

Dmytro KAZKO,

orcid.org/0009-0001-4577-1787

Head of the Olympia Dance Group at the Schoolmaster's House

Center for Children and Youth Creativity

(Kyiv, Ukraine) tancor0007@gmail.com

FIRST VICTORIES: HOW THE AUTHOR'S TECHNIQUE LED STUDENTS TO INTERNATIONAL SUCCESSES

The article analyzes the potential of choreographic art as a means of harmonious development of preschool children. It is established that dance activity at preschool age is a powerful means of integral personal development, which combines the physical, emotional, cognitive and social formation of the child into a single synergistic process. It was found that the systematic introduction of elements of sports ballroom dances in pedagogical practice contributes to the improvement of somatic health of preschoolers, in particular the development of coordination of movements, flexibility, correct posture, motor memory and spatial orientation. It is determined that dance activity creates conditions for safe emotional self-expression, development of skills of self-regulation, creative thinking, imagination and internal emotional experience, which are key components of the emotional competence of the child. It is confirmed that the involvement of children in dance practice increases the level of social adaptation, forms the skills of non-verbal communication, promotes the development of interaction in group activities, the formation of socio-cultural norms and values. It is substantiated that choreographic activity activates cognitive processes, in particular attention, memory, analytical thinking, logical perception and spatial imagination. It is confirmed that the introduction of the author's methodology of teaching dance art on the basis of the principles of differentiation, emotional involvement and interpersonal interaction is an effective tool for the formation of educational and life competencies of preschoolers. It is stated that the technique of Dmytro Kazko, which is implemented through a combination of game, improvisational and technical-compositional elements, provides high motivation for learning, a steady interest in classes, and also increases the level of personal self-realization of children, which is confirmed by the international achievements of pupils. On the basis of the conducted research, we can note the scientifically substantiated feasibility and effectiveness of integrating the author's methodology of Dmytro Kazko into the methodology of physical and aesthetic education of preschoolers, which in turn opens up new prospects for the modernization of the educational process.

Key words: game technique, ballroom dance, students, international successes, victory.

Дмитро КАЗЬКО,

orcid.org/0009-0001-4577-1787

керівник танцювального колективу «Олімпія»

при Будинку Школяра Центру дитячої та юнацької творчості

(Київ, Україна) tancor0007@gmail.com

ПЕРШІ ПЕРЕМОГИ: ЯК АВТОРСЬКА МЕТОДИКА ПРИВЕЛА ВИХОВАНЦІВ ДО МІЖНАРОДНИХ УСПІХІВ

У статті проаналізовано потенціал хореографічного мистецтва як засобу гармонійного розвитку дітей дошкільного віку. Встановлено, що танцювальна діяльність у дошкільному віці є потужним засобом цілісного особистісного розвитку, яка об'єднує фізичне, емоційне, когнітивне та соціальне становлення дитини в єдиний синергетичний процес. З'ясовано, що систематичне впровадження елементів спортивних бальних танців у педагогічну практику сприяє покращенню соматичного здоров'я дошкільнят, зокрема розвитку координації рухів, гнучкості, правильної постанти, моторної пам'яті та просторової орієнтації. Визначено, що танцювальна діяльність створює умови для безпечного емоційного самовираження, розвитку навичок саморегуляції, творчого мислення, уяви та внутрішнього емоційного досвіду, що є ключовими складовими емоційної компетентності дитини. Підтверджено, що залучення дітей до танцювальної практики підвищує рівень соціальної адаптації, формує навички невербальної комунікації, сприяє розвитку взаємодії у груповій діяльності, формуванню соціально-культурних норм та цінностей. Обґрунтовано, що хореографічна діяльність активізує когнітивні процеси, зокрема увагу, пам'ять, аналітичне мислення, логічне сприйняття та просторову уяву. Засвідчено, що впровадження авторської методики викладання танцювального мистецтва на основі принципів диференціації, емоційної залученості та міжособистісної взаємодії є ефективним інструментом формування освітніх та життєвих компетентностей дошкільників. Констатовано, що методика Дмитра Казька, яка реалізується через поєднання ігрових, імпровізаційних та техніко-композиційних елементів, забезпечує високу мотивацію до навчання, стійкий інтерес до занять, а також підвищує рівень особистісної самореалізації дітей, що підтверджено міжнародними досягненнями вихованців. На основі проведеного дослідження можемо відзначити науково обґрунтовану доцільність і результативність інтеграції авторської методики Дмитра Казька у методику фізичного та естетичного виховання дошкільників, що у свою чергу відкриває нові перспективи для модернізації освітнього процесу.

Ключові слова: ігрова методика, бальний танець, вихованці, міжнародні успіхи, перемога.

