

METHODOLOGICAL BASIS OF DEVELOPING STUDENTS' PHYSICAL CAPABILITIES AND PLASTIC SKILLS IN DANCE

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Annotation

This article is devoted to the miraculous world of dance art, revealing the secrets of the plastic capabilities of the human body and the physical training of students. It contains an artistic and scientific analysis of the issues of honing the student's physical talents on a methodological basis. The work tells not only about dance technique, but also about the harmony of soul and body, the psychophysical aspects of plastic skills, and ways to enhance the stage attractiveness of future dancers and dancers. In the process of dance education, the issues of improving students' physical fitness, increasing joint mobility, and forming plastic expressiveness are analyzed.

Keywords

plastic skills, physical capabilities, dance pedagogy, philosophy of movements, psychophysical preparation.

Dance is one of the most ancient and elegant forms of art that expresses human emotions, inner experiences and aesthetic views through body movement. In the history of mankind, dance has been formed as an important part of ceremonies, holidays, religious rituals and everyday life. Over time, it has developed not only as a cultural tradition, but also as an independent art form, reflecting the unique psyche, worldview and aesthetic taste of each people. Unlike other art forms, in dance, both the performer and the means of creation are one person – the dancer himself. Therefore, the dancer must perfectly develop his body not only physically, but also aesthetically and spiritually. One of the most important tasks for a student studying dance is to form the ability to fully control his body. This requires muscle strength, body flexibility, balance and precision of movements. In order for each movement to be graceful, light, and expressive, the student must engage in regular physical exercises, stretching, balance exercises,

and exercises that help develop a sense of rhythm. Because in dance, every step, hand movement, or turn conveys a certain mood and meaning to the viewer.

In modern dance pedagogy, the physical development of a student is not limited only to the perfect execution of technical elements. This process also includes the aesthetic education of the body, the formation of the beauty of movements, and the development of stage culture. When a student learns to dance, he learns not only to perform movements correctly, but also to convey emotions and images through movement. Therefore, along with physical training, in dance education, the development of feeling music, creating an image, behaving on stage, and creative thinking is also of great importance.

The process of expanding the student's physical capabilities requires regularity and a systematic approach. When classes are conducted according to a clear plan, various muscle groups of the body develop in a balanced way. The role of the teacher in this is very important, because he must organize classes taking into account the individual physical capabilities, level of preparation, and psychological state of each student. In the process of properly organized classes, the student begins to feel his body better, the accuracy and plasticity of his movements increase.

Psychological preparation also plays an important role in dance pedagogy. Because going on stage, performing in front of an audience requires students to have self-confidence, willpower, and the ability to control their emotions. During the classes, the student gradually realizes his or her capabilities, develops creative thinking, and learns to move freely on stage. This helps him or her to develop not only as a professional dancer, but also as a well-rounded individual.

Thus, the process of studying the art of dance is a harmonious system of physical, aesthetic and spiritual development. The true beauty of the art of dance is manifested by expanding the physical capabilities of the student, developing the plastic capabilities of the body and forming a stage culture. As a result of regular training, the right pedagogical approach and creative research, the student reaches the level of a mature dancer who perfectly controls his body and is able to convey deep emotions and meaning through movement.

The physical capabilities of a dancer are understood as his strength, endurance, flexibility, balance and coordination of movements. These qualities are the main factors that ensure the technical perfection and aesthetic beauty of dance performance. As famous dance theorists and teachers have noted, physical training is a solid foundation for the building of the art of dance. If the physical training of the dancer is not sufficient, even the most complex movements will not be

performed fully and beautifully. Therefore, the process of physical development in dance education is formed through systematic and regular training.

Muscle elasticity and joint mobility are important factors that expand a dancer's range of motion. In order to perform wide-amplitude movements, demonstrate high-level bends and beautiful poses in dance, a student should pay special attention to stretching exercises, or "stretching". Stretching not only ensures the aesthetic appearance of movements, but also helps to safely perform complex jumps, turns and sharply changing movements. Elastic muscles make movements more fluid, light and harmonious, while significantly reducing the risk of injury. Regular stretching exercises increase the body's natural flexibility and create wider movement possibilities for the dancer.

