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AESTHETICS OF CHOREOGRAPHY IN THE THEORY AND PRACTICE OF PREPARING FUTURE TEACHERS OF ARTS

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Abstract. *In the article choreographic culture is considered as means of formation of the holistic system of all-around formation of any personality, its national consciousness, as the index of modern ideological innovations. Choreographic activity is one of the kinds of artistic and creative activities, which in its characteristic specific form of dance, reflects the inner world of man, his desires, aspirations, creative development. The art of dance as an example of artistic expression by the people of the sociocultural norms of life, not only plays them, but passes from generation to generation. Creative depth of this genre of art lies in the ability to comprehend human experience at this level, at which it both is and how universal universality, and as a unique individual, due to which it becomes possible to attract to the world of artistic reality of each person.*

Keywords: *choreographic culture, art, art-aestetical education, dance.*

Modern ballet education acquires the systematic character being based on the State Programme "Education. Ukraine of XXI Century", the Law of Ukraine "On Education", which provide successful development of the stage choreography, sets new tasks. With increasing technical possibilities of the performance, spirituality often goes by the wayside. However, the art becomes entertaining and exciting only when it is generated by high personal qualifications of both the author of performances and the performers, the brightness of their outlook, temperament, emotions, substantial knowledge of the subject matter. So dance culture must become an open dance-vivid model of entry of a personality, a child in particular, into the world of art and culture not only through his knowledge, but also through his individual emotional experience, which requires improving of technology, professional skills, which are focused on to actively dialogical nature of communication and spiritual-creative potential of culture and personality. Therefore, the study of national choreographic traditions and modern trends of development of choreographic culture in Ukraine, and also that of the ways of substantial aggregating of various new programs of artistic and aesthetic cycle provided by the branch "Aesthetic Culture" is theoretically and practically relevant. Choreography teaches children and teenagers to feel the beauty of the real world, it develops posture, attention, memory, has positive effect on overall physical development, contributes to their spiritual growth. This requires consideration of the psychological conditions of perception and assimilation of the fundamentals of the choreographic art, realization of its specificity and significance. Therefore, among the most urgent problems is the problem

of adaptation of methods and techniques of personal artistic, aesthetic, ethical, creative qualities formation by means of choreography.

In the formation of aesthetic and artistic culture of the individual choreography is the most important aspect of aesthetic education. Choreography is a world of the beauty of movements, sound, light colors, costumes, i.e. the magical world of art. Children tend to see it in ballet performances, art albums, movies. Their following independent views and opinions sometimes deserve respect. Dr. Celia Spardzher, the author of "Anatomy and Ballet", a former consultant of the Royal Ballet of England, wrote that "ballet is too complicated way of the education of posture, disciplined and beautiful movement, rapid response and brain concentration to limit its study to only a selected few" [8, p. 112]. The Russian education lessons in dance are compulsory. They develop not only the artistic skills of performing dances of different genres, but also they generate habits and standards of children's behavior in accordance with the laws of beauty.

Choreographic art does contribute to the physical development of children and enrich them spiritually. This harmonious occupation attracts both children and their parents. A child who has a ballet posture, captivates the others. But its formation is a long process, which requires many qualities of children. Discipline, hard working and patience are those traits that are needed not only in a choreography class, but also in everyday life. These traits are developing by teachers-choreographers within years and define success in many cases.

A sense of responsibility, so necessary in life, motivates children, who are involved in choreography, to go ahead. You cannot betray a partner standing next to you in dance, you cannot be late because there are other people depending on you, you cannot but learning, you cannot but doing, you cannot but finishing up. Accuracy in the choreographic performance, cleanliness of the form in the choreographic class is carried over to the appearance of children in school as well. They stand out not only for their bearing, but also hair, cleanliness and elegance of wearing ordinary clothes.

Development of etiquette is one of the parts at dance classes. It is nice to see that children of choreography class will never pass the elder, the boys will give their hand when getting off the bus, bags and cases of girls are always in the boys' hands. Attention and concern for others is a necessary quality in the character of children and choreography solves these problems.

