

PEDAGOGICAL CONDITIONS OF FORMING SCHOOLCHILDREN'S AESTHETICS THROUGH DANCE

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Summary

The paper aims to substantiate the pedagogical conditions for forming schoolchildren's aesthetic taste through dance.

The results are based on the analysis and identified the following pedagogical conditions that ensure the optimization of this pedagogical activity: motivating the heads of dance studios to pedagogical activities that ensure the consistent formation of the aesthetic taste of schoolchildren, through the creation of a positive trusting hedonistically directed aesthetic atmosphere of dance training; enrichment of the aesthetic thesaurus of schoolchildren through video lectures; development of creative abilities of schoolchildren through improvisation, staging dances, and participation in concert activities.

Practical value of the work is manifested in the comprehensive support of students' personal and creative development: a positive atmosphere promotes the emotional involvement of students in the learning process, and increases their interest in dance and aesthetic values; a comfortable environment allows students to express themselves more easily through dance and perceive art more openly; harmonious atmosphere allows students to naturally form aesthetic priorities, understand the beauty of movements and harmony; improvisation and independent dance choreography contribute to the development of individual creative initiative and self-expression, which directly affects aesthetic taste; Participation in concerts allows students to evaluate their own work from the viewer's point of view, receive feedback and thus develop their aesthetic taste in practice; the opportunity to demonstrate their own achievements on stage promotes personal growth, which is an important aspect in the formation of aesthetic culture.

Key words: aesthetic taste, development of aesthetic taste, schoolchildren, pedagogical conditions, dance studios, out-of-school education, upbringing.

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1. Introduction

The leading trend of modern education of young people is a harmonious combination of interests: pupils strive for free self-development and preservation of their individuality, a society that ensures the comprehensive development of their personality. It is the state's responsibility to set the task of educating future citizens who can provide it with a worthy place in

the world community (Feng & Peng, 2024). Therefore, today, in the context of changing the conceptual guidelines for the education of young people, there are several trends in ensuring the quality of out-of-school education of pupils:

- humanization of the educational process, which involves the perception of the personality of each pupil as the highest social value of society, setting for the formation of a citizen with high intellectual, spiritual, moral, and physical qualities (Liu & Zhang, 2021);
- strengthening the influence of world and national cultures;
- use of personality-oriented, activity-based, competence-based, cultural, and project-technological approaches in the educational process;
- development of the creative activity of the individual;
- variability of the content of group work as a form of out-of-school education.

In connection with the actualization of the humanistic paradigm of out-of-school education, the essence of which is determined by the very nature of the educational activity, the center of which is the pupil's personality, in out-of-school educational institutions. So, creating a space for implementing each student's ideas, needs, and interests is necessary while adhering to the leading principle of child-centeredness based on implementing innovative educational processes. The content of the guidelines mentioned above of education involves the development of values and attitudes that are formed along with aesthetic taste (Li & Li, 2016; Zhang, 2019). Therefore, the formation of the aesthetic taste of schoolchildren through dance in the conditions of an out-of-school educational institution today is a problem that, to solve, requires the establishment of cause-and-effect relationships and dependencies that determine the pedagogical conditions of this process.

2. Analysis of current research

The formation of schoolchildren's aesthetic taste through dance in an out-of-school educational institution takes place in out-of-school educational activities, allowing the interaction of two parties in a particular educational space where pedagogical conditions are implemented.

We have specified the concepts of "condition" and "pedagogical conditions," focusing on the nature and nature of the problem of musical and aesthetic education. In particular, based on (Shinkaruk, 2002), we have established that the interpretation of the concept of "condition" is generally scientific, and the following provisions can characterize the essence of this concept:

A condition is a set of causes, circumstances, or objects.

This set affects the development, upbringing, and education of the child.

The influence of conditions can accelerate or slow down the development processes, upbringing, and training of the pupil's personality, the dynamics, and the final results of the educational process.

Our research allowed us to discover that the phenomenon of "pedagogical conditions" is considered in the reference literature as the circumstances under which something happens (Oleksyuk, 2006); as necessary circumstances, prerequisites that determine the existence of something (Zhebrovskiy, 2011); and as an essential circumstance that makes possible the realization, creation, or contribution to something (Bilodid, 1970-1980).