Static and dynamic strength also play an important role in the physical fitness of a dancer. In dance, it is not the size of the muscles that is important, but their endurance and working capacity. The strength of the leg muscles helps to perform high jumps, while the strength of the back and abdominal muscles allows you to maintain balance in difficult positions. Also, the development of the arm and shoulder muscles ensures the accuracy and elegance of movements. In dance, strength is not clearly manifested, but rather it is hidden behind elegance and lightness. The viewer should see on stage not heavy physical labor, but movements that resemble light and free flight. Endurance is also an important physical quality for a dancer. During stage performances or long training sessions, the dancer is forced to perform complex movements for several minutes without stopping. If the body does not have sufficient endurance, the quality of the movements decreases and fatigue begins to be felt during the performance. Therefore, dance classes use cardiovascular exercises, rhythmic movements, and various physical training elements. These exercises not only improve the dancer's endurance, but also their overall physical health.

Coordination of movements and the ability to maintain balance are also important in the art of dance. In dance, each movement must be clear and harmonious, and the movements of the arms, legs and body must be performed in harmony with each other. A dancer with well-developed coordination easily performs complex combinations, and the movements seem natural and beautiful to the viewer. The ability to maintain balance ensures stability in turns, landings after jumps, and various positions.

Thus, the physical capabilities of a dancer consist of a complex of several closely related qualities. Only when strength, flexibility, endurance and coordination are developed together can dance movements be performed perfectly. Through regular training, the right methodology and pedagogical approach, the

student expands his physical capabilities and reaches the level of a mature dancer who can move freely and gracefully on stage.

Plasticity is the creation of a musical image by the dancer through his own body. Plasticity is the ability of the dancer to convey meaning, emotion, and image through movements. If physical abilities are the “technique” of dance, then plasticity is its “meaning” and “language”. It is through plasticity that a simple movement is elevated to the level of art, and the dancer is able to touch the soul of the viewer. Therefore, the development of plasticity in dance education is considered an important pedagogical task, along with physical training. Plasticity is manifested through the dancer’s free control of the body, the harmony of movements, and their enrichment with internal content.

In improving plastic skills, learning to move each part of the body separately and independently is of great importance - the isolation technique. For example, a certain mood or image can be expressed only through the movement of the shoulders, chest, head or wrists. This significantly expands the dancer's movement capabilities. Through isolation exercises, the student learns to control different parts of the body independently of each other, as a result of which the movements become more precise and expressive. Such a skill requires the student to deeply feel each point of his body, control muscle activity and maintain harmony of movements. As a result, the dancer can make a strong aesthetic impact on the audience with every small movement on stage. Plasticity is inextricably linked with the breathing process. Properly taken and correctly distributed breath gives lightness, spaciousness and naturalness to the movement. Breathing determines the rhythm of movement, helps the muscles to work freely and reduces excessive tension in the body. As famous teachers have noted, “breath is the inner engine of dance.” If a dancer can coordinate breathing with movement, his or her performance will look more fluid, natural, and aesthetic. The movements of a student who can properly control his or her breathing will be smooth, continuous, and emotionally rich.

The ability to deeply feel music also plays an important role in the development of plastic skills. When dance movements are in harmony with the rhythm, tempo, and mood of music, they become more meaningful and impressive. Only when a student can feel the structure of music, its dynamic changes, and rhythmic accents can he or she create a complete artistic image through movement. Therefore, rhythmic exercises and tasks that develop musical hearing are also widely used in dance classes.

Thus, plastic skills are an important factor in raising the technical capabilities of a dancer to the level of art. Only when isolation, body coordination, harmony of

breath and movement, and the ability to feel music are developed together, dance movements acquire true artistic expression. Through regular training and the right pedagogical approach, the student is formed as a mature dancer who deeply feels his body and can convey meaning and emotion through each movement.

One of the biggest factors that prevent the full manifestation of plastic skills in dance is physical and mental tension, or "tightness." Such tension often arises as a result of the student's inner excitement, stage fright, or lack of self-confidence. As a result, the muscles of the shoulders, neck, back, or arms become excessively tense. This condition disrupts the freedom of movements, reduces their smoothness and elegance. For the viewer, such movements may seem artificial or rough. Therefore, one of the important tasks in dance pedagogy is to eliminate excessive muscle tension and learn to control the body in a free state. According to the teachings of the famous theater teacher and director Konstantin Stanislavsky, body freedom is one of the main conditions for creativity. In his opinion, if the human body is not free from internal tension, it cannot fully express its emotions on stage. This principle is important not only in theatrical art, but also in dance pedagogy. Because dance is the body's response to music, the expression of emotions through movement. If there is excessive tension in the body, movements will not be free and natural.