Choreography in children's education is a complement and extension of it in real life, it enriches it. Taking up this art brings him such feelings and emotions, which he could never get from any other sources [4, p.110].

The creative personality is the most important goal of both whole learning process and aesthetic education. Without it, without creating the capacity for aesthetic creativity, the most important task of a comprehensive and harmonious development of personality cannot be solved. It is evident, that each pedagog by means of aesthetic education prepares children for transforming activity. The teacher-choreographer must create, develop and enhance children's need of communication with art, understanding its language, love and good taste in it.

In the scientific literature the development of these issues is performed in the historical-analytical, problematic-theoretical, folklore-ethnographic and educational-methodical directions. Historical-analytical approach is represented in the studies of A. Humeniuk, C. Holeyzovskoho, M. Maximov, S. Bezklubenka, G. Borymskoyi, M. Zagaykevych, Y. Stanishevsky. Research choreographic culture theory presented works Stanishevsky Yu, T. Churpity, R. Malinowski. Problematical-theoretical issues are reflected in the works of Zagaykevych and V. Pasyutynskoyi. The process of staging of the Ukrainian Folk Dance has been analyzed in the works of V. Verkhovintsa, A. Humeniuk, K. Vasilenko.

One of the goals of the science of art is to develop new approaches in the study of the nature of modern choreographic culture in both directions of its professional learning, and in terms of finding out genetically typical basic components, which are inherited by the nature of the choreography and those typical of the artist's personal culture. The outlined direction hasn't attracted enough attention of researchers yet. Its development is largely on empirical-practical level of synthesis of new phenomena and approaches to contemporary choreographic culture in some forms of the organization of choreographic art (M. Vantukh, B. Kolnohuzenko, M. Guzun, L. Tsvetkov, A. Spikelet et al.).

Thus, the choreography as a complete system of artistic meanings (values) with appropriate logic of cultural-historical process, which addresses the human subjectivity, requires theoretical investigation, based on the practical generalizations of internal logic of its artistic and aesthetic content, that appears as a palette of relationships with other art forms; a culture of performance and development of choreographic skills and abilities; as improvisation and interpretation of the and artistic-aesthetic content of musical and dance works; as identifying the specific figurative

language of the art of choreography; as learning (technical terms and concepts) and understanding the synthesis of art forms [2].

Contemporary choreography has been more and more obtaining the significance in regard to the formation of culture values as a measure of ideological innovation taking place in the personal characteristics of its subjects - not only adults, but children as well. Generalization of these characteristics allowed to find out that modern dance culture is a dynamic and integrated phenomenon, the process of self-actualization, which provides creation of new information, i.e. productive activities [3].

The art of dance gives a person one of the highest spiritual experiences - aesthetic pleasure. Without aesthetics there is no artistic education (literacy), and without the latter there is no pleasure in art. Aesthetics is contained in work, art, everyday life, in all areas, it forms creativity and ability of perceiving beauty and enjoying it, appreciating and understanding art. In folk dances, in particular, the aesthetic ideal of the people is reflected. It features a triune nature and is a synthesis of goodness, beauty and truth. [1]

Educational potential of choreography was emphasized by the outstanding Ukrainian artists K. Yu. Vasilenko, V. M. Verhovinets, P. P. Virsky et al. The problem of creative imagination by means of the choreographic art was studied by T. M. Churpita (1998), the development of personal qualities of junior pupils by means of rhythm and choreography was considered by P. M. Koval (1998). At the level methodic recommendations L. F. Klimchuk (1995), A.P. Cockroaches (1995, 1997), L. Yu. Tsvetkova (1997) examined a wide range of issues related to the activities of schools of art, dance clubs and dance lessons at secondary schools [13].

Choreography is characterized by the variety of movements as a means of artistic expressivity for communicating emotional states, feelings, thoughts, and identifying the nature of the image, which ballet dancer embodies [1].