The study and analysis of scientific sources give grounds to assert that the concept of "pedagogical conditions" is actively studied by many authors. Generalizing researchers' approaches (Brazhnych, 2001) allows us to identify critical concepts when explaining this scientific and pedagogical category: circumstances, conditions, phenomena, factors (factors), ways, imaginary results, directions, and motives. Based on the analysis of different approaches of researchers to the interpretation of the category of "pedagogical conditions," we argue that:

- firstly, pedagogical conditions play a crucial role in the pedagogical system, contributing to its integrity and the overall pedagogical process;
- secondly, pedagogical conditions significantly shape the educational, programmatic methodological, and material-spatial environments, exerting a profound (both positive and negative) influence on the functioning of a specific pedagogical system;
- thirdly, the structure of pedagogical conditions includes both internal (influence on the development of the personal sphere of the subjects of the educational process) and external (formation of the procedural component of the system) elements;
- Fourthly, the implementation of correctly defined pedagogical conditions optimizes the functioning of the pedagogical system.

We are impressed by the opinion of scholars (*Sukhomlinsky, 1975*), who distinguish several types of pedagogical conditions: the first type is the personal characteristics of pupils that determine the success of their activities. The second type of pedagogical conditions – the immediate circumstances of the implementation of the above process is the classical pedagogical conditions proper: the content and organization of activities; interpersonal relationships, communication in a group; relations between teachers and pupils; adaptation of the individual to the new educational environment; interaction of the academic institution with the environment, etc.

The projection of the circumstances of the educational process in an out-of-school educational institution on the subjective world of the pupil is the second type of pedagogical condition. In solving the problem, we consider the study to be a subjective perception of a teenager's musical activity through folk instrumental performance, characterized by their internal motivation and the system of value orientations of adolescents.

When we talk about pedagogical conditions, we refer to the circumstances that shape the educational process in an out-of-school educational institution. These conditions aim to form pupils, particularly in musical knowledge, skills, and abilities, and to develop their musical culture. The pedagogical conditions significantly influence this culture and their musical and aesthetic education.

Purpose: to substantiate the pedagogical conditions for forming schoolchildren's aesthetic taste through dance.

3. Research methods

Analysis of scientific and pedagogical literature, generalization of practical pedagogical experience of out-of-school educational institutions and their educational potential, analysis of the requirements of normative state documents on education to identify and substantiate pedagogical conditions for the formation of aesthetic taste through dance.

4. Results

Based on the analysis, we have identified the following pedagogical conditions that ensure the optimization of this pedagogical activity:

1. Motivating the heads of dance studios to pedagogical activities that ensure the consistent formation of the aesthetic taste of schoolchildren through the creation of a positively trusting, hedonistically directed aesthetic atmosphere of dance training;
2. Enrichment of the aesthetic thesaurus of schoolchildren through video lectures;
3. Developing the creative abilities of schoolchildren through improvisation, staging dances, and participation in concert activities

Let's justify the feasibility of these conditions.

Motivating the heads of dance studios to pedagogical activities that ensure the consistent formation of the aesthetic taste of schoolchildren through the creation of a positively trusting, hedonistically directed aesthetic atmosphere of dance training.

The most critical priority for organizing educational activities for a children's dance group is the presence of a teacher, teacher-organizer, choreographer, manager, ideological leader, actor, master, or creative solid personality who will determine the pedagogical, social, ideological, and aesthetic vector of the entire creative and artistic life of the choreographic group.

The implementation of this pedagogical condition involves several important aspects:

- continuous professional development;
- access to information resources;
- increasing investment in a dance studio;
- career prospects and public recognition;
- positive feedback;
- cooperation with local cultural organizations;
- freedom of creative expression;
- innovative teaching methods;
- psychological support and comfortable working conditions;
- motivational programs and mentoring.

