

Choreography

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MODULAR SOLUTIONS FOR RAPID RENOVATION OF DAMAGED FRAMELESS STRUCTURES

Summary. *This article assumes the existence of the Isadora effect: the proposition that motor development plays a primary role in brain development, and that the first understanding of symbolic meaning in young children arises from the understanding of movements and gestures. The last few decades have demonstrated that dance education and the early use of movement symbolism significantly improve the cognitive development of young children.*

The purpose of the article is to use dance in the development of coordination, musical ear and confidence in children.

The materials of the study are the works of foreign and Ukrainian authors in the field of literary studies and biographical studies. The methodology used in the work is based on a combination of game, fairy tale and sensorimotor teaching methods, which correspond to the level of perception of toddlers and make the learning process natural and effective.

Results. *The article describes the author's methodology for teaching ballroom dancing for children 3-4 years old, describes practical methods and results of the methodology. This methodology opens the door to the world of ballroom dancing for the youngest students. It allows children to start learning earlier and in a natural format, combining play, music and technique. It is not*

just a set of rules, but a purposeful system that forms a strong foundation for future champions. Analysis of the educational process showed that 82% of children who completed the full course according to the author's methodology significantly improved their physical and psycho-emotional indicators. With the data obtained, dance teachers can attract various types of support necessary for learning.

Prospects. In addition to physical skills, students demonstrate higher self-confidence, openness in communication and easy adaptation to public speaking. Parents note an improvement in the general discipline, concentration and positive emotional state of children in everyday life.

Key words: *Cognition and dance; dance and child development; first dance of childhood; dance research; dance teaching.*

Problem statement. In modern pedagogical practice, special attention is paid to the integration of various activities that contribute to the formation of children's health competence [1]. Among such means, an important place is occupied by choreography, which is a powerful tool for developing not only physical skills, but also emotional, social and cognitive competence of children. Choreography plays an important role in the comprehensive development of the individual, as it combines the physical, emotional, intellectual and social components of child development [2]. Dance activity helps to activate cognitive processes, such as attention, memory, thinking, and the ability to analyze and synthesize information.

Children's dancing is the study of the basic means of expression (movements and postures, plasticity and facial expressions, rhythm), which are associated with the emotional impressions of a small person from the world around him or her. Children's dance begins with rhythmic, where the study of dance begins with simple movements, often, classes are more like a game, but in this game the child will learn things that will be very useful to him in life. Modern

ideas about providing access to dance for young children have changed, but not completely, and the benefits of early dance experience for children should be communicated [3]. For example, the Washington Ballet School introduced creative movements for 4-5 year olds ten years ago, but the class has evolved into a more formal pre-flight class due to parental requests [4]. Often, in childhood, the question of whether it is advisable for children to take up dancing arises. Many parents believe that if a child is engaged in choreography, he or she must become a dancer. In fact, dancing allows a child to release their energy, while also energizing them.

Despite the growing awareness of the overall developmental benefits of learning what dance represents for young children, many dance studios have not reported results. Meanwhile, due to the growing popularity of preschool dance classes, dance for young elementary-aged children has become a cash cow for studios. They often hire the youngest, least experienced teachers, who almost universally lack knowledge of early childhood development. Therefore, it is also important to focus on the development of children's creative thinking and to help them learn about themselves and the world through dance.

Analysis of recent research. According to the literature [5-7], involving children under 5 in dance and using symbolic movements significantly improves the cognitive development of young children. Creative movement in early childhood: (a) contributes to the neurological organization of the brain and promotes the development of complex thinking processes, (b) develops spatial intelligence, and (c) creates a primary symbolic system that precedes language and develops neurological connections for the further use of symbols. The authors of [8-9] have proposed that these three assumptions are combined to create a phenomenon that I call the Isadora effect. The Isadora effect refers to Isadora Duncan (1877-1927), who is historically considered the “mother of modern dance” [10]. At the turn of the twentieth century, the American Isadora Duncan was forced to give up ballet as a prisoner, but she invented a new form of

expressive creative movement, and performed it in a loose tunic. She gave birth to a new era in dance, which began to focus on aesthetics [11], as well as the nature and rhythm of dance forms [12]. The study of dance education in early childhood is a relatively young topic of research, but it is extremely necessary.

The purpose of the article is to use modular solutions for the rapid restoration of damaged frameless structures.

Research results. Movement development in early childhood contributes to neurological and cognitive growth, leading to primary symbolic systems and spatial awareness. However, many dance studio owners and teachers do not recruit groups of children under 5-7 years old and do not fully understand the needs or opportunities for dance in early childhood. Therefore, it is important to reveal the opportunities for creative movement and the wonderful developmental learning that dance embodies [13]. Professional ballet studios such as the School of American Ballet in New York, Balanchine's training ground, still do not accept students under the age of six [14].

Of great importance for the preservation of children's physical and psychological health is the activation of their creative potential, the creation of an atmosphere of search, joy, satisfaction, the development of children's individuality, and the satisfaction of their individual needs and interests. The authors propose a methodology for teaching ballroom dancing to children aged 3-4. Traditionally, ballroom dancing training begins at the age of 5-6 years [15], as it is believed that young children are not yet ready for complex coordination of movements [16-17]. However, Dmitriy Kazko's author's methodology allows you to start learning as early as 3-4 years old, using specially adapted techniques. It helps children to develop musicality, sense of rhythm, coordination, posture, and flexibility faster.