Investigations of the problem of youth development by means of choreography have been reflected in philosophic, artistic, ethnographic, folklore, pedagogical, psychological literature.

Choreographic activity is one of the forms of artistic and creative activities, which in its specific, proper form – dance - reflects the inner world of a human, his desires, intentions, creative formation. An outstanding ballet-master, pedagog R. V. Zakharov gives such a definition of this concept: "Choreography is the art of dance. This notion includes

folk, everyday dance, classic ballet. Like other arts, choreography reflects social processes, relationships between people. That is its specificity, that it expresses feelings, emotions of people it expresses in plastic figurative-artistic form "[7, p.93]. Thus, the specificity of choreography lies in its special expressive means - musically organized, figuratively-artistic forms of movement [15]. The derivative material of expressing these movements is a human body with the help of which an artistic image is created [1, p.3]. Due to plasticity, a high level of motor coordination, graphical and dynamic expression of movements, gestures, postures, mimicry, eye contact a performer brings the contents of the dancing piece of work to the audience. "In dance, due to original and complex techniques of this art form, reveals the inner world of a person, his lyrical-romantic relationship, heroic deeds; national, stylistic and historical identity is displayed" - said Yu. I. Gromov [2, p.4].

The term "choreography" in the contemporary researches is understood as the art of dance in general - as that being based on "musically organized, conventional, figuratively-expressive movements of the human body" [2, p.564], i.e. as a kind of artistic utterance, creating an image with the help of specific plastic intonations. The basis of the plastic intonation comprises the flow of emotions, person's feelings, which become "visible", real through movements, gestures, posture and mimicry.

Contemporary choreography based on dance traditions, which evolved over many centuries, has a great potential of impact on human personality. Within historical transformations the status and function of choreography was changing. This was caused by the role and place of dance in the system of statehood, education and culture. Dominance or decline of educational, socio-cultural, social status of choreography in each historical system depended on evolutionary transformations. What is important for the modern system of education is an aesthetic and educational status of choreographic activities, which accumulates the aesthetic and cultural, emotional, sensual, artistic and creative development of the individual [7].

In the late XX - early XXI century the attention of scientists greatly livened up in what concerns aesthetico-educational opportunities of choreography, its role and functions in the life of contemporary person. Nowadays, increased the number of scientific studies that consider choreography as a part of spiritual and cultural development of a child (A. Zholtayeva), as a means of aesthetic and moral (B. Manuyliv and V. Nilov) and musical-rhythmic education (N. Heorhyan and A. Shevchuk), in the

process of which abilities and skills of children are formed (A. Martinenko), their creativity develops (T. Churpita and Yu. Ushakova), motivational sphere (S. Zabredovskyy) and personal qualities (P. Koval). Such number of doctoral theses shows that the choreography has a powerful educational aesthetico-educational potential. In the process of dance activities emotional and cultural, creative personality may be brought up, which is an important task of modern aesthetico-educational system.

Thus, the essence of choreographed dance consists in the dance-motor activity of the individual, in the process of which not only special choreographic abilities (the elasticity of muscles and joints, the ductility and beauty of movement, evertness of feet, easiness of jumps, etc.) are being gained and improved, but also the ability of reproducing, interpreting, creating various in types and genres dance works is being formed. In the course of their performance, participants gain aesthetic tastes, artistic thinking, aesthetic attitude towards the art, forms aesthetic culture, aesthetic perception of the world, accumulates artistic- aesthetic knowledge, develops aesthetic sense, judgment, ability and inner feelings of a personality are revealed, i.e. person's individuality is revealed. [2].

