

## The Use of Choreographic art in Ecological Education of Preschool Children

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**Summary:** The article is devoted to the studying of the potential of choreographic art in the context of the formation of ecological consciousness of the younger generation of Ukrainians. The authors make a philosophical and art analysis of choreography as a means of instilling in preschool children the skills of observation and caring about environment. The aim of the article is to study the possibility of including elements of environmental knowledge in the system of choreographic classes with preschoolers. The urgency of this issue is due necessity to study the features of staged choreographic work, which are served for formation the ecological consciousness of preschool children. Due to there search we determine the importance of choreographical art in the formation of ecological conciousness of these children. Due to the studingof the educational potential of modern dance and the introduction of new teaching methods in choreography classes, the authors of the article developed a unique method of forming the ecological consciousness of preschool children. Due to the research, we were able to form a programme of teaching choreography aimed at developing children's environmental awareness and understanding the needs of the nature. In addition, we investigated the impact of choreography on personality development. Our research on the base of the dance studio "Chocolate" allowed us to determine the features of choreographic art, which is aimed not only at developing the physical qualities of individuals, but also the establishment of socially useful skills.

**The aim of this article** is to research the opportunity of ecological education of the preschool age children by the way of dancing art.

**Research methodology.** We used questionnaires, pedagogical experiment and studding of the previously published sources on this issue.

**Results** Due to making the research, we made a result, that by the way of paying attention of the children to the wild life and the environment, we direct them to take care about environment, because children of preschool age more affectively understand the language of gesture and movement then the scientific terms and foreign words.

**Novelty** Due to the making this research we realized the idea of ecological education by the way of dancing art. This research is new and solve the problem of the environmental issues of humanity and improving the methodology of education of dancing art.

**The practical significance** Based on the Chocolate Dance Studio, a pedagogical experiment was conducted among preschool children. It helped us to address the possibility of combining choreography lesson with environmental education.

**KEYWORDS:** choreographic art, ecological consciousness, modern dance, preschool children, teaching methods.

## **I. Problem definition**

Choreographic art is served to create excellent physical form and spiritual culture. Also, during choreographical classes we may form the child's consciousness, which it will be able to apply in the social life. Today, choreography has a number of teaching systems and techniques that allow you to work with children and realise their potential. However, there are several educational methods of environmental education and upbringing of preschool children with the help of choreographic art. In our opinion, choreography is an art that can form a child's worldview, taking into account the needs of society in the education of certain social skills. In our study, we paid attention to the process of forming the ecological consciousness of the child by means of choreographic art.

## **II. Analysis of recent research and publications**

The topic of implementation of choreographic art in the educational process of preschool children was considered by such authors as S.V. Razon (2015), D.V. Mishchuk (2013), N.V. Chashechnikova (2017), S.V. Shalapa (2017) and others. The principle of the nature conformity was introduced into the education of children by prominent philosophers and teachers J.J. Rousseau, G. Pestalozzi, F.A. Distverg, G.S. Skovoroda, K.D. Ushinsky, V.O. Sukhomlinsky and others.

## **III. Selection of previously unsolved parts of the overall problem**

Due to the development of a technogenic society, the ecological consciousness is growing. In order to form an ecological consciousness in the young generation during the process of upbringing, it is necessary to use various methods of teaching of choreographic art, which can influence indirectly the state of the environment and the well-being of the child. In the conditions of updating of modern educational technologies the necessity of substantiation the technique of ecological training and education of children of preschool age by means of choreographic art is actualized.

As V.V. Verbytsky wrote: "Humanity has approached the limit, which requires a new morality and new knowledge, a new mentality, a new system of values. Of course, they need to be creative and bring up from childhood. From childhood we must learn to live in harmony with nature, its laws and principles (Verbytsky, 2013)

Domestic pedagogy has made a significant contribution to understanding the educational potential of nature. Unconditional belief in beauty, in its all-conquering power, became a powerful basis of optimistic pedagogy of V.O. Sukhomlinsky, led to its principled focus on universal values (Sukhomlinsky, 1972).

It is well known that choreography is a movement inspired by human natural instincts. The methodological substantiation of the new stylistics of the movement - modern - dance - was provided by French physiologist Georges Demeni - "dance gymnastics", Swiss composer and teacher Emile Jacques-Dalcroze - "rhythmic gymnastics", French theorist of performing arts Francois Delsart - "system of expressions". Isadora Duncan is considered to be the forerunner of the new style of movement in the art of dance in Europe and the post-Soviet space, and Ruth Saint-Denis and Ted Shawn on the American continent (Shalapa, 2017).

At the same time, today there are no choreographical methods of teaching children, aimed to form ecological consciousness in preschooler. This necessitates a theoretical and methodological justification of this issue on the basis of an interdisciplinary approach (on the border of such sciences as art history, pedagogy, psychology, life safety and ecology).

So, the purpose of our article is to determine the methodology of ecological education of preschool children by means of choreographic art.

#### **IV. Objectives of the study**

- to reveal the method of conducting a choreography lesson aimed to develop the ecological consciousness of the child;
- to explore the possibility of using natural props during choreography classes;
- to determine the potential of modern-dance as a means of forming the ecological consciousness of the child.

#### **V. Presentation of the main research material**

Art educates a number of positive qualities in a person. Due to this, by means of choreographic art we can educate a person good, sincere and responsible, or, vice versa, selfish and not adapted to coexistence with the outside world.

Choreography is a powerful way of forming a positive attitude to nature, as well as a useful and important element for the formation of those qualities that positively affect the development of personality and its individual development.

It is important to note that choreography promotes the development of a person not only his physical culture and a positive attitude to his health, but also promotes the development of environmental consciousness. It helps him to adapt to all aspects of human existence.

