical (the relationship between the internal and external state of the personality and the ability to convey it in appropriate movements); emotional and sensual (emotional saturation of spiritual needs and emotional assessment of the external and internal world of the child, the formation of an emotional and value scale of attitude to the world); active and creative (self-expression and self-realization in the process of dance creativity).

Thus, the essence of the formation of the aesthetic taste of schoolchildren using choreography lies in the dance and movement activity of the child, during which not only special choreographic abilities are acquired and improved (elasticity of muscles and joints, plasticity and beauty of movements, underside of the legs, ease of jumping, etc.), but also the ability to reproduce, interpret, create dance works of various types and genres is formed. In their implementation, students are brought up with aesthetic tastes, artistic thinking, aesthetic attitude to art, aesthetic culture, aesthetic perception of the world, creative and aesthetic knowledge accumulated, and aesthetic feelings, judgments, and skills developed. The inner experiences of the child's personality are expressed; that is, his individuality is revealed.

The formation of the aesthetic taste of schoolchildren through choreography is not just about dance. It's about developing general abilities such as memory, attention, and feelings. It stimulates artistic and symbolic thinking and imagination, encourages the creative potential of the student's personality, and educates the need and ability for artistic and creative self-realization and spiritual self-improvement based on individual capabilities and the development stages of schoolchildren. It equips students with the ability to perceive, interpret, and evaluate works of choreographic art, allowing them to express their attitudes and thoughts.

So, the formation of the aesthetic taste of schoolchildren using dance is based on the following provisions:

- formation of the most important components of the aesthetic development of the child, which are a necessary condition for the upbringing of his/her aesthetic culture;
- implementation of aesthetic education of junior schoolchildren on humanistic principles;
- development of a full-fledged, mentally and physically free personality of the child;
- formation of an aesthetic attitude to the art of choreography, the basis of which is determined by values, tastes, and ideals;
- the use of methods to stimulate the improvisational activity of junior schoolchildren.

Conclusions. Thus, dance is a powerful tool for realizing the functions of aesthetic education. It develops the emotional and logical perception of social reality and plays a crucial role in forming aesthetic tastes, ideals, views, beliefs, and, most importantly, ethical attitudes toward dance activities. Moreover, it stimulates independence and fosters the development of creative abilities. Dance can awaken individuals' interests, needs, and desires and shape their ability to convey an artistic image in creative activity. It also plays a significant role in developing an individual's ability to perceive a holistic picture of the world and the desire to multiply world experience. The role of dance in the education system can be defined as a purposeful spiritual

and practical activity for forming an active life position in the individual. Creative improvisations, the creation of dance combinations, and etudes facilitate the aesthetic education of children and the development of their aesthetic taste. Work on dance sketches begins with simple tasks. Initially, children should learn to see, admire, and understand a person's beauty, body, and movements and listen to and hear wonderful music. You can Take a piece of music or a song as a basis, reveal the meaning of the etude, discuss several dance movements, invite the pupils to develop a plot, and improvise a dance. That will allow them to show their abilities and creative imagination. It is essential that the dance is not "artificial" or "fake" but corresponds to the content of the musical work.

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