Above all, the creation of a positive, trusting, hedonistically oriented aesthetic atmosphere of dance training should be based on encouraging open communication with parents and the community so that they can express appreciation and support for educators for their work and partnering with cultural institutions to organize joint events and performances, which increases the prestige of the studio and educators. It is expedient to provide teachers with the opportunity to develop their programs and choreographies that contribute to the development of aesthetic taste in children, the possibility of using new approaches and methods in teaching dance, which can attract children and contribute to the formation of their aesthetic taste. It is also essential to introduce mentoring programs where experienced teachers can share their experiences with younger colleagues, conduct activities to increase motivation, and develop leadership qualities and skills to manage the studio effectively. Adherence to these ideas will contribute to the involvement of heads of dance studios in pedagogical activities, which contribute to the consistent formation of aesthetic taste in schoolchildren and improve the overall quality of education in this area.

Researchers (*Banio-Krajnik, 2022; Miller, 2021; Seibert, 2023*) and others have identified several requirements inherent in a dance teacher, leader, teacher-choreographer. The leader of the children's choreographic group is a teacher, educator, and organizer who is engaged in developing choreographic skills and abilities and forming and educating the child's personality for life in modern society. A children's choreographic group member should be able to develop harmoniously. To carry out such development, the leader, teacher-choreographer must have a specific artistic taste, educate children on the examples of highly artistic examples of choreography, know the methodology of staging work, possess compositional construction, a variety of multi-genre choreographic vocabulary, be musically literate, have elementary knowledge in the field of pedagogy, psychology, medicine, anatomy, history of choreography, painting, literature, others.

The critical task of the teacher of choreography, teacher-choreographer is the constant formation and development of the aesthetic taste of the pupils of the children's choreographic group through their acquaintance with the best examples of world dance art, with the life and

performing and creative activities of leading domestic and foreign choreographers and groups. At the same time, his other task is practice-oriented, which is to teach his pupils to dance, that is, to give the basics of dance art and choreographic knowledge, to instill skills, to develop dance technique, taking into account their age characteristics. Usually, the organizer of the educational activities of the pupils of the children's choreographic group is the teacher (choreographer) of choreographic art as an author/director/tutor/artistic director, a creator who not only composes a new work but also teaches the art of dance to his pupils. That is why he is required to have high culture, a robust system of choreographic knowledge (knowledge of historical, folk, and modern dance, knowledge of the laws of the stage, drama, light, costumes, scenery, as a rule, encyclopedic knowledge), performing and pedagogical skills (*Frizm, 2007*).

Implementing a positive, trusting atmosphere in dance classes is not just a routine; it's a transformative process. This process effectively affects the creative inventions of schoolchildren and their artistic manifestations, making it impossible for them to become stiff and uncertain. Implementing this condition contributes to the emergence of creative initiative, the activation of artistic potential, and the stimulation of the independence of schoolchildren. A friendly, trusting attitude to the teacher on the part of schoolchildren affects their interest in artistic material and the complex acquisition of aesthetic knowledge. The teacher's efforts to provide a positive atmosphere in the dance lesson contribute to developing the student's aesthetic abilities, artistic capabilities, and needs. Therefore, a sincere, frank, benevolent attitude toward the pupil and the ability to perceive his worldview is necessary to organize a positive atmosphere to understand aesthetic phenomena adequately.

Understanding the learning process is essential in organized communication between those with knowledge and experience in art and those who acquire it. Taking into account the fact that the conditions for the development of education activate the creative manifestations of the younger generation, the originality of positions and preferences in the perception and understanding of works of art, and others, we consider the observance of dialogical relationships between teachers and students to be an essential aspect in the development of our methodology. In this interaction, cognition, awareness, and formation of aesthetic experience take place, which is of social importance and contributes to the effectiveness of educational work. During the subject-subject relationship, the teacher treats the student as a unique individual who can produce aesthetic values. Because of such actions, the specifics of communication differ in considering the independent inventions of schoolchildren. Under such circumstances, the teacher pays great attention to schoolchildren's aesthetic tastes and preferences, making it possible to carry out the educational process on a parity basis. The essence of such interaction lies in the possibility of using evaluative approaches to aesthetic phenomena, exchanging one's positions on musical works, artistic ideas, artistic observations, and others. Thus, the activity of the subject of learning consists of revealing his artistic values, views, aesthetic worldview, worldview, and aesthetic taste.