The methodology is based on a combination of game, fairy tale and sensorimotor teaching methods that correspond to the level of perception of

children and make the learning process natural and effective. Basic principles of the methodology:

1. ****Development through play.**** Using fairy tale stories, characters and plots to explain movements and positions.

2. Sensorimotor approach ****** Developing micromotor skills in fingers, feet and hands for correct movement technique.

3. Smooth transition to classical technique ****** Simplification of movements and positions for gradual mastery.

4. Emotional involvement ****** Children do not just repeat the movements, but interact with the stories, which makes the classes interesting.

5. Development of correct posture and balance ****** Using special exercises to understand body position.

Stages of training:

****3-4 years - Introduction to dance**.**

- Formation of basic motor skills through play.
- Familiarization with the first dance positions through fairy tales.
- Sensory exercises, finger gymnastics, footwork.
- Learning the musical rhythm through simple exercises (clapping, stomping in rhythm).

****4-5 years - Development of coordination and first combinations**.**

- Formation of pair interaction through game tasks.
- Work on balance, equilibrium and smooth transitions.
- First combinations of movements adapted to the child's level.

****5-6 years old - Preparation for classical training**.**

- Formation of a clear understanding of positions and basic movements.
- Teaching pair interaction in a structured format.
- Formation of emotional expression in dance.

Practical methods:

****A fabulous approach:****

For example, children learn foot positions through a story: the right and left feet quarreled, and to make up, they have to go through the first and second positions. This helps children intuitively memorize the correct foot position.

****Finger and foot exercises:****

Using finger exercises to develop foot flexibility, which is important for proper dance technique.

****Posture game exercises:****

Children are encouraged to pretend they are a prince or princess with a crown on their head (or a book), which helps to develop correct posture in a natural way.

****Musical exercises:****

Children learn to feel the music through rhythmic tasks, such as moving to a slow waltz or a fast cha-cha-cha.

****Role-playing activities.**

Children are encouraged to imagine themselves as a butterfly flying to light music or an elephant stomping to the beat. This creates a first understanding of dance through emotion.

Results of the methodology

The methodology was tested on groups of 3-4 year old children who had no previous experience in dancing. Main results:

- ****Faster learning of basic positions.**** Children memorized foot positions better because of the game format.
- ****Motor skills development.**** Improved coordination and flexibility.
- ****Increased interest in dancing.**** Thanks to interactive learning, children stayed motivated.
- ****Easier transition to classical training.**** Students adapted more quickly to traditional training after the age of 6.

Children's learning outcomes

The analysis of the educational process showed that 82% of children who completed the full course according to the author's methodology significantly improved their physical and psycho-emotional indicators.

In particular, there was a noticeable increase in the level of coordination, endurance, flexibility and sense of rhythm. Thanks to the integration of game elements, fairy tales and imaginative thinking, children learn basic dance positions and techniques better.

In addition to physical skills, students demonstrate greater self-confidence, openness in communication and easy adaptation to public speaking. Parents note an improvement in their children's overall discipline, concentration and positive emotional state in everyday life.

Student achievements

In recent years, students who have been systematically trained according to the proposed methodology have achieved high results in both ballroom dance and other forms of performing arts. They have become prize-winners and winners of national tournaments, among others:

- “Diamonds Spring cup”, 2024 (Vinnytsia) - I place in the category Juvenile 1, Super baby
- “Bar Cup”, 2024 (Bar) - 1st place in the category solo girls debut
- “Golden Pectoral”, 2024 (Khmelnysky) - I place in the category Solo Girls under 5
- “Cup of Ukraine Freedom to people”, 2025 (Kyiv) - Finalists in the category children school



Many of the students continue to improve their skills in older age groups, take part in master classes with international coaches, and prepare to participate in European championships. Their success confirms the effectiveness of the methodology, which not only develops physical and creative abilities, but also creates a strong motivation for self-development and love for the art of dance. To understand the importance of this methodology, we should compare it with the classical approach (Table 1).

Table 1

Comparison of the author's methodology with the classical approach

	Characteristics	Disadvantages	Advantages
The classic approach	Using standard rules without adapting to children's perception	Focuses on technique from an early age, which can be challenging for children May overload children with complex movements	High complexity of execution, which allows you to have an advantage in competitions

Author's methodology	Uses a fairy tale and playful approach for better perception Makes learning accessible and comfortable for children aged 3-4	Lack of standard rules	Integrates sensorimotor exercises for natural development
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Conclusion. The methodology proposed by the authors opens the door to the world of ballroom dancing for the youngest students. It allows children to start learning earlier and in a natural format, combining game, music and technique. This is not just a set of rules, but a holistic system that forms a strong foundation for future champions. Previously, it was difficult for children aged 3-4 to learn according to the classical system, as it does not take into account their psychological characteristics. And with the combination of physical development and creativity, children did not just repeat movements, but learned through play, which stimulated their imagination and contributed to effective preparation for serious training. Children who complete this program have a better basis for further education.

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