Problem statement. The development of aesthetic and creative abilities in children is one of the main tasks of modern pedagogy. In the context of choreographic art, especially at an early age, this issue is of particular relevance. In modern pedagogical practice, an important task is to find effective methods for the aesthetic education of children that contribute to the formation of not only physical but also emotional and cognitive skills. One of these methods is teaching ballroom dancing in preschool. The problem is that traditionally, ballroom dancing is taught at the age of 5–6, which is due to a number of factors, including the lack of coordination and motor skills in young children. However, modern approaches to teaching ballroom dancing, including the integration of play and emotional development, can significantly reduce this time period, creating the prerequisites for achieving success even at international competitions at an early age.

Ballroom dancing is an important step in the formation of aesthetic tastes, emotional intelligence, and physical fitness in children. Specially developed methods, which are focused on preschool age, allow us to create conditions for the development of coordination of movements, musicality, as well as the formation of social skills through play and creative exercises. As a result, children not only master dance skills, but also gain confidence, develop their creativity and emotional expressiveness. In this context, it is important to understand the effectiveness of early ballroom dance training, which, on the one hand, contributes to the development of children's physical and emotional skills, and on the other hand, prepares them for participation in international competitions. In this regard, we believe it is necessary to conduct a study of the author's methodology, which combines innovative approaches and traditional elements of training to achieve high results on the world stage.

Analysis of the latest research and publications.

In the current context of education and physical education development, there is a growing interest in the introduction of dance practices in the curriculum of young children. One of the promising directions is the use of differentiated approaches in the process of teaching dance. The works of Bondarchuk N. Y. and Chernova V. D. (2011; 2014) highlight the key factors that determine the effectiveness of a differentiated approach in physical education, as well as the feasibility of its application in teaching young children elements of dance art. The researchers define differentiation criteria that take into account the age, physiological and psycho-emotional characteristics of children, which is an important basis for further improving the methods of teaching ballroom dancing in this age group.

Considerable attention to the organizational aspects of choreographic education is paid by Zozulia K. (2021), who considers the peculiarities of the educational process in out-of-school institutions of Ukraine, focusing on the adaptation of the educational context to the needs of modern society. The study emphasizes the importance of an individual approach, development of creative potential and integration of innovative forms of education, which is consistent with the concept of game methods in teaching ballroom dancing.

The works by Jala T. R. (2006), Yermakova V. and Petrenko H. (2006) are applied and focus on technical aspects and psychological selection of children for sports dancing. In particular, Jala T. R. explores the possibilities of modeling movements in sports dances, which can be used as a basis for developing adaptive curricula for children of preschool and primary school age. Yermakova V. and Petrenko G. reveal the psychophysiological characteristics of children, which allows for scientifically based selection for classes, taking into account the potential impact of choreographic activity on personality development.

Foreign studies deepen the understanding of the theoretical and practical foundations of dance training at an early age. For example, Faber R. (1994; 2005) in his dissertation and subsequent publications substantiates the importance of kinesthetic learning in primary education, emphasizing the role of dance as a tool for the comprehensive development of the child. Of particular importance are the studies in the field of cognitive and social development presented in the works of Piaget J. (1963), Gardner G. (1983) and Hall E. (1959). Piaget J. analyzes the processes of forming the child's worldview, which is important in the development of educational programs for preschoolers. Gardner, in turn, introduces the concept of multiple intelligences, in particular, bodily and kinesthetic intelligence, which plays a key role in choreographic training. Hall E. explores non-verbal communication, which is an integral part of dance interaction.

Thus, the analysis of scientific literature allows us to conclude that modern pedagogy actively integrates elements of choreography into the educational process, but further elaboration is needed to provide methodological support for teaching ballroom dancing to preschool children. It is relevant to deepen research on the introduction of differentiated, game and technology-supported approaches to this process, which will optimize both the physical and psycho-emotional development of children of this age group.

The purpose of the article is to scientifically substantiate and analyze the effectiveness of the author's methodology for teaching ballroom dancing to pre-

school children as a means of their aesthetic education, harmonious development and preparation for participation in national and international dance competitions.

Research methods. The study used a set of methods to comprehensively assess the effectiveness of dance activities in preschool age. To systematize the data obtained, the results were generalized, which made it possible to conduct a multifactorial analysis of the impact of dance activity on the physical, emotional, social and cognitive development of children.

The method of observing the behavior of children during participation in dance classes provided an opportunity to assess the physical development, emotional expression and social skills of children. This method made it possible to identify the age peculiarities of perception of educational material, as well as the level of emotional involvement of children in the process of learning ballroom dancing.

To evaluate the effectiveness of methodological approaches, a pedagogical experiment based on the methodology of Dmitry Kazko aimed at initial dance training for children aged 3–4 years was used. The methodology includes integrated elements of play and fairy tales that promote the development of physical skills and motivation to learn in preschool children.

An important part of the study was the modeling of the educational and choreographic process, within which a model was developed that combines elements of sensorimotor, emotional and game approaches. This method allows to ensure the harmonious development of children through stimulation of imagination, imaginative thinking and physical expression, which contributes to their comprehensive development.

The application of the above methods provides an integrated approach to the study of the effectiveness of dance activity in the development of preschool children, allowing to scientifically substantiate the feasibility of introducing game methods into the system of teaching ballroom dancing.

