

**METHODOLOGICAL FOUNDATIONS FOR THE DEVELOPMENT OF
PROFESSIONAL COMPETENCE OF FUTURE CHOREOGRAPHERS**

Nadirova Elena Faridovna

Teacher of the state Academy of choreography of Uzbekistan

Abstract. *Based on the author's long-term pedagogical experience, this article presents some views on the methodological foundations for the development of professional competence of future choreographers and provides recommendations for improving the quality of classes during practical work with students.*

Keywords: *teacher-choreographer, professional activity, methodical techniques and means, dance, students music, beat, rhythm, verbal information, emotionality.*

For the successful realization of his professional activity, a modern teacher-choreographer must possess the basic methodological techniques and tools based on the basic principles of modern education. The construction of the professional activity of a teacher-choreographer should be based on taking into account not only the age characteristics of the wards (after all, the morpho-functional characteristics of children just beginning to master the basics of choreography significantly differ from the 14 characteristics of an adult), but also take into account the individual psychological characteristics of students.

According to experts, it is important to remember that the child's body of the early childhood period is characterized by poor development of the muscular corset and low endurance, because preschoolers and younger schoolchildren cannot hold the body in a straight position for a long time and quickly get tired of physical exertion. At the same time, as physiologists note, the sensory apparatus of children, being in the stage of active development, is characterized by an imperfect perception of the musical beat and rhythm, disinhibition when reproducing motor acts and reduced orientation in space and time. In this connection, the initial stages are the construction of educational classes focused on strengthening and developing muscles, the formation of the skill of correct posture and the subsequent development of stretching and coordination capabilities of children, the development of sensory skills and perception.

Being a teacher, a choreographer should always strive to comply with ethical and professional requirements for the participants of the educational team: to present students with adequate achievable goals in the implementation of the educational program, maintain a balance of educational and educational activities, promote the formation of interest among students and perceive each student as a self-sufficient person (regardless of the age aspect).

In addition, a choreographer teacher must have organizational skills to ensure high-quality classes and rehearsals that promote organized interaction of choreographic class participants in conditions of overcoming technical and creative difficulties. As you know, every teacher-choreographer has a unique organizational and pedagogical technique of interaction with his students. In this regard, an important task in choreographic training is the transfer from the teacher to the students of a certain muscular sensation of the movement being learned. Therefore, it is important for the teacher to have the skill of combining the display of certain movements with clear brief explanations in a form acceptable to the perception of the learning group. It is important for a choreographer to be able to find a balance in the use of verbal and visual demonstration techniques. Excessive and detailed



verbal explanation will contribute to a decrease in attentiveness and interest during training. Also, the exclusion of verbal explanation during the practical demonstration of techniques and exercises will only form an unconscious perception and mirror projection of actions, which will not contribute to the growth of choreographic skill.

No less important methodological technique in the educational practice of a teacher - choreographer is a rich pronounced gesticulation. Visual and rhythmic gestures are often used. During the construction of dance performances, the teacher-choreographer determines the tempo and rhythm of dance movements with hand gestures. In addition, rhythmic gestures can contribute to the expressive coloring of verbal information, its emotionality. Especially relevant is the use of gestures in new participants of choreographic groups who do not know the specific terminology of the teacher-choreographer, which makes it possible to neutralize possible misunderstandings when explaining the educational material.

The gestures used by teachers-choreographers are large, precise, bright and clear for perception, as a rule, "stage gestures" are used.

The training process of choreographic orientation is long in time and is due to the formation of a variety of musical and motor skills that become more complicated as choreographic skills improve. Locomotor skills determine the improvement of not only the physical component of the body, but also determines the psychological development of an individual. Therefore, when mastering motor skills, it is advisable to accompany choreographic training with emotional coloring, that is, physical improvement should develop with emotional expressiveness.

Thus, verbal and nonverbal elements of communication voice bright gestures specific facial expressions play an important role in the management of the choreographic team.

The ethics of a teacher-choreographer is an integral attribute of daily work with students. He must show respect for his pupils in all situations. The interaction between the supervisor and the students should be shot exclusively in a dialog form, which will educate students with confidence, the ability to listen and be tolerant of the participants of the dance choreographic team, develop strong-willed self-control and discipline.

In general, the choice of methodological methods of educational activity of a teacher-choreographer depends on a number of indicators: the age and gender composition of students, choreographic tasks, choreographic / dance orientation, readiness of participants, attitudes and orientations of students.

A significant place in the structure of the choreographer's pedagogical activity is occupied by pedagogical technique, which is considered as a set of skills and abilities that are necessary for the effective application of a system of methods of pedagogical influence on individual students and the collective as a whole, the ability to choose the right style and tone in dealing with pupils, manage their attention, sense of pace, management skills, etc.

In their pedagogical practice, choreographers use the main forms of work that ensure the effectiveness and efficiency of the choreographic team

1. individual form of work, focused both on creatively gifted students in solo numbers or blocks of collective dance, and with students who have not mastered the educational program at the proper level.
2. the group form of work is provided taking into account age and gender characteristics. The optimal number of group members is 10-12 students. Also, a group can consist of participants of a particular dance.



3. the collective form of work is used for the purpose of organizing consolidated rehearsals of several creative groups or dance performances with the participation of several age groups.

In the process of a teacher's activity with a choreographic group, it is advisable to observe three components of the interaction between the head and his wards: first of all, it is the level of performing technique; secondly, the quality of rehearsal activity, implemented by methodological techniques for the embodiment of a choreographic work; the third is the psychological component that characterizes the behavioral characteristics of the head.

We tried to consider the features of choreographic training in sports dancing. In particular, the use of classical, historical and everyday, folk-characteristic and modern dances was analyzed. In our opinion, the content basis of choreographic training should be classical dance focused on the development of beautiful lines and expressive plasticity, the features of modern dance contribute to the formation and emancipated eloquent gesture, coordination complexity is practiced in jazz dances, the movements of folk characteristic dance are responsible for the formation of a variety of national styles.

The use of innovative forms of educational activity integrating ethnocultural folk material (Sculptural compositions of national dance) with modern trends of choreographic art (modern), in our opinion, allows us to improve and open up new possibilities of plasticity and scenic skills of modern choreographers.

Artistry as an integral characteristic of choreographic composition also determines the need for its improvement and development. It can be stated that artistry is a professional quality of a dancer. Its development is relevant to this day. The basis for this component of choreographic mastery is the dance elements of classical dance, revealing the "language of choreography", and the mastery of stage transformation.

LIST OF LITERATURE

1. Адамович, О.Ю. Толерантность в искусстве. Укрепление межнационального единства средствами народного танца / О.Ю. Адамович// Азимут научных исследований: педагогика и психология. – 2017.
2. Андрощук, Л.М. структура педагогической модели формирования индивидуального стиля деятельности будущего учителя хореографии / Л.М. Андрощук// Научное знание современности.– 2017.
3. Каримова Н.Н. Касб таълими ўқитувчиларининг касбий компетентлигини шакллантириш технологияси. Монография (ҳаммуаллифликда). - Тошкент: Фан ва технология, 2013.
4. Муслимов Н.А., Каримова Н.Н. Касб таълими ўқитувчиларини амалий компетентлигини шакллантиришда ихтисослик фанларининг ўрни // Педагогик таълим. – Тошкент. 2012.