

ISSUES OF DEVELOPING PROFESSIONAL CREATIVE ABILITIES IN STUDENTS OF THE FIELD OF MUSIC AND DANCE EDUCATION

<https://doi.org/10.5281/zenodo.20854853>

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Abstract

This article analyzes the pedagogical and psychological mechanisms of developing professional creative abilities in students of the "Art of Dance and Dance" department of higher educational institutions and the decisive role of pedagogical skills. The issues of combining traditional performing skills with innovative approaches in modern art education, encouraging independent creative research of students, and forming artistic thinking are highlighted. At the same time, the individual approach of teachers, psychological support, and the effectiveness of creative laboratories in educating future artists are scientifically and practically substantiated. The skill of the teacher is assessed as a leading factor in revealing the inner world of the student and ensuring his stage freedom. Specific conclusions and recommendations are made on improving the quality of education in the art of dance and dance, ensuring the harmony of theory and practice, and forming respect for the national heritage in young artists.

Keywords

singing and dancing, creative abilities, pedagogical skills, professional development, educational effectiveness.

The development of professional creative abilities in students of the direction of education in the art of singing and dancing is of great importance in today's cultural and educational space. The primary goal of the pedagogical process is to transform young artists studying in this direction in higher educational institutions not only into technically perfect performers, but also into creative individuals with a unique style and deep artistic thinking. This type of art is by its nature a synthesized one, requiring an integral combination of music, choreography and acting skills.

Improving the creative abilities of students is a process of freely expressing the inner potential of a person through the language of art, and fundamental approaches are of great importance in the successful implementation of this

process. The formation of an educational trajectory taking into account the unique performance style and individual psychotype of each student creates the basis for the full manifestation of their inner potential. Also, giving a wide place to musical and plastic improvisations in the lesson process, breaking away from strictly defined patterns, increases the ability of students to think independently. The issue of inter-arts integration is also one of the main factors determining the quality of education in this direction. In order to feel the unity of music and dance, the need to teach music theory and choreographic dramaturgy in harmony is on the agenda. In this regard, it is important to enrich students' theoretical knowledge with practice, to cultivate in them a deep sense of the connection between musical rhythm and plastic movement.

Creative ability is not just a sum of theoretical knowledge, but the product of consistent exercises and tireless creative research. Therefore, the introduction of modern creative laboratories and practical projects into the educational process will form students' stage skills faster. Requiring students to prepare original dance or new song compositions will encourage them to go beyond the framework of traditional performance and achieve perfection as creators. The creative potential of an artist is closely related to his general worldview and attitude to national heritage. Therefore, for students of "Ashula and Dance", it is necessary to systematically conduct subjects in the field of history, aesthetics and folklore in parallel with practical classes. If the artist does not know his national roots in depth, he may encounter difficulties in creating innovations in stage interpretation, and as a result, his creative research may be ineffective. When analyzing the pedagogical conditions for the development of creative abilities, it should be noted, first of all, that the role of an individual approach is incomparable. Each student has his own style of performance, psychological characteristics and musical and plastic capabilities, and the teacher is required to form the educational trajectory based on these aspects. Adapting the educational process to the discovery of the individual potential of the student increases their self-confidence and strengthens their motivation for creative research. The constant introduction of improvisational elements in lessons is the most effective means of sharpening creative thinking. Although strictly defined stage patterns and traditional performance techniques are considered an important foundation, it is of great importance for the student to find his "I" in the process of improvisation. Free expression of experiences through musical melody or plastic movements serves to elevate the student from being a performer-performer to a creator-analyst.

The issue of inter-arts integration is another important factor determining the quality and effectiveness of education. The art of singing and dancing is two pillars

that cannot develop separately; therefore, the need to teach music theory, choreographic dramaturgy and acting skills in an inextricable relationship is on the agenda. The student's ability to combine musical rhythm with dance movements will raise not only his technical skills, but also his artistic and aesthetic intuition to a higher level.

The role of modern creative laboratories in stimulating students' independent creative research is invaluable. Such laboratories, continuing the tradition of teacher-student in a modern form, create ample opportunities for conducting experiments outside of class, trying out different styles, and finding unconventional solutions. Independent preparation of small stage works, creation of musical and choreographic compositions on various topics is an important step in the formation of students' independent thinking skills. The integration of digital technologies into the educational process should also meet modern requirements. In particular, the use of video analysis allows the student to observe his performance from the outside, objectively assess his mistakes and achievements. Analyzing his performance, the student understands the artistic content behind each movement, each intonation, which serves to further refine his technical performance and improve his creative abilities. The growth of artistic and aesthetic thinking is directly related to the spiritual world of the creator. Instilling in students a sense of respect for their national heritage and teaching them to understand contemporary art trends serves as a foundation for the full realization of their creative potential. A student who does not fully understand their national roots and is not aware of the achievements of world art may be ineffective in creating innovations, therefore, theoretical subjects must be systematically combined with practical training.

The skill of a teacher is the main catalyst for revealing the creative potential of a student. A teacher should not just be a giver of knowledge, but also a guide who understands the student's inner world and correctly directs his capabilities. The teacher's deep respect for his subject, awareness of modern art trends, and pedagogical flexibility play a decisive role in forming a unique creative image in a student. The most important quality required of a teacher in the modern teaching process is the ability to guide the student in the right direction without limiting his personal creative style. An experienced teacher should notice the student's abilities from the very beginning and give him creative freedom in choosing the appropriate repertoire and plastic solutions. The skill of a teacher is that he creates conditions for the student to try out innovative ideas even within strict frameworks, thereby enhancing the independent thinking ability of a young artist.

Also, the psychological approach of the teacher ensures that the student overcomes stage fright and confidently approaches his performance. Since the inner

world of the artist is delicate and impressionable, every critical opinion or advice of the teacher must be a motivation for creative development. Pedagogical skill is the ability to establish cooperation with the student based on mutual trust, inspire him to artistic research and turn each lesson into a field of new creative discoveries. In conclusion, improving the creative abilities of students in the field of singing and dancing is a continuous pedagogical process that requires high professional skills and a creative approach from professors and teachers. In the modern education system, it is not enough to teach students only ready-made patterns, but also to discover their inner creative "I" and develop the ability to think independently - the main strategic task of education.

The professional development of students directly depends not only on their musical and performing potential, but also on their intellectual and spiritual potential. The broader the artist's worldview, the more successful he will be in creating unique interpretations on stage. Therefore, enriching practical skills with deep theoretical knowledge creates the basis for the comprehensive formation of future specialists. The effective use of digital technologies and modern pedagogical methods is of great importance in accelerating the creative process. Video analysis, creative laboratories and synthesized projects – all this increases the student's ability to work on himself and opens the way to creative freedom. Through innovative approaches, the student will understand the subtleties of his performance and is encouraged to seek more perfect solutions. The ability to combine national traditions with modern artistic trends is the most important factor in the success of a young artist. Deep study of national heritage and its stage interpretation in line with today's requirements develops the student's creative potential based on national grounds. This, in turn, serves to further strengthen the position of Uzbek art on the world stage. The importance of the teacher-student tradition in the development of creative abilities is still high, allowing students to exchange experience and directly acquire professional skills. However, in modern education, it is advisable to turn this tradition into a creative process based on cooperation, mutual exchange of ideas and joint search for solutions. Only then will the student be able to find his individual creative image. The final conclusion is that only young artists formed as a result of creative freedom, research and professional guidance of teachers will be able to speak on the stage of tomorrow. These creative abilities developed in students serve as a guarantee that in the future they will grow not only as performers, but also as great creators who will make a worthy contribution to the development of our art.

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