The process of aesthetic learning, in which both students and the teacher are set up for creativity and work together in this area, is compelling. In inventing new things, joint interaction acts as a productive means for the creative manifestations of students. Under the conditions of artistic-emotional contact, there is such an experience of the emotional-figurative content of works of art, which is determined by the same direction of their "emotional content." The involvement of schoolchildren's artistic initiative in dance training is essential in forming their aesthetic taste. That allows students to express themselves individually while learning dance by interpreting artistic images. The realization of empathy in the experience of artistic images is an essential component of the effectiveness of the formation of aesthetic taste.

Introducing this condition ensures the implementation of independent creative inventions by schoolchildren, which influences the formation of their aesthetic taste. The opinions of schoolchildren, as well as their artistic preferences and preferences, are considered to promote the intersubjective dialogical nature of joint musical and educational activities. Therefore, the features of such interaction between the participants of the educational process are the exchange of positions, opinions, aesthetic assessments, etc. The priority in this process is the artistic experience of both the teacher and the student because there is an exchange of artistic results of their own observations and emotional experiences of images of musical and dance works. In this process, an important role is played by the organization of creative activity, a crucial element without which the process of forming aesthetic taste is impossible. Learning has productive results if both the teacher and the students work together in the artistic and creative fields.

Considering the study's purpose, the role of educators in imparting hedonistic knowledge of art is crucial. This approach will allow students to comprehend their musical capabilities and inclinations better, and educators play a significant part in helping them quickly determine the means of achieving their goals and satisfying their desires and interests, aspirations, and desires. Such a way will allow students to experience the depth of feelings and the range of emotions in studying musical works and make them, if not happy, at least satisfied with the opportunity to improve and assert themselves aesthetically. Given the above, the education of schoolchildren in out-of-school educational institutions on a hedonistic basis should be considered a process of acquiring and enhancing the skills of aesthetic perception and the ability to interpret music, the success of which is ensured by the presence of an indulgent background of students' personal experiences, which is reflected in their satisfaction with dance and aesthetic activities.

Therefore, when implementing this condition, it is essential to provide opportunities for studio managers to participate in training, seminars, master classes, and advanced training courses so that they can improve their pedagogical and choreographic skills, providing access to methodological materials, scientific articles, books and other resources related to pedagogy and aesthetic education through dance. The implementation of this condition includes the provision of opportunities for professional growth, such as leadership positions or the opening of new studios, and the recognition of the achievements of leaders.

Enrichment of the aesthetic thesaurus of schoolchildren through video lectures

Enriching the aesthetic thesaurus of schoolchildren through video lectures is an effective tool for forming aesthetic taste. This is achieved through:

- expanding knowledge about art, exposition to various types of art;
- acquaintance with outstanding artists and their works;
- development of critical thinking and analysis, comparison of styles and genres;
- access to global content and motivation for further learning and development;
- involvement in cultural events.

Video lectures may include reviews of different art forms. It helps students expand their understanding and appreciation of several art forms. Studying art history helps to understand the evolution of aesthetic values and styles and the influence of cultural, social, and political factors on the development of art. Through video lectures, students can learn about the life and work of famous artists, musicians, directors, choreographers, and other artists. It inspires and helps to form critical thinking about different artistic styles and movements. An in-depth analysis of outstanding works of art helps students develop the ability to appreciate technique, style, composition, and expression in art.

Video lectures can include discussing interpreting art, recognizing symbols and metaphors, and understanding the author's intentions. These activities contribute to developing

critical thinking and the ability to express one's opinion reasonably. Acquaintance with different styles and genres helps students appreciate art's diversity and versatility, contributing to the formation of personal aesthetic taste.

With their interactive elements and access to global expertise, video lectures can catalyze independent research. They offer a convenient way for students to learn, allowing them to revisit the material as needed. This flexibility can spark interest in art and aesthetics, leading to further study and independent research. The knowledge gained from video lectures can inspire students to explore museums, exhibitions, concerts, and other cultural events, enriching their aesthetic experience.

