



RESEARCH ARTICLE

THE ROLE AND IMPORTANCE OF THE ART OF DANCE IN INCREASING THE ACTIVITY OF CHILDREN WITH DISABILITIES

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Abstract

This article provides detailed information on the changes and innovations in the field of higher education, various methods and tools for educating children with disabilities. The practical significance of increasing the participation of children with disabilities in society through choreography has also been studied.

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Introduction:-

Like the rest of the world, in our country, people with disabilities are a part of society, face various problems and need constant attention of the state and society. Unfortunately, the number of people entering this social stratum is growing from year to year.

In some cases, people with disabilities are unable to provide for themselves, have no education, no job, and have no family. Low-income people with disabilities face many financial and domestic problems that are not adequately addressed by the social security and health care sectors.

Failure to resolve complex situations on their own can lead to depression, depression, loss of interest in social activities, and deterioration of physical and mental health. This is especially true for those who do not have the ability to fully function.

One of the most important tasks of public policy today is the organization of multidisciplinary, complex rehabilitation of people with disabilities, ie medical, labor, professional, social rehabilitation.

It includes the movement of the state and society in creating conditions for the disabled to work in a variety of labor, domestic, spiritual, creative activities. State and public organizations, foundations, rehabilitation centers established for this purpose are trying to ensure a decent quality of life for people with disabilities.

In addition to medical, industrial, and domestic adaptations, people with disabilities also need social adaptation. Social adaptation implies not only the adaptation to the environment through the formation of a "barrier-free space", but also the maximization of its potential in social life.

As an example, we can cite the fact that people with disabilities are involved in various sports, successfully participate in various competitions, contests, Paralympic Games.

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Another type of adaptation - socio-cultural adaptation - is to provide people with disabilities with cultural and spiritual-enlightenment riches through meaningful organization of their free time. People with disabilities are active in various fields of art - literature, singing, theater, applied arts. The nature of art combines psychotherapeutic and developmental opportunities. Therefore, art therapy can be considered as one of the most effective means of socio-cultural adaptation.

One type of art therapy is dance therapy, which activates a person's body movements and emotions.

The first use of dance as a means of rehabilitation began in Sweden in the 1960s. In those years, Austrian choreographer Hilda Holger was engaged in dance lessons with her son, who had Down syndrome.

Since the 1990s, integrated ballroom dancing in Russia has been used as an adaptive tool for individuals with musculoskeletal system injuries.

Integrated communities are usually organized in specialized boarding schools or rehabilitation centers for people with a single type of disability: musculoskeletal system or vision, hearing, or neurological disorders. In such communities, people communicate with each other faster, understanding each other better.

Special methodologies are being developed for them to make it easier for them to master a certain type of creativity. For example, a number of dance groups for children with hearing impairments have been successfully operating in Uzbekistan. In particular, there is a dance club at the specialized boarding school for deaf children No. 101 in Tashkent.

The technique of working with deaf or hard of hearing children by choreographers has been used successfully for several years. The deaf do not hear the music, but feel its vibration and rhythm. In dance, movements merge into a combination, combinations merge into figures.

Each combination and figure is given a number. While the dance is being performed, the leader shows the dancer a number and helps him not to get lost in the performance of the sequence of movements. Unfortunately, dancers cannot express the emotional feelings in dance music using plastic means.

For more than 30 years, Tashkent has had an integrated creative team, the Lik Movement Theater, which brings together people with various forms of disability. Its organizer and leader is Lydia Pavlovna Sevastyanova.

Theatrical dance performances are attended by blind and deaf children, children with various mental and neurological diseases, cerebral palsy, oligophrenia syndrome and growth retardation. Professional actors and studios of the Tashkent Youth Theater also work here. A total of 40 participants gathered in the theater.

Choreography is the art of high-level coordination, complete control of muscles, maintaining stability and balance, rhythm and expressive plasticity. When we say the art of dance, we mean, first of all, a beautiful and healthy body.

At the L. Sevastyanova Theater we can see a slightly different approach to dance. Dance is a cry and a joy, a celebration and a sorrow. And in every body - both healthy and sick - there is a soul. In each of Sevastyanova's performances, the main idea is expressed through plastic movement.

The idea is that no matter what body a person has, the most important thing is his mental qualities, his ability to empathize, to understand, to be compassionate, to be sensitive, to be able to feel, hear and hear the pain of another person on a spiritual level.