Summary of the main research material. At the current stage of socio-cultural development, it is difficult to overestimate the importance of choreographic art in shaping a child's personality. Choreography, as an integrative art form, combines elements of music, rhythm, fine arts, theatrical expressiveness and movement plasticity, which ensures its impact on the comprehensive development of a child. It is the syncretic nature of dance art that determines its pedagogical value in the process of upbringing, education and formation of the aesthetic culture of the individual.

In accordance with the current legal acts of Ukraine, in particular the Law of Ukraine "On Education" (Law of Ukraine, 2017), the Law of Ukraine "On Out-of-

School Education" (Law of Ukraine, 2000), the Law of Ukraine "On Preschool Education" (Law of Ukraine, 2024), as well as the Concept of Modern Art Education (Ministry of Culture of Ukraine, 2017), one of the priorities of the educational sector is the comprehensive and harmonious development of the child, the disclosure of his or her creative potential, as well as the formation of intellectual, physical, emotional and aesthetic abilities. The person-centered model of education involves the active involvement of children in aesthetic activities, which is an important factor in the development of emotional sensitivity, artistic thinking, and creative expression (Zozulia, 2021).

In the context of current trends in the development of preschool education, there is a need to rethink approaches to physical education of preschool children. In particular, it is important to introduce innovative and non-traditional forms of motor activity that can activate the motivational and behavioral sphere of preschoolers, stimulating their interest in physical education. One of the effective directions in this context is the integration of dance practices into the physical education system. Although choreography is not formally included in the basic list of educational disciplines recommended for implementation in preschool education institutions (unlike such fields as music or fine arts), its potential as a means of physical and aesthetic development is undeniable. Dance activity promotes a harmonious combination of motor and artistic experience, providing a comprehensive impact on the development of the child's physical, emotional and cognitive qualities.

In the modern paradigm of preschool education, dance activity is seen as an important factor in the comprehensive development of the child, combining elements of emotional experience, aesthetic perception and physical activity. Involvement of preschoolers in dance contributes to the formation of the motivational component of the educational process, the development of artistic taste, the need to perceive beauty, and also has a positive effect on somatic health, in particular the functional state of the child's body. Unlike other art forms, choreography provides a simultaneous impact on both the emotional and aesthetic and physical spheres of the personality, which is especially valuable in early childhood, when basic psychophysical qualities are being actively formed.

In the context of implementing the goals of preschool education defined by current conceptual documents, the application of a differentiated approach to the organization of learning activities is of priority importance. Such an approach involves taking into account the individual age, psychological and physical characteristics of each child, his or her level of

development, the pace of learning, the dominant type of thinking and memory characteristics (Bondarchuk & Chernov, 2011). In the modern educational paradigm, dance art, in particular ballroom dancing, is increasingly seen as an effective means of comprehensive physical, artistic and aesthetic development of preschool children. Ballroom dancing is a synthetic form of activity that integrates components of physical culture, choreography, acting, stage expressiveness, musicological analysis, and elements of interpersonal psychology. The peculiarity of this type of dance activity is its accessibility and the absence of excessive physical activity, which corresponds to the age capabilities of preschool children. At the same time, systematic training contributes to the formation and development of a number of important psychophysical qualities: coordination of movements, motor memory, flexibility, correct posture and gait, optimization of the respiratory system, and increase in the overall tone of the body (Osadtsiv, 2001).

In the structure of modern dance education, a special place is occupied by the direction of sports ballroom dancing, which combines elements of traditional dance with the principles of sports training. Within this area, there are two main categories of dances: "standard dances" (Standard) and 'Latin American dances' (Latin), which are included in the official programs of sports dance competitions and serve as a means of socialization, aesthetic education and physical improvement of the individual (Jala, 2006).

The analysis of the results summarized in Table 1 shows that creative dance in preschool age acts as a synergistic mechanism that simultaneously mobilizes different functional systems of the child. The combination of motor exercises with emotionally expressive and socially oriented elements creates conditions for holistic development, in which physical activity is organically complemented by the formation of self-regulation and interpersonal interaction skills. The cognitive benefits of dance classes are realized through an active correlation between the mental idea and its bodily realization, which contributes to the development of attention, memory and analytical thinking. Thus, the integration of these components into the structure of the methodology of teaching ballroom dancing for children aged 3–4 years provides an effective interdisciplinary approach to education that can meet both the psychomotor and educational needs of preschoolers.

In the context of introducing dance disciplines into the system of preschool education, it is advisable to take into account the age-related psychological characteristics of the child, in particular, the formation of ideas about interpersonal interaction, which is an important element in the structure of ballroom dance.

Despite the fact that preschool children do not yet have a formed understanding of the socio-psychological essence of intersex interaction due to their limited life experience, their involvement in dance activities contributes to the development of emotional sensitivity, intuitive perception of art, aesthetic ideas and artistic outlook. At the initial stages, this activity lays the psychological and aesthetic foundations of the individual, which later become more deeply understood in the process of socialization.