Overall, enriching the aesthetic thesaurus through video lectures provides students with knowledge and experience. That contributes to developing their aesthetic taste and critical thinking skills and builds respect and curiosity for various art forms. At the same time, it is essential to consider imagery and emotionality, implying accuracy, conciseness, and emotional-figurative features of the teacher's introductory speech, which should awaken interest in the works; originality and novelty, which enable the teacher to report vivid facts about the creation and performance of works; orientation towards the development of creative capabilities, which occurs along with independent manifestations in the context of aesthetic phenomena.

In the selected condition, the cognitive aspects of the content of dance training are strengthened, and the formation of value judgments, value manifestations, and attitudes to musical and choreographic works based on the information received takes place. All this contributes to the formation of the aesthetic taste of schoolchildren.

Development of creative abilities of schoolchildren through improvisation, staging dances, and participation in concert activities.

Developing students' creative abilities through improvisation, staging dances, and participation in concert activities is a powerful means of forming their aesthetic taste. This process involves:

- freedom of expression and the development of sensitivity to music;
- staging dances as a creative process;
- understanding of aesthetic principles;
- participation in concert activities, cultural exchange, and feedback.

The indisputable specificity of artistic and educational activity is its purposefulness: to achieve specific results in art, to gain creative experience, etc. In addition, schoolchildren's active participation in dance educational activities contributes to the emergence of artistic initiative, the awakening of a psychological mood, and the creation of an attitude to perform creative tasks. On the other hand, the tasks of technical mastery of the dance image should not outweigh the aesthetic dimensions of the dance.

In this condition, the effectiveness of schoolchildren's practical forms of comprehension of dance and musical works is enhanced. During the dance activity, the needs of schoolchildren are formed, the tasks of useful work are formulated, the acquisition and conscious use of useful means of achieving the goal, and the ability to evaluate the results of artistic activity. Abilities, feelings, tastes, and skills are revealed during such activities, and consciousness is formed. Thus, Art and dance practice through improvisation, staging dances, and participation in concert activities is the basis for the formation of the aesthetic taste of schoolchildren. The main features of artistic dance creative work are the perseverance of artistic actions of schoolchildren to acquire artistic knowledge and skills, as well as the formation of aesthetic taste and the sequence of dance activities, which is ensured by systematic actions regarding the mastery of

dance material; activity of schoolchildren, which is characterized by an attentive attitude to art and emotional saturation of dance actions.

Improvisation in dance allows children to express their emotions, feelings, and ideas freely. It helps to develop their creativity and individual style. Improvisation requires children to listen attentively to music and understand its rhythm, melody, and mood, which contributes to developing musical sensitivity and aesthetic perception. The practice of improvisation helps students feel more confident on stage and in life by teaching them to express their thoughts and feelings through movement.

Participation in creating dance compositions develops the ability to plan and organize work and stimulates creative thinking. Students learn to choose music, create choreography, and work with costumes and scenery. In staging dances, children get acquainted with different styles, techniques, and means of expression, which helps them better understand the aesthetic principles of art. Choreographing dances often involves working in groups, which develops the ability to cooperate, take into account the opinions of others, and create something new together.

Participating in concerts and performances on stage is not just about showcasing talent. It's also a valuable opportunity for children to gain experience in public speaking, which contributes to developing self-confidence and the ability to communicate with the audience. Performances at various events provide an opportunity to get acquainted with different cultural traditions, styles, and genres, which expands the aesthetic horizons of schoolchildren. Moreover, feedback from viewers and critics and self-analysis of performances help students develop critical thinking and improve their skills.

5. Conclusions

We consider pedagogical conditions to be one of the components of an out-of-school educational institution's pedagogical system, which affects adolescents' aesthetic education. We have identified and substantiated three pedagogical conditions for the formation of aesthetic taste through dance in the conditions of an out-of-school educational institution: Motivating the heads of dance studios to pedagogical activities that ensure the consistent formation of the aesthetic taste of schoolchildren through the creation of a positively trusting, hedonistically directed aesthetic atmosphere of dance training; Enriching the aesthetic thesaurus of schoolchildren through video lectures; Development of students' creative abilities through improvisation, staging dances, participation in concert activities.

These pedagogical conditions carry out the relationship between schoolchildren's aesthetic taste formation in an out-of-school educational institution and education through dance. The complex pedagogical conditions we describe act as a whole, and their implementation requires the development of an appropriate pedagogical model.

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