The actors of the Lik Theater have chosen for themselves a modern, bright plastic improvisation technique. This technique allows a special category of actors to take into account their physical abilities and inner feelings, while at the same time expressing deep ideas embedded in the dance.

Dance is a style of external expression of inner feelings, moods, thoughts, experiences associated with music. It doesn't matter how the emotions are expressed through the behavior - suggested by the stage director or invented by the performers themselves.

The value of each person's soul, his physical abilities, state of health, regardless of social status, told the audience about performances such as "Sorry", "Birth", "Meeting", "White seagulls on the Blue Lake", "Brother", "Scream" gives.

According to the head of the theater, although the content and form of the performances are different, they represent one idea: each participant can fill in the gaps of the other participant with his dignity.

Actors learn to work together as a couple, to feel a partner, to be responsible for him. The theater community is dominated by an atmosphere of unseen care, attention and awareness, mutual assistance, support, advice.

In some cases, people with disabilities may show selfishness, indifference, resentment, jealousy of healthy people, a tendency for a healthy society to be indebted to them.

Engaging in the creation of choreography leads to the rebirth of the individual from a psycho-emotional point of view. As a result of participation in choreographic practice, people with disabilities re-understand the concept of "I", their worldview, attitude to the world around them changes, self-esteem rises.

As a result, a person's attitude towards himself as a disabled person changes. Life is filled with new content, new goals, new connections, a person focuses on learning a new type of activity from the disease, seeks to establish effective communication with the outside world in search of friends and like-minded people.

Every participant of the creative team feels that he is not rejected by the society, but rather accepted and understood, he sees interest in his destiny, not indifference. In such a community, a person with disabilities realizes his dignity, the need for society, behaves freely, gets rid of negative qualities such as loneliness, insecurity, fear.

Interaction in the choreography team helps to solve interpersonal communication problems, teaches to overcome conflict situations and misunderstandings, to compromise, to subordinate personal interests to the overall work efficiency, to move forward purposefully.

Positive emotions, delicate emotions representing the aesthetics of dance plasticity, music, fine arts, form a positive mood and contribute to the successful solution of the problem of socio-cultural adaptation of the disabled.

The healing, therapeutic function of dance has been known since ancient times. Today, the art of dance is strengthening its high position, maintaining its relevance, demonstrating to the world that it is an important type of social activity.

The importance of the art of choreography in the rehabilitation of children with disabilities is undeniable. Dance has a positive effect on the entire body system of both healthy children and children with disabilities. Acceleration of heart rate as a result of exercise leads to an increase in lung volume, improved blood circulation in the body, activation of blood circulation in the body, resulting in improved oxygen supply to them.

Motor skills are improved, skeletal muscles and joints are strengthened, flexibility, agility, coordination are developed. Children learn to focus on body positions, keep the body upright and balance, control muscle contraction, and control arm, leg, and head movements.

Motor activity manifests itself as a means of increasing the child's level of mental and intellectual development. The complex process of mastering movements, which have their own characteristics in each dance, activates brain activity, leads to the formation of many new neural connections, resulting in a positive impact on the development of the child's ability to read.

Personal description and psycho-emotional performance are improved in the process of regular participation in dances. Specially selected dance movements and exercises, the sound of figurative and expressive music when they are performed can calm emotionally affected children, while also activating motionless children.

Children learn to be patient, hardworking, diligent, disciplined, independent. Positive changes are observed in their discipline, their attitudes to the prohibitions and restrictions required of their behavior soften.

Children with communication problems, psychological barriers, emotional and volitional disorders do not allow themselves to be touched in normal conditions, and in dance they hold each other's hands, perform their actions in coordination with other children, that is, learn to imitate their behavior. This situation creates new prospects for the development of their cognitive characteristics.

Participation of teams in concerts, celebrations, festivals, preparatory processes associated with these events (dressing, applying makeup, shaving, etc.) enriches children with special needs with new impressions, gives brightness, variety and emotional feelings to their lives. .

In the process of developing a project on the involvement of children with disabilities in choreographic activities, it should be borne in mind that, unlike a dance group with healthy children, a dance group with children with disabilities requires a special approach.

A coach who engages in any type of activity with children (macrame, chess, vocals, dance) is always seen as an educator in relation to them, and a coach who deals with children with disabilities should also be a rehabilitator.

Establishing cultural and development centers for children with disabilities and focusing on the art of choreography is one of the important humanitarian tasks facing the state and society.

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