Currently, due to the deteriorating state of the environment in Ukraine, the issues of environmental education of preschool children are relevant. Our country faces a number of environmental problems, such as global warming, the need for waste disposal and reuse, air and natural water pollution, the creation of an artificial environment. This makes our society urban, separate from the natural environment. Moving away from nature, man prevents the coexistence of wildlife and human technological inventions: factories, mills, offices and transport system.

Scientists are faced with the question: - How is it possible to return a person to the natural environment? In our opinion, it can be solved by environmental education of preschool children. In particular, by means of choreographic art. After all, in this way it is possible to bring up in the person those necessary qualities which promote its nature-appropriate existence in a modern society.

Ecological and aesthetic education is recognized today as one of the important areas of aesthetic education. Its appearance is due to new views on the environmental problem in pedagogy, psychology, art, aesthetics, as well as in a number of social and natural sciences. Isadora Duncan, the founder of modern-dance, turned to the possibility of returning choreographic art to its original sources. She reproduced a movements that are closed to human nature. With the children, she did not train the classical choreography, accustoming descendants to inverted positions and round hands, but addressing their "subconscious". The dancer tried to help children find the plastic expressiveness that is inherent in every person by nature. In her book, she described her lesson in this way. The children had to portray a variety of animals, communicating in the language of dance with the audience. In her lessons, students "transformed" into hares, birds and leopards, thus trying to reflect their manner of movement, grace and restraint. As a result, outside of choreography, children began to observe the behavior of animals more closely in order to portray their movements more realistically (Kurt, 2002).

Currently, there are a number of alternative systems for educating preschool children, among which the most popular is the system of Maria Montessori, which is based on a human perception of nature (Montessori, 2016).

Ukrainian choreography teacher G.I. Shabarshina, who has many years of teaching experience, often transfers his classes from dance classes to nature, encourages children to communicate with animals. During

training, she uses natural props, such as cones or chestnuts to strengthen the toes. With cones we can teach a child to keep his toes together. Performing exercises in the ground floor barefoot, you can ask the child to grab the bump with his toes. Thus, they should feel how the foot works and what you should feel when you do *battement tendu* or *battement tendu jete* (Tsvetkova, 2007).

During the choreography lessons in the dance class of the dance studio "Chocolate" (Lviv), we were convinced that children enjoy dancing with various objects from the natural environment. For example, when performing a modern dance, they wear cones on their head or palm, throw them up, catch, roll over with each other.

Things from the natural environment have already become familiar props in the production of modern-dance, because it is important for preschool children to develop finger motility, and most things they perceive by touch. Our task is only to correctly direct their interest in these details, because artificial objects for preschool children are not so close and understandable.

So, when we give children an object that they can find in nature, in the woods or in the park, we form their ecological worldview from the very beginning, we draw their attention to such important and aesthetically perfect details in the environment.

Another invention for children can be working with fallen leaves. In autumn, the leaves fall from the trees, which has a variety of colors and shapes. We can also use this prop in the process of choreography lessons, holding the leaves in your hand during improvisation. Due to the flow of air that is directed to the leaf while the child is moving, in modern dance, we achieve a variety of bright effects. It teaches the child to continuous movement and smooth transitions, from one position to another, to the dynamics during the dance (improvisation). The leaf can be gently tossed, and watching it fall, the body can "reproduce" its fall.

Another interesting exercise in choreography for children can be a graceful walk on rounded stones, which has a positive effect on improving the plasticity of the foot, improves blood circulation in it, in addition, there is a massage of nerve endings, many of which are on the foot.

Of particular importance Shabarshina G.I. gives children a positive attitude to nature and fosters respect for the environment and love for wildlife, which has a positive effect on their professional growth. After all, from the attitude to the world around, the child develops responsibility for the acquisition of professional qualities. The child becomes more diligent and attends each lesson with interest.

It should be borne in mind that in the process of forming the ecological consciousness of preschoolers involved not only the teacher of choreography, but also their parents. The teacher teaches parents to involve their children in nature, to form in them a love for animals, trees, flowers, herbs, to cultivate in them aesthetic and professional tastes.

In staging choreographic work with preschool children, we constantly turned to the theme of nature, to depict natural phenomena - rain, or wind, sun or moon. The child was encouraged to remember how the grass grows, whether the bud of flowers opens. It turned out that preschoolers are happy to reproduce naturally appropriate movements in modern dance, because they are interested in all sorts of little things, and they are able to plastically reflect all the natural nuances. Interestingly, they do this with great care. In choreography classes, children developed the ability to show how an ant crawls, whether a bird flies, how a worm moves or a cat moves, or even how a dolphin swims.

The method of formation of ecological consciousness of preschool children developed by us was tested in the Chocolate studio (Lviv). In this way we were able to see its effectiveness.

Based on this technique, we made thematic productions in the modern style, including: "Spring", "Summer Rest", "Kittens" and others. Preschoolers had the opportunity to recreate their own natural instincts

through dance, immerse themselves in the world of fantasies, get vivid impressions from communicating with things from the natural environment.

We became convinced that preschool children, after modern dance classes aimed at forming their ecological consciousness, became more attentive and loving to nature, helping their parents to take care of animals and take care of the plant world.

## **VI. Conclusions and suggestions**

Thus, by paying attention of preschool children to the animal world and the natural environment by means of choreographic art, we direct their attention to listen more closely to the environment. Preschoolers understand the natural language of gestures and movements much better than the scientific terms used in choreography. Children respond more quickly to natural images than to the environmental information they see on television or encounter in computer games. Thus, using our method of forming the ecological consciousness of preschool children by means of choreographic art, we are able to arouse in the younger generation of Ukrainians more interest in nature, to promote the fact that the child after classes in preschool or dance studio sought to be more in the natural environment. It can significantly improve their physical and psychological conditions.

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