Social development of personality by means of choreography is provided by a number of objective and subjective factors, and assumes deep interest in the arts and active participation of the individual in artistic and creative activities. Special activation of consciousness by means of choreography is conditioned by the fact that dance (as a work of art) is a social phenomenon, which reflects reality and states the value of the depicted, trying to discover his nature. Choreography is connected to different aspects of human and social life: political, social, domestic, economic, artistic, cognitive (ideological), communicative, educational and recreational. The artistic image of this artistic genre arises from musical-rhythmic movements of the human body. Evolution of Dance is a process of exploration and expression of the environmental and social reality by the human. Yu. Boryev notes that dance reflects the history and character of the people, their spiritual values, customs, traditions, psychology, aesthetic tastes. These are, in particular, Ukrainian folk dances, everyday, ritual, children, Cossack dances, etc. Their performance or observation generates life-giving energy, reveals the world of Ukrainian culture.

Choreography is highly "sensitive" to everything that happens in social environment. It always summarizes and synthesizes the most

significant and most important problems of human life, attracting public interest to them. Emotive colouring of artistic information, which provides a sensual level of response that extends limits of the world cognition and helps to understand its immanent wealth contributes consolidation of received knowledge in the mind [18].

Dance, as an example of artistic realization of socio-cultural norms by the people, not only reproduces them, but passes them from generation to generation. Creative depth of this genre of art lies in the ability to comprehend human experience at the level where it both manifests itself as a universal generality and as unique individuality, due to that it becomes possible to bring every child to the world of artistic reality. Dance is a synthetic art, it's "visible music", in which sound images are combined with plastic gesture. The affinity of these procedural intonational-expressive arts, which emphasize common for them both characteristics (smoothness, rhythm), was confirmed in the famous aphorism of R.Wagner: "The basis of the symphony is dance", in determining music by G.Gegel as "dance whose movement lacking in visualization".

In today's world, the art of choreography, which in its nature is synthetic becomes essentially significant. Choreography classes develop emotional and volitional personality, provide involvement to national cultural values, guide a person to a healthy lifestyle, increase working efficiency, thus providing purposeful development of vital spiritual, intellectual and physical qualities of future generations.

An introduction to the achievements of various arts, folklore heritage provides personal aesthetic development, high artistic education of the younger generation, creates artistic feelings, tastes and views. It is them that form the basis of artistic and aesthetic experience of an individual.

Artistic-aesthetic education provides the opportunity of permanent spiritual self-improvement of a personality, formation of his intellectual and cultural potential as the highest value of the nation. It (education) is of particular importance in the development of personality, because on its formation depends formation of completeness of social outlook, values, the effectiveness of involvement into active artistic and creative activity, in general, the development of artistic traditions, the revival of national culture .

Choreographic art is able to satisfy the individual's pursuit of aesthetic growth, to unite his inner and outer world, to activate imagination and emotional reactions of a child. Choreography, being based on musically organized, conventional, figurative-expressive movements of the human

body, promotes formation of emotional sphere of personality, embodiment in the dance movements the features of his character, formation of his spiritual values [2].

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SOCIO-PEDAGOGICAL PRECAUTIONS OF THE FIRST-FORM PUPILS' EXCLUSION BY MEANS OF A FAIRYTALE THERAPY

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Abstract. *The article deals with the problem of socio-pedagogical precautions of the first-form pupils' exclusion by means of a fairytale therapy.*

At the present stage of the development of our country the problem of the first-form pupils' exclusion is rather actual; this is the exclusion that prevents the child from socialization, the harmonious development of personality, interferes with the further progress in learning and social adjustment.

Socio-pedagogical activities related to the adaptation of the first-form pupils to school is accomplished by the work of a social educator, tutor and by the work with the family. The adult members of the educational process have a prominent role in ensuring the comfort of studying.

The aim of our study was to help each student to socialize and adapt to the social environment through the optimal development of his potential.

Our work has been constructed in the following areas: precautions of the first-form pupils' exclusion to school; control over the process of adaptation of the first-form pupils to school; the causes of difficulties in the adaptation of the first-form pupils were investigated; individual counseling of teachers and parents on the results of the study was conducted; the corrective work with first-form pupils, who have difficulties in adaptation to school was held.