



Methods of Teaching the Art of Dance

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Abstract: In this article, the author reviewed and analyzed the methods of teaching dance art. She expressed her views on the theory and pedagogy of teaching dance.

Keywords: combination, ballet, physiological, psychological, inclination, education, method, activity, method, creativity, dance, choreographer, teacher, rhythm, skill, dance technique, physical training.

It is known that the art of choreography makes certain demands on its representatives - dancers. In order to successfully work in this type of work, a choreographer must have the necessary professional qualities, and among them "performance qualities" are considered important.

Performance qualities are a combination of mental and physical information that allows a dancer to convey all components of dance tools, its technical side, artistic and figurative essence in a plastic form.

This professional information is one of the unique features of the art of choreography, its artistic and aesthetic criteria and laws, ideas about the beauty and harmony of the human body in society, the aesthetics, plasticity, posture, and gestures of the performer's actions which are related to formation and development of such qualities is one of the tasks to be solved in the classes of special subjects of dance education.

Grazioso Cecchetti in his book "The Complete Manual of Classical Dance" wrote, "A ballet artist must have the highest level of culture, be an intelligent and cultured person. Dancing it is not about performing simple gymnastic exercises in a certain order, but it is necessary to understand every movement. It helps the performer to study different subjects of the dance, otherwise, he will not be able to convey the spirit and impressiveness of the dance.

The mastery of various dance plasticity implies the existence of natural tendencies, for example, physiological and psychological characteristics.

Physiological aspects: flexibility of the spine, elasticity of muscles, flexibility of the body, softness of the hands and flexibility of the legs, joint mobility, as well as the presence of certain personality traits. Understanding the logic of dance movements, the readiness of the dancer's physical condition to solve any artistic problems, the ability to practically perform movements in different directions and styles determine the essence of the performing culture.

Exercise plays an important role in this process. The purpose of the various exercises performed in front of the support holder and in the middle of the hall is to prepare the dancer's body and muscles for the performance of folk and stage dances.

Psychological aspects: a sense of rhythm, a penchant for music, observation, attentiveness, quick wits, the power of memory and hearing, etc.

The psychophysical features of the performer form good motor skills, coordination of movements, the ability of body parts to respond to commands from the central nervous system. It also includes musicality, meaning a sense of rhythm, muscle memory speed, timing, and the correct execution of movements to music. The dancer's penchant for music testifies to a high ability to understand the originality and content of music and express it in action. These natural abilities, as well as plasticity, grace, muscle strength, in a word, all the skills that help the dancer to master the technique of dance, should be acquired and consolidated in the lessons of special subjects.

Also, as a result of educational activities aimed at developing natural desires and abilities, the professional skills of a dancer are formed and strengthened. A modern dancer must have a wide range of plastic skills in all areas that determine the performing culture. Of course, it is impossible to teach a dancer all the skills he needs in his practice, but it is necessary to develop the ability to master any movement. To achieve these goals, a number of problems must be solved. The first of these tasks is the comprehensive development of technical skills and the formation of the foundations of dance culture through various trainings.

Every pedagogue-choreographer is a free creative person and has the right to search for his own pedagogical techniques and methods. They try to find their own way, their own technique and vocabulary based on basic concepts. The value of a pedagogue-choreographer in dance education is primarily determined by his uniqueness and originality. By comparing the lessons of teacher-choreographers, it is possible to divide them into specific sections, such as different methods: warm-up, movement repetition, combination of movements or *badiha* (improvisation). The purpose of warm-up exercises is to prepare the moving parts of the body for work, to warm up all the muscles. There are different ways of warm-up exercises (dance routine) in a certain sequence, that is, they are in front of the support holder and in the middle of the hall.

Through the movement repetition method, the unworked and unmastered parts of a taught movement or exercise are reworked and reinforced. It continues until the performer performs independently with a free, creative approach.

If we talk about the combination of movements or *badiha* (improvisation) method, improvisation is Latin for "unexpected", that is, performing a dance without prior preparation. This method is used for performers who meet special requirements. During the dance performance, the teacher pays special attention to the performer's hearing of music, imagination, performance technique, and acting skills. Not every dancer can improvise.

Also, the pedagogue-choreographer uses different methods in teaching dance. The joint activity of teachers and dancers in special subjects classes is one of the methods of teaching dance art. The teacher is the manager of the educational activity. All the methods used by the teacher should be aimed at educating the moral and artistic taste of the dancers, forming musical abilities, managing musical perception, encouraging creative activity. The main methods used in special dance classes are as follows: verbal, visual-informative, artistic-practical.

1. Oral method: story, conversation, explanation, interpretation - helps to reveal the content of the dance piece, prepares the piece for conscious performance, gives direction to the emotional experiences of the dancers. The use of oral techniques depends on the age of the dancer(s), musical training and the nature of the dance piece.

A story is a lively, vivid narration used by the teacher to "prepare" and "tune" the dancer(s) to listen to the music. It can be used mainly in three cases:

- narrative events and scenes from the life and work of the ballet master who staged the dance or the dancer who performed the dance (in the works of Mukarrama Turgunboyeva, Isohor Aqilov, Ma'mura Ergasheva, Dilafuz Jabborova, Narziddin Shermatov, etc.);
- a description of the history of the creation of the musical work;
- introducing dancers to characters in major dance works ("Munojot", "Tanovar", "Bayot", "Rohat", etc.).

Conversation - encourages the dancer(s) to think independently, perceive dance music actively and with interest. During this exchange of ideas about the listened dance music, a skilled teacher draws the attention of the dancers to the originality of the dance, the rich means of expression of the movements, specific creative descriptions of the dance images, using problem situations, analysis, and comparisons. helps them to make life comparisons. D. Kabalevsky attaches great importance to the conversation method as a form of conducting music lessons. In his book "How to talk to children about music", he mentions the "story-conversation" and "conversation-dialogue" types of conversation. Watching the dance piece and its parts in the course of the story, conversations will complement the dialogue between the teacher and the dancers. Explanations are used to introduce dancers to dance movements, to teach them how to perform dances, and to perform rhythmic movements.