Therefore, various psychophysical exercises are widely used in dance classes. These exercises help the student focus on his own body, especially the core. The student gradually learns to notice excessive tension in his muscles and tries to consciously relax them. Through such exercises, not only physical, but also spiritual freedom is formed. As a result, the dancer achieves more free, controlled and harmonious control of his body. Relaxation exercises also play an important role in the development of plastic skills. During the training, such methods as relaxing muscles, deep and rhythmic breathing, and feeling the body in a free state are used. These exercises reduce excessive tension in the body, increase the naturalness of movements, and ensure inner freedom during the performance process. Especially before stage performances, relaxation exercises reduce the student's excitement and strengthen his self-confidence. Only through a free and relaxed body can the flow of music fully pass, and movements are formed naturally. In this case, the dancer performs each movement not by force, but in harmony with internal feelings and the rhythm of the music. As a result, a real plastic image appears on stage - that is, the movements are not only technically correct, but also artistically meaningful and impressive. Thus, for the development of plastic skills in the art of dance, it is important not only to be physically prepared, but also to free the body from excessive tension and to form spiritual freedom. Only when physical and spiritual

freedom are combined can a dancer convey deep emotions and an artistic image to the audience through his movements on stage. If we rely on the experience of world dance schools, a number of effective pedagogical methods are used to develop the student's plastic abilities. These methods not only enhance physical fitness, but also form the student's creative thinking, stage culture and artistic expressiveness. When these methods are used in harmony with each other in the dance education system, the student's movements become more free, meaningful and aesthetically perfect.

Classical exercise is the most perfect system of exercises aimed at forming the discipline of the dancer's body. It is mainly formed on the basis of ballet pedagogy, and serves to maintain the correct body shape, ensure balanced development of muscles and increase the accuracy of movements. Classical exercise exercises usually consist of combinations performed near the machine and in the center of the hall. Through these exercises, the student learns the precision of foot and arm movements, the ability to maintain balance, and the culture of correct body posture. As a result, the dancer's movements become more elegant, stable, and technically perfect.

Improvisation is one of the important pedagogical methods that allows the student to demonstrate his creative freedom in the dance process. Through this method, the student learns to go beyond strictly defined combinations and create movements based on his own feelings and imagination. Improvisation exercises help the student discover his individual plastic capabilities, find new forms of body movement, and move freely on stage. In addition, improvisation develops the student's creative thinking and serves to form the unique style of each dancer.

The harmony between dance and music is one of the important factors of plastic expressiveness. Therefore, the method of musical analysis is widely used in dance classes. The student learns to harmonize movement with music by analyzing the rhythm, tempo, dynamics, and melodic structure of music. The logical connection of each movement with musical notes and rhythm increases the artistic expressiveness of the dance. The movements of a student who deeply feels the music seem more natural, smooth, and meaningful.

Thus, such methods as classical exercises, improvisation and musical analysis are important components of dance education. When these methods are used together, the student's physical capabilities expand, plastic skills develop, and his performance on stage becomes more impressive. As a result, the dancer is formed as a mature artist who can convey not only technical perfection, but also deep artistic content to the audience through his movements. Expanding the student's physical capabilities and improving plastic skills is a complex and continuous

process that is not limited to the lesson process. This process is closely related to the student's daily life, independent work on himself, adherence to a healthy lifestyle and a conscious attitude to art. A student engaged in dancing can further expand the capabilities of his body through regular physical exercises, proper body care, proper nutrition and sufficient rest. Because physical health and good preparation are one of the important conditions for achieving high results in the art of dance.

At the same time, learning dance perfectly requires not only mechanical repetition of movements, but also understanding the inner meaning of each movement. The student must understand what emotion or image is expressed through each step, each turn or hand movement. Only then will the movements cease to be a simple technical exercise, but become a means of artistic expression. The art of dance requires from a person not only physical strength and endurance, but also sensitivity, aesthetic taste and creative thinking. In short, the true skill of a dancer is manifested in the harmony of physical strength and plastic grace. Physical training shows the dancer what he can do, that is, his technical capabilities. Plastic skill teaches how to express this, that is, convey emotion and artistic content through movement. These two factors complement each other and ensure the perfection of the dancer's performance. Therefore, in order to become a skilled dancer in the future, the student must develop physical training and plastic expressiveness together. Through regular practice, creative exploration, and pedagogical guidance, the student develops into a mature artist who perfectly controls his or her body and can express deep artistic content through each movement.

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