The process of mastering dance elements in preschool education involves the use of a set of pedagogical methods adapted to the age and cognitive capabilities of children. The most effective methods include: verbal explanation, visual demonstration, rhythmic exercises to the count, and the method of independent movement. Among them, the demonstration method is of particular didactic value in working with preschoolers, since at this stage of ontogenesis children are not yet ready to fully master specialized choreographic terminology. The rhythmic performance of exercises accompanied by counting allows for consistent fixation of motor actions within the musical beat, helps to adjust the spatial parameters of movements (position of arms, legs, body), and also forms the primary skills of music-motor coordination. The use of independent activity in the process of practicing dance elements stimulates the development of volitional qualities, motor control and promotes the conscious assimilation of choreographic material (Yermakova & Petrenko, 2006).

The educational process in preschool choreographic training involves the consistent mastery of the basic principles of choreography and elementary knowledge of music, which is the foundation for further artistic and aesthetic development of the individual. At the initial stage, special attention is paid to the formation of correct posture, familiarization with the basic positions of the arms and legs, mastering basic floor techniques, as well as the development of motor coordination. Systematic mastery of the basic choreographic elements helps to prevent typical mistakes in the performance of movements, contributes to the formation of an aesthetic perception of one's own body and a more accurate transfer of the plastic expressiveness of the dance gesture.

Mastering the musical basics in choreographic activity is important for the formation of a holistic view of music as a semantic and emotional component of dance art. Familiarization with such means of musical expression as melody, rhythm, tempo, harmony allows preschoolers to realize the ideological and figurative content of a musical work. It should be noted that it is important to form children's under-

Table 1

Multilevel influence of dance activity on the development of young children

Development component	Characteristics of the impact
Physical development	It helps to strengthen the muscular system, develop flexibility, endurance and correct posture.
	Improves hand-eye coordination for accurate perception and reproduction of movement.
	Provides integration of fine and gross motor skills.
	Promotes the formation of new neural connections and enhanced interaction between the cerebral hemispheres, which ensures the integration of motor, speech and cognitive functions.
	Development of spatial orientation in time and space.
Emotional maturation	Creates conditions for safe emotional expression and the development of self-regulation skills.
	Promotes the development of imagination, creative thinking and inner emotional experience through improvisational elements.
	Develops the ability to self-discipline and adapt to the rules of the learning environment.
Social awareness	Develops non-verbal forms of communication, the ability to empathize and interact in a group.
	Forms awareness of personal role in the group, promotes cohesion and joint activities.
	Ensures the assimilation of basic socio-cultural norms and values through physical activity.
Cognitive development	Activates cognitive processes: attention, memory, thinking through a combination of motor activity and learning tasks.
	Develops bodily-kinesthetic, spatial, musical and interpersonal types of intelligence according to Gardner's theory of multiple intelligences.
	Promotes the formation of logical and mathematical concepts in the study of choreographic structures and sequences.

Notes: compiled by the author based on the following sources: (Faber, 1994; Faber, 2005; Gardner, 1983; Hall, 1959; Piaget, 1963).

standing of the inextricable link between music and movement, which is realized through exercises on coordination of movements to musical accompaniment, participation in musical and movement games, etc. The selection of musical material for classes should correspond to the age-related psychophysiological characteristics of children, take into account accessibility for performance and artistic expressiveness. In particular, it should be emphasized that the melody helps to memorize the composition, the rhythm develops musical-motor memory and coordination, the tempo determines the nature of the performance, and the dynamics promotes emotional expression (Bondarchuk & Chernov, 2014).

It is worth noting that traditionally, ballroom dancing training begins in early childhood, usually at the age of 5–6 years. This approach is based on the belief that younger children do not yet have sufficiently formed motor coordination, spatial orientation, and the ability to consciously control motor activity, which makes it difficult to learn complex elements of dance technique. However, Dmitry Kazko's methodology introduces the possibility of starting training as early as 3–4 years old, which opens up new prospects for the early development of children. This approach is based on specially adapted techniques that promote the development of musicality, coordination, rhythm, posture and flexibility in young preschool children. The peculiarity of the Kazka methodology is its integration with game, fairy tale and sensorimotor

approaches to learning, which correspond to the level of perception of children and ensure an effective and natural process of mastering dance. This approach not only promotes physical development, but also creates emotional interaction, which increases children's motivation and stimulates their interest in dance.

The training model (see Fig. 1) developed by Dmytro Kazko represents an integrative approach to the primary dance education of preschool children based on a combination of sensorimotor, emotional, and game components. The model is based on the idea of a child's natural entry into the world of dance through imagination, imaginative thinking, and bodily expression, which contributes to the formation of a strong motivation to learn. There is no rigid division into age stages; instead, it provides for a variable combination of methodological techniques according to the child's developmental level. The key elements are the use of fairy tales and role-playing games to master movements, sensory stimulation through finger and foot exercises, and a gradual approach to classical technique by simplifying positions and coordination schemes. This systematic approach ensures the harmonious development of the musculoskeletal system, musical sensitivity, spatial orientation, balance, and posture. The results of the model's testing indicate its effectiveness in the context of preparing children for further training in classical choreography, in particular by activating cognitive and psychomotor functions without excessive stress on the child's body.

