

РОЗДІЛ 2. ТЕОРІЯ ТА МЕТОДИКА НАВЧАННЯ (З ГАЛУЗЕЙ ЗНАНЬ)

FEATURES OF PREPARATION OF CHILDREN'S DANCING GROUP IN CHINA

ОСОБЛИВОСТІ ПІДГОТОВКИ ДИТЯЧОГО ТАНЦЮВАЛЬНОГО КОЛЕКТИВУ В КИТАЇ

Chinese national traditions of choreography are the coverage of the culture with an exceptionally long history, reflections of the folk foundations of dance, court dances, the art of Chinese opera, elements of martial arts and Chinese philosophy. The development of Chinese national traditions of choreography took place from generation to generation, from one historical era to another, and in their present form they represent a stable system that should be studied, researched, adopted. The national traditions of China's choreography are recognized as an intangible cultural heritage of the countries.

Choreography for a child is always a challenge, an opportunity to express oneself; it is a place of socialization and self-realization, physical culture and spiritual development. The Chinese national traditions of choreography have absorbed the history of the development of generations of the Chinese people with respect for both the titular nation and national minorities. As an intangible cultural heritage of the country, these traditions are a stable system that should be studied, analyzed and adopted.

The purpose of the article is to identify the features of the formation of a children's dance group in the People's Republic of China. During the research, theoretical research methods were used: analysis of literature on the issues of choreographic education in China, the peculiarities of working with children in dance groups in order to establish the relevance of the problem under study; comparative analysis of training systems for children's dance groups in Ukraine and China; synthesis as a process of objectively revealing the integrity of the process of preparing children's dance groups; abstraction to highlight the essential features and connections of the unity of the process of choreographic training of young people; ideologization of the process of preparing children's dance groups in order to identify the prototype of the real process of training dancers in today's conditions; generalization of the experience of training children's dance groups in Ukraine and China in order to highlight the best achievements.

The results of the article are the identification of high requirements for the abilities and capabilities of the future participant of the children's dance group, namely, for his professional dance data, such as eversion of the foot, condition of the foot, dance step, body flexibility, jump. The pedagogical foundations of the training of future dancers in choreographic classes in China are highlighted; they have personal significance for the theory and history of pedagogy through the study of authentic conditions and methods of transferring dance mastery; the development of a holistic type of artistic culture in the context of transferring the experience of artistic creativity, contribute to the development and implementation of effective programs for working with children. dance groups in Ukraine.

Key words: *choreography, preparation, People's Republic of China, children's team.*

Китайські національні традиції хореографії – це висвітлення культури з виключно тривалою історією, відображенням у собі народних основ танцю, придворних танців, мистецтва китайської опери, елементів бойових мистецтв і китайської філософії. Розроблення китайських національних традицій хореографії відбувалося від покоління до покоління, від однієї історичної епохи до іншої, і в сучасному вигляді вони являють собою стійку систему, яку варто вивчати та переймати. Національні традиції хореографії Китаю визнані нематеріальним культурним надбанням країни.

Хореографія для дитини – це завжди виклик, можливість самовиразитися; це місце вираження соціалізації та самореалізації, фізичної культури й духовного розвитку. Китайські національні традиції хореографії увібрали історію розвитку поколінь китайського народу з повагою як до титульної нації, так і до національних меншин.

Метою статті є виявлення особливостей формування дитячого танцювального колективу в Китайській Народній Республіці. У процесі розгляду цього питання використано такі теоретичні методи дослідження: аналіз літератури щодо хореографічної освіти Китаю та стосовно особливостей роботи з дітьми в танцювальних колективах; компаративний аналіз систем підготовки дитячих танцювальних колективів України та Китайської Народної Республіки; синтез як процес об'єктивного виявлення цілісності процесу підготовки дитячих танцювальних колективів; абстрагування задля виокремлення суттєвих ознак і пошуку зв'язків у процесі хореографічної підготовки молоді; ідеологізацію процесу підготовки дитячих танцювальних колективів; узагальнення досвіду підготовки дитячих танцювальних колективів України та Китайської Народної Республіки.

