
РЕПЕРТУАР ХОРЕОГРАФИЧЕСКОГО КОЛЛЕКТИВА КАК СРЕДСТВО ВОСПИТАНИЯ И РАЗВИТИЯ ДЕТЕЙ

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Аннотация

В статье рассматриваются вопросы, связанные с ролью репертуара хореографического коллектива, как важного средства хореографического воспитания в развитии детей.

Ключевые слова: общество, семейно-бытовой уклад, семья, семейные традиции, народные танец, репертуар.

THE REPERTOIRE OF THE CHOREOGRAPHIC GROUP AS A MEANS OF EDUCATION AND DEVELOPMENT OF CHILDREN

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ABSTRACT

The article discusses issues related to the role of the repertoire of a choreographic group as an important means of choreographic education in the development of children.

Keywords: society, family and everyday life, family, family traditions, folk dance, repertoire.

The children's choreographic group organically combines artistic and performing and developmental and educational processes, which gives it a moral focus and social and pedagogical meaning. The implementation of the developmental and educational tasks of the children's dance group is directly related to its repertoire, around which the work of the group is built. The repertoire is an important link in the chain of educational and educational events held in the children's choreographic group. Its significance is multifaceted, thanks to the repertoire, not only the organization of the group's concert programs takes place, but also the personality of the performer is formed as a participant in the creative group and a member of society. The upbringing and training of children in a children's choreographic group is a continuous process, which is an integral part of its activities and, as a result of which, children acquire certain knowledge in the field of choreographic art, master practical skills and abilities of performance and at the same time develop such personal qualities as responsibility, nobility, diligence, discipline. In other words, classes in a children's choreographic group contribute to the moral, artistic and aesthetic education and comprehensive development of children.

An important role in this educational process is played by the developing nature of the choreographic group's activities, which are carried out through targeted educational activities in which the child consciously sets goals and objectives and creatively achieves them [1, p. 238].

Dance is an effective means of musical and plastic, artistic and aesthetic, moral and ethical education and physical development. It serves as a source of aesthetic impressions for the performer, forms his artistic "I". The syncretism of dance art implies the development of a sense of rhythm in children, the ability to hear and understand music, coordinate their movements with it, and simultaneously develop and train the muscular strength of the body of the legs, the plasticity of the arms, grace, expressiveness, and imagery [2, p. 88].

The repertoire of children's choreographic groups should consist of productions that meet three basic rules: meaningful content, high artistic value, and accessibility. They are interconnected. It is important for a children's choreographic group to constantly maintain its relevance and interest among children. Therefore, it is important to foresee the true influence of dance compositions on the members of the group at the initial stage of its creation. The following factors are the conditions for the developing nature of a children's choreographic group: the selected repertoire generates in children a desire for further knowledge of the choreographic group; the repertoire contributes to the beginning of the creative process in children. The formed repertoire of a children's choreographic group is an important condition for the education of a cultured and enlightened personality with an inquisitive mind, aesthetic taste and creativity. Today, various dance types and genres can serve as sources for the formation of a choreographic group's repertoire.

The creation and careful selection of a repertoire never loses its relevance in an active group, since it reflects the life of choreographic works in the group, its focus and creative face. The repertoire of a children's choreographic group should always be combined with the goals and objectives of educational work in the group and be associated with the prospects for the development of the group.

The repertoire of a children's choreographic group must meet three interrelated and interdependent criteria: ideological content, artistry and accessibility. Let's consider these criteria:

1. The criterion of ideological content implies the educational value of the repertoire for children, which lies in the value of the main idea embedded in the choreographic work. An example of the use of this criterion in practice is the work of the choreographer of the model song and dance ensemble "Vezelinka" Sharabarina Margarita Vladimirovna, "Fair festivities", which has a complete educational value for the participants of the group. The choreographic composition

fully reveals the idea of this production, which is understandable to both the spectator and the performers.

2. The criterion of artistry determines the correspondence between the form and the idea of the choreographic work. Form is a way (method) of presenting choreographic material, and how it will be presented - this material - as a choreographic work - will acquire such a form]. Russian folk dance is divided into the following forms: dance, pereplyas, round dance, quadrille, lance (a type of quadrille), quadrille dance, suite, picture [3, p. 217].

The repertoire can tell a lot about the group, it determines the activity of the whole group. The repertoire of the group depends on the choice of direction, also the formation of the repertoire depends on the level of skill, composition (number of group members), the degree of training of the performers. [4, p. 172].

The main themes of children's dances should be friendship, mutual respect, support, curiosity about the world around us, mercy.

For preschool age, the relevant themes for choreographic productions are themes of games. Younger schoolchildren are characterized by extreme mobility. Their emotions are bright and cheerful. They show them openly and directly. In this age category, choreographic works on themes of folk games, fairy tales, figurative productions should be used.

For middle age, independence, interest in the world around us are characteristic. They show a gravitation towards dances with action, with specific heroes who would allow them to show their characters. In this age category, choreographic productions on the theme of friendship should be used.

Productions for senior school age should meet the following requirements: ideology, artistry and accessibility. Examples of themes for choreographic productions can be themes of patriotism, relationships between the sexes.

The leader's activity consists in the fact that he is obliged not only to work with the pupils on the movements, but also to reveal the images and characters, to convey the style of the work. The presence of a storyline also allows you to create both positive and negative images in a dance number, thereby expanding the prospects for educational work with children. [1, p. 91].

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For middle age, independence, interest in the world around them are characteristic. They show a gravitation towards dances with action, with specific heroes that would allow them to show their characters. In this age category, choreographic productions on the theme of friendship should be used. Productions for senior school age should meet such requirements as: ideology, artistry and accessibility. Examples of themes for choreographic productions can be themes of patriotism, relationships between the sexes.

The choice of repertoire should be based on the compliance of the team's preparation and the requirements of a particular work. And yet it is necessary that each number of the repertoire is not too easy to perform, so that it sets tasks that must be overcome in the work, reaching a higher professional level.

An important factor in the formation of the repertoire of choreographic groups is the focus of the leader on the physical capabilities of its participants. At the same time, the teacher-choreographer uses one of the main principles of pedagogy, namely, the correspondence of the team's repertoire to the capabilities of its students or slightly exceeds their capabilities. This will stimulate the growth and development of the children. This principle must be observed when working with various sources of the choreographic group's repertoire.

In addition, it is important to note that since dance and music are a single whole in a choreographic production, the choice of a musical piece plays an important role in the educational nature of a children's choreographic group. Proper education of children is possible only with music that is capable of instilling a sense of beauty, corresponds to the age of children and takes into account the psychological burden it carries, plays an important role in the developmental and educational nature.

Thus, the repertoire of a children's choreographic group is an indicator of its development and is of great importance in the upbringing and development of the performer's personality, and is an integral part of the chain of educational and training activities of a choreographic group. The role of the repertoire in the developing nature of a children's choreographic group is also extremely important, since the future and vector of development of the group largely depend on the chosen repertoire. It is important for a children's choreographic group to constantly maintain its relevance and interest among children. Therefore, it is important to foresee the true influence of dance compositions on the members of the group at the initial stage of its creation. The conditions for the developing nature of a children's choreographic group are the following factors: the selected repertoire generates in children a desire for further knowledge of the choreographic group; the repertoire contributes to the beginning of the creative process in children.

The repertoire of children's choreographic groups should consist of productions that meet three basic rules: semantic content, high artistic value and accessibility. They are interconnected. If at least one of them is missing, the dance cannot be considered complete.

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