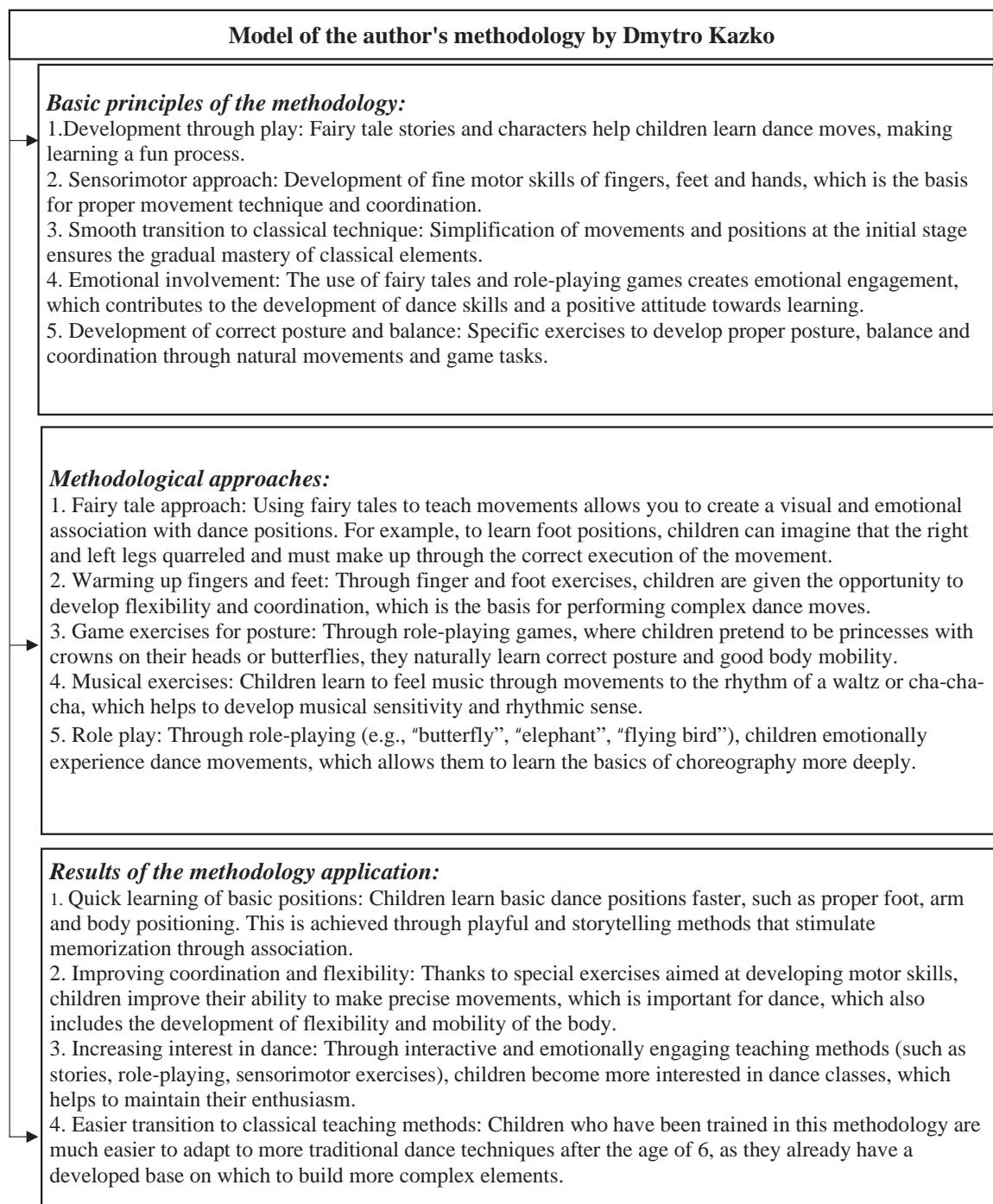


Fig. 1. Model of the author's methodology by Dmitry Kazko

Notes: the author's own development.

It is worth noting that Dmitry Kazko's methodology is highly effective for the early development of children's dance skills. Its main advantages are the integration of game elements, fairy tales and sensorimotor exercises, which makes the learning process interesting and accessible for kids. This approach contributes not only to the physical development of children, but also shapes the emotional component of dance, developing creativity. The methodology is

promising for implementation in preschool education institutions and children's dance studios, ensuring the harmonious development of the child at an early age.

Figure 2 illustrates a logically structured three-level model of teaching ballroom dance to children, reflecting the principles of age periodization and gradual complication of educational and choreographic material. Each stage corresponds to a certain psycho-physiological level of the child's development, which

allows to optimize the learning process and ensure its effectiveness.