Результатами дослідження є з'ясування встановлених високих вимог до здібностей і можливостей майбутнього учасника дитячого танцювального колективу (зокрема, до його професійних танцювальних даних), визначення педагогічних основ підготовки майбутніх танцівників у хореографічних класах Китаю, які мають вагоме значення для теорії та історії педагогіки завдяки вивченню автентичних умов і методів передачі танцювальної майстерності, розвитку цілісного типу художньої культури в контексті передачі досвіду художньої творчості, а також сприяють розвитку й удосконавленню ефективних програм для роботи з дитячими танцювальними колективами в Україні.

Ключові слова: *хореографія, підготовка, Китайська Народна Республіка, дитячий колектив.*

UDC 793.3-053.5(510)
DOI <https://doi.org/10.32843/2663-6085/2021/36.8>

Zhang Guomin,
Postgraduate at the Department
of Education and Innovative Pedagogy
H.S. Skovoroda Kharkiv National
Pedagogical University

Introduction. The pedagogy of Chinese choreography is an inextricable unity of pedagogical foundations and artistic creativity, absorbing the living ties of art, training and education. Dance training involves high requirements for the abilities and capabilities of the future performer, research of the pedagogical main national traditions of choreography, which makes it possible to identify effective programs for the work of this system in order to develop and improve them.

Every year, thousands of children, who are not indifferent to dancing, come to choreographic groups, dance ensembles and studios. Thanks to international cooperation and open borders, many children's dance teams are gaining popularity not only in their countries, but also far beyond their borders. TV broadly demonstrates children's amateur performances, social networks introduce children's choreographic groups. However, despite the lightness and skill of children, they dance, do not forget that behind this is the daily work of each child in particular, and the collective as a whole, as well as the leader of the children's dance team.

Methodology of the research. Many thinkers from ancient sages (Aristotle, Confucius, Lao Tzu, Plato) to outstanding scientists of the XXI century spoke about the role of dance in the culture of society, about the importance of dance education of young people. Dance has a powerful educational potential [1, p. 6], has deep semantics [4], which must be studied in institutions of general secondary education and taken into account when forming a children's dance group.

Mastering the elements of the art of dance, "... attraction to various types of artistic creativity through the disclosure and development of natural abilities, creative expression of personality" is one of the key components of competence in the "State Standard" of primary education in Ukraine. The art of dance occupies a similar place in the curriculum of school education in modern China [4].

The purpose of the article is to identify the features of the formation of a children's dance group in the People's Republic of China.

During the research, theoretical **research methods** were used: analysis of literature on the issues of choreographic education in China, the peculiarities of working with children in dance groups in order to establish the relevance of the problem under the study; comparative analysis of training systems for children's dance groups in Ukraine and China; synthesis as a process of objectively revealing the integrity of the process of preparing children's dance groups; abstraction to highlight the essential features and connections of the unity of the process of choreographic training of young people; ideologization of the process of preparing children's dance groups in order to identify the prototype of the real process of training dancers in today's conditions;

generalization of the experience of training children's dance groups in Ukraine and China in order to highlight the best achievements.

Results. Today, in the art of choreography, along with national, classical, ballroom, modern, etc. children's choreography is distinguished, A. Shevchuk understands it as "a special sphere of choreographic art (a set of music and movements, dances, round dances, games, exercises, training systems), adapted or specially developed for children, appropriate and accessible for child to perceive and experience designed for reproductive and productive performances (corresponds to the performing-inherited and performing-creative musical-motor abilities of children), which has a bright imaginative world and music, game plots, a simple and clear form, exact names of movements and dances, contains elements of pictorial and imitations, opportunities for imaginative dance improvisation, etc." [6, p. 63].

The selection of children is of great importance in the preparation of a children's dance team. At the same time, one should pay attention to the child's external stage data, enters a dance group, and also check his professional data, such as the eversion of the foot, the condition of the foot (in particular, its rise), dance step, body flexibility, jump [1].

Eversion of the legs provides the ability to turn the legs (thighs, shins, feet) in the en dehors position (outward), when, with the body correctly set, the thighs, legs and feet are returned with their inner side outward.

To determine the eversion of the legs, the child is brought to the ballet barre and made up to the first position, holding the torso in an upright position, then they are asked to sit down deeply, constantly tearing off the heels so that the hips open as much as possible to the sides (supinated), that is, they propose to perform a grand plie. Holding his/her hips with hands just above the knees and helping the child to open up, you can see whether he/she does it with ease or with difficulty. With a good congenital eversion of the legs, the knees do not open wide during squats, but go forward, and it is impossible to open them with any effort.