1. Verbal method: story, conversation, explanation, interpretation - helps to understand the content of the dance scene and prepares the work to achieve conscious performance, helps to understand the emotional experiences of the dancers. The use of verbal techniques depends on the age of the dancer(s), musical training and the nature of the dance scene.

A story is a lively, vivid narration used by the teacher to "prepare" and "tune" the dancer(s) to listen to the music. It can be used mainly in three cases:

- narrative events and scenes from the life and work of the ballet master who staged the dance or the dancer who performed the dance (in the works of Mukarrama Turgunboyeva, Isohor Aqilov, Ma'mura Ergasheva, Dilafruz Jabborova, Narziddin Shermatov, etc.);
- a description of the history of the creation of the musical work;
- introducing dancers to characters in major dance scenes ("Munojot", "Tanovar", "Bayot", "Rohat", etc.).

Conversation - encourages the dancer(s) to think independently, perceive dance music actively and with interest. In the process of exchange of opinions about the listened dance music, a skilled teacher draws the attention of the dancers to the originality of the dance, the means of expression of the movements, and gives clear creative descriptions of the dance images, using problem situations, analysis, and comparisons and helps them achieve life comparisons. D. Kabalevsky attaches great importance to the conversation method as a form of conducting music lessons. In his book "How to talk to children about music", he/she mentions the "story-conversation" and "conversation-dialogue" types of conversation. Watching the dance scene and its parts in the course of the story, conversations will further complement the dialogue between the teacher and the dancers, and this process will lead to explanations, interpretations and, in turn, introducing the dancers to the dance movements, leading to dance performance which are used in teaching, performing rhythmic movements.

2. Demonstration-informative methods: This method consists of showing a dance performance, showing the dance in different parts, showing an illustration (picture-appendix), video, moving-visual, etc. In dance education, there are types of visuality, auditory visuality, moving and visual perception visuality.

Auditory visualization is listening to dance music. A dancer, listening to the dance music, realizes the content of the dance and revives its images in his imagination. The sound of music serves as the main exhibition in the lesson. Listening, hearing and perceiving music is a complex task. Because the content of each dance is given with a set of expressive means (for example: flower, scarf, jug, basket, etc.) that are interrelated with the correctly chosen actions and actions. Therefore, it is necessary to develop listening skills in dancers, that is, they are taught to always listen and "observe" music from the beginning to the end. In this process, the teacher's words help to understand and feel the world of musical images. Moving and perceptual visualization is used to introduce the dancers to the tempo, rhythm, genre, nationality, and nature of the dance. In addition, ballet master's style, tutoring tasks, demonstration, and representation of dance images are used in teaching dances.

3. Artistic-practical methods: This method refers to methods aimed at forming skills and abilities of dancers. Skills of performing one of the dance ages in dancers by means of artistic and practical methods, analysis of the structure of dance, means of expression of dance, determination of its genre, study of dance text and drawing, dance costumes and make-up, skills and skills of artistic creativity is formed. For instance, while teaching performance of dancing, skills such as listening to music, beginning and ending performance with music, solo performance, feeling partners in group dances, acting skills, and stage culture are worked on. It uses the methods of explaining, reminding, returning, and strengthening. In dance improvisation, tools such as independent movement, comparison, encouragement are useful for developing creative skills.

4. Music perception-the method of listening to music: Music perception is one of the leading activities in dance education and one of the important tasks of dance education.

This is to develop the skills of the dancers to perceive music, to achieve the formation of an emotional relationship to it. This process is carried out on the basis of all types of dance lessons. For example, in order to learn dance, it is important to first hear the dance tune, listen to its pure melody, musical development, accompany the music with movements, feel the change of the tune while performing the movements, and be able to show one's attitude to the tune. .

Also, the process of listening to a dance tune should not only consist of getting to know the music. Music perception is the ability to hear the content of the dance through the melody and mastering the image in the dance based on emotional experiences. To develop musical perception in dancers means to teach them to accept the dance melody as an art that reflects human emotions, experiences, thoughts, life ideas and images in harmony with body movements. For this, they need to develop skills and abilities aimed at developing emotional sensitivity, interest in dance music, musical creative abilities, taste development. The formation of these skills and abilities requires a long process of development of the dancer's mind. The active process of listening to the melody of dance works of artistic value serves as the basis for training the dancer's musical taste.

In order to understand a dance tune, not only to perceive it emotionally, but also to understand it with the mind, to feel what the dance tune expresses and how it is expressed, to feel the need to communicate with the music requires an artistic level, musical and life experience. That's why choreographers say that listening to a dance tune is a powerful activity of the mind and a kind of creativity. The problems of perception of the dance melody, in particular, the problems of developing the performance skills of dance performers by means of the dance melody, form the basis of the research of many musicologists and dance scientists. Musicologist B. L. Yavorsky states that "the ability to think and perceive music as "meaningful speech" is based on the perception of music." In fact, understanding the rhythm of the dance helps to fully understand the text and speech of the dance. It is easier to achieve the expected result only if the foundation of any teaching methods is solid. In this place, independent education has a great role. This means that the teacher should take his talent into account while teaching dance, require him to familiarize himself with the performance of the first performers of the dance being taught, and motivate him to practice regularly.

In conclusion, it should be noted that the process of bringing existing teaching methods up to the level of modern requirements, improving them and instilling positive qualities such as self-responsibility in the development of education into the minds of experts of dance art education should be considered as a primary task.

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