At the first stage (3–4 years old), the focus is on sensorimotor development, mastering the rhythm and forming a positive motivation to practice. The use of fairy tales and game forms promotes emotional engagement and increases the level of mastery of basic positions and movements.

The second stage (4–5 years) is focused on the development of coordination,

interaction in pairs and mastering the first combinations of movements. The use of balance and spatial exercises allows children to develop a sense of balance and rhythmic organization of motor activity.

The third stage (5–6 years old) provides preparation for classical education. Structured classes are aimed at forming clear ideas about dance positions, improving technical training and developing emotional expressiveness. Thus, the methodology ensures a smooth transition from game forms to elements of classical technique, which is pedagogically appropriate and effective in working with preschoolers.

A comprehensive study of the results of the educational process has shown the high efficiency of the author's Kazko methodology in working with

preschool children. According to empirical observation, 82% of children who completed the full course of this program demonstrated positive dynamics in physical and psycho-emotional development, which confirms its pedagogical feasibility and scientific and methodological validity. In the process of implementing the methodology, a significant increase in such parameters of physical development as: coordination of movements (accuracy and coherence of motor actions), flexibility (mobility of the articulatory and ligamentous apparatus), endurance (resistance to physical activity), sense of rhythm and musical phrase (rhythmic and intonation sensitivity) was recorded. It is worth noting that the achievement of such results was made possible by using an innovative approach that combines the structured elements of classical dance technique with game forms, fairy tales, and imaginative thinking. The use of these components helps to create a positive emotional background in the classroom, which, in turn, increases the level of learning and motivation to learn.

Along with physical indicators, the socio-psychological aspects of the pupils' personal development have also improved significantly. The children demonstrated increased self-confidence, improved

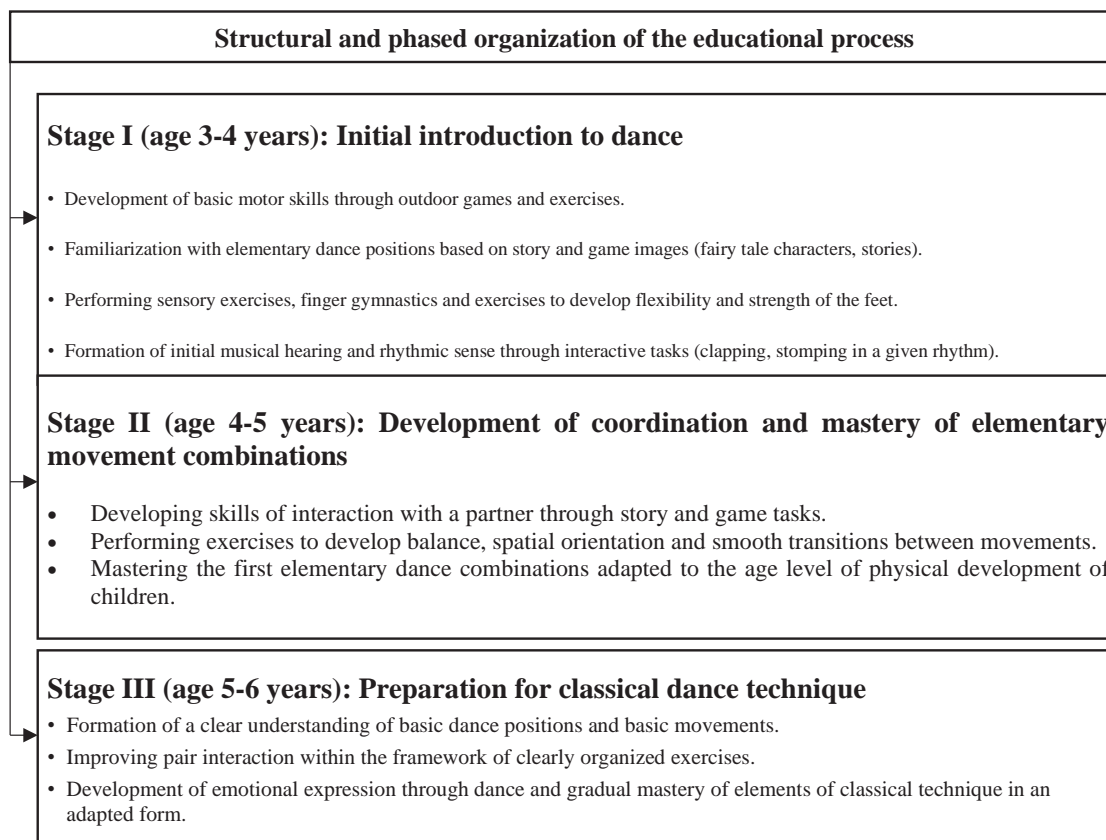


Fig. 2. Stages of teaching children ballroom dance according to Dmitry Kazko's methodology

Notes: the author's own development.

communication skills, openness to interaction, and high adaptability to public speaking. According to their parents, there have been noticeable shifts in self-regulation of behavior, concentration and emotional stability in everyday life. The effectiveness of the methodology has not only qualitative but also quantitative evidence in the form of students' achievements at prestigious dance competitions:

- “Diamonds Spring cup”, 2024, Vinnytsia – I place (Juvenile 1, Super Baby category);
- “Bar Cup”, 2024, Bar – I place (solo category, girls, debut);
- “Golden Pectoral”, 2024, Khmelnytskyi – I place (Solo Girls under 5);
- “Freedom to People Cup of Ukraine”, 2025, Kyiv – finalists (category children, school).