An additional check of eversion is carried out by performing exercises called "frog", which is performed lying on the back by pulling the feet to the buttocks with a gradual opening of the hips to the sides. If the knees lie loosely on the floor, it means that the child has eversion in the hip joint (while it is necessary to ensure that there is no deflection in the lower back).

The eversion of the legs in the hip joint can be checked in another way. The child stands sideways to the bar in the first position, adhering to the bar. Then the teacher lifts her leg to the side 90 degrees and gently pulls her back. In this case, it is necessary to ensure that the leg maintains the purl position. If the child has insufficient eversion of the legs, the heel and leg, when they are pulled back, do not maintain the eversion of the entire leg.

Of great importance in dancing is the foot and its rise, which is determined during the eversion of the position of the legs and is checked in turn: first one leg, then the second. From the first position, the leg is extended to the side (to the second position), the knee is straightened. With careful efforts of the hands, the teacher checks the elasticity and flexibility of the foot. In the presence of a lift, the foot bends pliantly, forming a moon-faced shape in profile.

The foot is an anatomically and functionally complex apparatus – is a support for the human body and performs spring functions and functions of a balance regulator, promotes repulsion of the body while walking, running, jumping. And in classical dance it also plays a significant aesthetic role, creating a complete line of the dance pattern with its extended rise together with an extended leg.

According to the anatomical construction, the foot is distinguished as normal, arched and flat. There are two longitudinal vaults in the feet: inner and outer. Internal (spring) has a height of 5–7 cm, external (support) has about 2 cm. The foot has a transverse arch. Consolidation of the longitudinal and transverse arches manifests itself in flat feet. This defect negatively affects choreography lessons. Small flat feet with targeted training can be corrected by improving the arches of the feet.

The lift of the foot is the curvature of the foot along with the toes. The shape of the instep depends on the construction of the foot and the elasticity of its connection. There are three forms of instep of the foot: high instep, medium and small.

An indicator of the effectiveness of the dance is the so-called ballet step, which is determined with the purl position of the legs in three directions: to the side, forward and backward. One leg is checked first, and then the other. To check the ballet step, the child stands sideways to the barn, holding on to it with one hand, or is taken out to the middle of the hall. From the position of the legs (subject to the correct position of the body), the working leg in the wrong position, corrected in the knee joint and with an extended rise, is lifted towards the height to which the hip of the future dancer allows it to be done. After checking the magnitude of the passive (that which is carried out with the help of outside help) step, the active step is checked (the ability to raise the leg on its own). The criterion in this case is the height to which the child can raise the leg: for boys, the norm is at least 90 degrees, for girls – above 90 degrees. You need to pay attention to how easily the leg is lifted.

The step also creates lines in the dance, provides breadth and freedom of movement. The amplitude of the step to the sides and forward depends on the degree of eversion of the legs and the mobility of the hip joint. The amplitude of the step backward depends on the mobility of the spinal column, the strength and elasticity of the posterior thigh muscle

group. The amplitude of the stride contributes to the height of the jump.

One of the main professional requirements for those who are going to practice folk and classical dance is body flexibility. It is an indicator of the plasticity of the artist's body, provides a dance composition with expressiveness, thereby contributing to the creation of a stage image. The flexibility of the body is determined by the amount of back and forth deflection of the child. To do this, they put it so that the legs are extended, the feet are closed, the arms are spread apart. Then the child bends back to the possible limit, while she is sure to be hedged by supporting her hands. Since the flexibility of the body depends on a number of components (the mobility of the joints, mainly of the hip, the flexibility of the spinal column, the condition of the muscles), it is worth paying attention to the correct deflection in the region of the upper thoracic and lower lumbar vertebrae.

Forward flexibility test (checking the flexibility of the spinal column and the elasticity of the popliteal ligaments) is also carried out by tilting the body down with the legs extended, both standing and sitting on the floor. The child should slowly tilt the body forward (strongly stretching the spine), trying to reach with the body (chest, abdomen) and the chair to the leg and at the same time grab the ankles of the legs with his hands. With good flexibility, the body usually tilts forward freely.

The flexibility of the body depends on the flexibility of the spinal column. The degree of mobility of the spinal column is determined by the structure and condition of the vertebral cartilage. Flexibility (or backward bend) should be in the lower thoracic and upper lumbar vertebrae. Tilting the body forward and downward is carried out by stretching the intervertebral discs, as well as the gastrocnemius, popliteal and hip muscles and ligaments.

After the selection of children for a dance group, the teacher-choreographer must first of all interest them in the art of dance, teach them to love and understand it. Acquaintance with folk traditions and rituals broadens the horizons of children, enriches them with new impressions. Acquisition of correct and strong dance skills, participation in the performance of dances, a creative approach to creating images, conversations between the teacher and children – all this develops in the child an aesthetic perception of the world, love for art, fosters a general culture, forms the correct criteria for assessing the art of dance. The interest of small artists, their ability to navigate not only in the art of dance, but also in songs, music, painting turns out to be quite fast. In the process of actively mastering the art of dance, children develop an artistic taste, they begin to notice and perceive beauty not only in art, but also in life [2, p. 10].

In China, the introduction of children to dance creativity begins at school. In some institutions

there are special choreographic classes (classes with in-depth study of folk dance), and, as a rule, children enter the choreographic class at the age of ten, training lasts 6 years. The basis of training is the study and performance of dances from different regions of the country: folk works of the titular nation and national minorities living nearby, as well as the study of the basics of classical dance [5].

The first year of study is the most important stage in the study of Chinese classical dance. During this period, the foundations are laid, the foundation on which the entire structure of Chinese classical dance will subsequently be built. Therefore, it is important that at this stage students understand and firmly master the principles of applying effort and correct execution of movements. The educator must carefully process the core skills, giving due attention to each element. The main requirement concerns the correct positioning of the body, it is also necessary to gradually achieve the softness and elasticity of the arms, shoulders, hips and legs. During the first year of the study, students must master the basic requirements for the development of folk dance skills – “Shen Yun” [5].

In the second year of the study, the foundations obtained during the first year are consolidated, special attention is paid to the strength and smoothness of the movements. The task of teaching at this stage is to develop the speed of steps “Yuan Chan”, musicality, openness of the waist, legs, shoulders and hips (students already know about the correct position of the body in a standing position), the formation of stability, the ability to transfer the center of gravity and position of the legs, as well as accuracy tinkling, eye expressiveness, learning small combinations based on already known movements, steps and hand positions, performing an exercise to train the connections of one movement with another. This year’s training focuses on movement to music. During the second year of study, the movements of folk plastic are introduced: twisting and deflection (“Ning Qin”) [5].

The third year is already a period of adolescence, when it is worth deepening the content of training and improving the quality of the performance of movements, the emphasis on the dance feeling and the art of reflecting inner experiences. This line must be followed during all subsequent training. Students should not only master the technique of performing movements, but also correctly use body language to express feelings. In the third grade, the practical use of the skills acquired during the two previous years of study begins. It is necessary to constantly maintain the muscles in the right tone, pay special attention to flexibility and speed of movement, allows you to lay the foundation for future complex movements and combinations.

The third year of study is based on “Shen Yun” and its components: Te, Chen, Chon, Kao, Han, Tie, I. [5].

The study of these elements of “Shen Yun” does not depend on the physical condition of the body, but depends on the state of health, education and the ability to use breathing correctly. The basic elements of “Shen Yun” are not studied in the first or second year of study due to the fact that the age of the students does not allow them to perceive them correctly. The main task of the third year is to combine the basic elements of the dance with the elements of “Shen Yun”. It is also necessary to continue to nurture the rhythmic sense of the students. The teacher should carefully approach the choice of music, since the development of the necessary skills depends on it. The main objectives of the fourth are to continue strengthening the basic skills acquired earlier and moving to a more complex technical level using music, while students should follow the dance feel.

In the fourth grade, it is necessary to set aside time in each lesson to practice basic skills so that by the end of the year students can freely and correctly master them. At the same time, new, more complex skills are superimposed on the basic skills, the basic requirements of strength and speed are consolidated. New movements are mastered, which are linked and practiced taking into account the requirements of “Shen Yun”. Small training combinations are created, each of which is aimed at practicing one or more basic movements. The combination must necessarily be built on the basis of music, taking into account folk plastics and the principles of “Shen Yun”. The task of the training combinations is to work out the basic lines of the dance, which at the initial stage should not be complicated and long (from 4 to 6 musical phrases).