It is worth emphasizing that a number of students continue their artistic development in older age groups, participating in master classes with leading international choreographers and preparing for performances at European championships. This demonstrates the sustainability of the formed learning motivation, deep involvement in art, and a high level of mastery of fundamental choreographic knowledge and skills.

Thus, we can note that the relevance of this methodology is due to its ability to take into account the psychophysiological characteristics of young preschool children, which is not always provided for in traditional systems of choreographic training. Classical approaches, as a rule, do not provide a sufficient level of emotional involvement and accessibility of the presentation of educational material for children aged 3–4 years. The proposed methodology, on the other hand, is based on the integration of motor activity with a creative component: children do not just repeat after the instructor, but live through dance images through play, fairy tales, rhythm, improvisation, and spontaneous movement. This contributes to the harmonious development of emotional intelligence, imagination, and intrinsic motivation to learn. The methodology provides: formation of basic choreographic skills in a playful way; education of aesthetic perception of movement and music; development of communication competencies; effective preparation for further in-depth training in the field of performing arts.

Thus, the author's methodology not only performs the function of adapting the child to the choreographic process, but also becomes a powerful factor in the holistic development of the individual, contributes to the formation of his or her creative potential and social maturity. It is worth noting that this methodology should be considered as promising for implementation in the system of out-of-school art education, as it is an effective means of early artistic and aesthetic socialization of children, contributing to their harmonious development and formation of emotional sensitivity through interactive learning and creative methods.

Conclusions. Based on the analysis, it was found that the introduction of the author's methodology for teaching ballroom dancing in preschool age is an effective tool not only for the formation of basic choreographic skills, but also for the harmonious development of the child's personality. Dmytro Kazko's methodology involves the use of a set of pedagogical tools adapted to the age and cognitive characteristics of preschoolers, which ensures an improvement in the quality of learning dance material, the development of coordination of movements, musicality and volitional self-regulation. It is worth noting that the results of the methodology testing have confirmed its effectiveness in the practice of out-of-school art education, as evidenced by the success of pupils at national and international competitions. Thus, this methodology can be recommended for implementation as a promising means of early artistic and aesthetic socialization and creative development of preschool children.

The practical significance of the study lies in the fact that the conclusions formulated by the author can be used to improve the content of educational programs in the field of out-of-school choreographic education of preschool children and to develop methodological recommendations for the implementation of ballroom choreographic training in preschool education institutions. The obtained results can become the basis for further scientific research aimed at studying the influence of choreographic activity on the emotional and personal development of preschool children and studying the effectiveness of various pedagogical approaches to the choreographic training of preschool children.

BIBLIOGRAPHY

1. Бондарчук Н. Я., Чернов В. Д. Чинники диференційованого підходу та критерії диференціації у фізичному вихованні різних категорій населення. *Фізична культура, спорт та здоров'я нації*. 2011. Вип. 12. Т. 1. С. 236–241.
2. Бондарчук Н. Я., Чернов В. Д. Застосування диференційованого підходу при навчанні танцям дітей молодшого шкільного віку. *Науковий вісник Ужгородського національного університету. Серія: Педагогіка, соціальна робота*. 2014. Вип. 31. С. 32–36.
3. Зозуля К. Організація навчання хореографії дітей молодшого шкільного віку в позашкільних закладах України у контексті сьогодення. *Acta Paedagogica Volyniensis*. 2021. № 4. С. 74–82. DOI: <https://doi.org/10.32782/apv/2021.4.12>.

4. Джала Т. Р. Моделювання техніки рухів у спортивних танцях. *Молода спортивна наука України*. 2006. Вип. 10. Т. 1. С. 447–453.
5. Єрмакова В., Петренко Г. Психологічні дослідження дітей молодшого шкільного віку для відбору до занять спортивними танцями. *Молода спортивна наука України*. 2006. Вип. 10. Т. 4. С. 84–87.
6. Концепція сучасної мистецької школи : Наказ Міністерства культури України від 20.12.2017 р. № 1433. URL: <https://arts.gov.ua/wp-content/uploads/2021/09/konceptciya-suchasnoyi-mysteczkoyi-osvity.pdf> (дата звернення 30.04.2025).
7. Осадців Т. П. Спортивні танці : навч. посіб. Львів : ЗУКЦ, 2001. 152 с.
8. Про дошкільну освіту : Закон України від 06.06.2024 р. № 3788-IX. *Відомості Верховної Ради України*. 2024. № 42. Ст. 258.
9. Про позашкільну освіту : Закон України від 22.06.2000 р. № 1841-II. *Відомості Верховної Ради України*. 2000. № 46. Ст. 393.
10. Про освіту : Закон України від 05.09.2017 р. № 2145-VIII. *Відомості Верховної Ради України*. 2017. № 38-39. Ст. 380.
11. Faber R. The primary movers: Kinesthetic learning for primary school children : Master's thesis. ProQuest Dissertations and Theses database (UMI No 1358494), 1994.
12. Faber R. Introduction. *Standards for dance in early childhood* / ed by R. Faber. Silver Spring, MD : National Dance Education Organization, 2005. P. 5–16.
13. Gardner H. Frames of mind. New York, NY : HarperCollins, 1983. 440 p.
14. Hall E. The silent language. New York, NY : Doubleday Dell Publishing, 1959. 240 p.
15. Piaget J. The child's conception of the world. Paterson, NJ : Littlefield, Adams, 1963. 246 p.