During the fifth year of the study, it is necessary to pay special attention to jumping, spin and “Feng Sheng”, as well as their connection in combinations, for example, Pingyuan Ye Tui Zhuan, Yuan Chuan Fan Sheng, Quan Fei Jiao, etc. [7, p. 115–116]. Students should consistently perform these combinations. Some spins and Feng Sheng are performed in a circle. By the end of the fifth year of study, all elements must be performed at a high level of proficiency. In addition, by the fifth year of study, students should be fluent in the elements of “Shen Yun”, combining them with the skills of plastic expression. At this time, the teacher should pay attention to the individual abilities of students and conduct classes taking into account them.

By the sixth year, students must complete all the learning tasks: they already know how to perform the basic movements and postures of Chinese classical dance in combinations, combining them with the specifics of “Shen Yun” – rhythm, feeling and the art of expressiveness. The objectives of this year of study are: repetition and consolidation of general skills; taking into account the individual abilities of students; strengthening the skills of rotations and “Feng Sheng”, performed in a circle; creation and staging of individual numbers that favorably emphasized the

individual abilities of the student; staging numbers and preparing for the final exam [5].

Discussion. The issue of choreographic training and the formation of children's dance groups is always acute, since choreography is not only a healthy lifestyle, but also a good and proven way of forming and preserving national traditions, enhancing the cultural heritage of the people. Now in Ukraine, choreographic education is not fully developed, only specialized educational institutions train future dancers. Unfortunately, modern youth do not even know the names of Ukrainian folk dances, and the technique of their performance is simply dying out.

B. Kolnoguzenko insists on the introduction of choreography lessons in institutions of general secondary education in Ukraine, because rhythm lessons have "incomprehensible meaning", and choreography lessons contribute to the spiritual and physical education of children. In addition, physical education lessons can be replaced with choreography lessons, since physical education does not have such tasks that choreography could not solve, but choreography has such tasks that cannot be solved in physical education lessons [2, p. 5].

Also, not all institutions of secondary education in China have dance classes or choreography lessons. Most often this is carried out in music lessons, which are too similar to teaching in Ukraine, which is closer to extracurricular work, unsystematic and ineffective, has only educational and slightly vocational guidance.

Conclusions. Consequently, the formation of children's dance groups in the People's Republic of China is carried out mainly at primary school age in

special choreographic classes. The peculiarities of the preparation of children's dance groups should be taken into account, adopted and implemented in Ukrainian educational institutions.

REFERENCES:

1. Барышникова Т. Азбука хореографии : методические рекомендации в помощь учащимся и педагогам детских хореографических коллективов, балетных школ и студий. Санкт-Петербург : ЛЮКСИ ; РЕСПЕКТ. 256 с.
2. Колногузенко Б. Хореографічне мистецтво : методичні матеріали для підготовки бакалаврів і спеціалістів за фахом «хореографів» (6.020200). Харків : ХДАК, 2008. 224 с.
3. Куценко С. Народно-сценічний танець як засіб формування творчого потенціалу майбутнього вчителя хореографії. *Проблеми підготовки сучасного вчителя*. 2015. № 12. С. 168–177.
4. Николаева Д., Гао Цзя Синь. Семантика народного китайского танца «Павлин». *Современная научная мысль*. 2019. № 4. URL: <https://cyberleninka.ru/article/n/semantika-narodnogo-kitayskogo-tantsa-pavlin>.
5. Чэн Цзин. Педагогическая специфика обучения классическому национальному танцу в средней школе Китая. URL: <https://cyberleninka.ru/article/n/pedagogicheskaya-spetsifika-obucheniya-klassicheskomu-natsionalnomu-tantsu-v-sredney-shkole-kitaya/viewer>.
6. Шевчук А. Дитяча хореографія : навчально-методичний посібник. 3-тє вид., змінене та доп. Тернопіль : Мандрівець, 2016. 288 с.
7. Zi Huayun. Chines Dance. Beijing : Culture and Art publishing House, 1999. 150 p.