REFERENCES

1. Bondarchuk N. Ya., Chernov V. D. (2011) Chynnyky dyferentsiiovanoho pidkhodu ta kryterii dyferentsiatsii u fizychnomu vykhovanni riznykh katehori naselennia [Factors of differentiated approach and criteria for differentiation in physical education of different categories of the population] *Fizychna kultura, sport ta zdorov'ia natsii – Physical culture, sports and health of the nation*, 12(1). 236–241. [In Ukrainian].
2. Bondarchuk N. Ya., Chernov V. D. (2014) Zastosuvannia dyferentsiiovanoho pidkhodu pry navchanni tantsiam ditei molodshoho shkilnoho viku [Application of the differentiated approach in teaching dancing to younger schoolchildren] *Naukovyi visnyk Uzhhorodskoho natsionalnoho universytetu. Serii: Pedagogika, sotsialna robota – Scientific Bulletin of Uzhhorod National University. Series: Pedagogy, Social Work*, 31. 32–36. [In Ukrainian].
3. Zozulia K. (2021) Orhanizatsiia navchannia khoreohrafii ditei molodshoho shkilnoho viku v pozashkilnykh zakladakh Ukrainy u konteksti sohodennia [Organization of choreography education for younger schoolchildren in extracurricular institutions of Ukraine in the context of today] *Acta Paedagogica Volyniensis*, 4. 74–82. DOI: <https://doi.org/10.32782/apv/2021.4.12>. [In Ukrainian].
4. Dzala T. R. (2006) Modeliuvannia tekhniki rukhiv u sportyvnykh tantsiakh [Modeling movement technique in sports dancing] *Moloda sportyvna nauka Ukrainy – Young sports science of Ukraine*, 10(1). 447–453. [In Ukrainian].
5. Yermakova V., Petrenko H. (2006) Psykholohichni doslidzhennia ditei molodshoho shkilnoho viku dlia vidboru do zaniat sportyvnyimi tantsiamy [Psychological studies of younger schoolchildren for selection in sports dancing] *Moloda sportyvna nauka Ukrainy – Young sports science of Ukraine*, 10(4). 84–87. [In Ukrainian].
6. Kontsepsiia suchasnoi mystetskoï shkoly [Concept of a modern art school] : Nakaz Ministerstva kultury Ukrainy vid 20.12.2017 r. № 1433. URL: <https://arts.gov.ua/wp-content/uploads/2021/09/konceptciya-suchasnoyi-mysteczkoyi-osvity.pdf>. [in Ukrainian].
7. Osadtsiv T. P. (2001) Sportyvni tantsi [Sports Dance]. Lviv: ZUKTs. [In Ukrainian].
8. Pro doshkilnu osvitu [On preschool education] : Zakon Ukrainy vid 06.06.2024 r. № 3788-IX. *Vidomosti Verkhovnoi Rady Ukrainy – Verkhovna Rada of Ukraine Information*, 42(258). [In Ukrainian].
9. Pro pozashkilnu osvitu [On Out-of-school Education] : Zakon Ukrainy vid 22.06.2000 № 1841-II. *Vidomosti Verkhovnoi Rady Ukrainy – Verkhovna Rada of Ukraine Information*, 46 (393). [In Ukrainian].
10. Pro osvitu [On Education] : Zakon Ukrainy vid 05.09.2017 № 2145-VIII. *Vidomosti Verkhovnoi Rady Ukrainy – Verkhovna Rada of Ukraine Information*, 38-39 (380). [In Ukrainian].
11. Faber R. (1994) The primary movers: Kinesthetic learning for primary school children (Master's thesis). ProQuest Dissertations and Theses database. (UMI No 1358494).
12. Faber R. (2005) Introduction. In R. Faber (Ed.), *Standards for dance in early childhood* (pp. 5–16). Silver Spring, MD : National Dance Education Organization.
13. Gardner H. (1983) Frames of mind. New York, NY : HarperCollins.
14. Hall E. (1959) The silent language. New York, NY : Doubleday Dell Publishing.
15. Piaget J. (1963) The child's conception of the world. Paterson, NJ : Littlefield, Adams.