

PEDAGOGICAL SIGNIFICANCE OF CREATIVITY AND MOVEMENT IN THE THEATRE OF MOVEMENTS

Umidbek Ruzibaevich Axunov

Associate Professor of the Department of
Preschool Education Methods of the ASU

Tel .: +99890 211-43-34, umidjon.axunov.79@mail.ru

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Annotation: This research paper discusses the role of the theatre of movements in preschool education, the pedagogical significance of creativity and the unity of movements, priority pedagogical areas and conditions for conducting classes based on the theatre of movements.

Key words and phrases: theatre of movements, creativity, psychomotor system, individuality, intensity, motion activity, social behavior, cognition, aesthetics, physical education.

It is known that the theatre of action in preschool education is an opportunity to increase the creativity of the child, to demonstrate their abilities. Children learn to perceive the interesting reality of the world around them, to embody the feeling in it, and thereby create their own artistic image. Through action theatre, the child develops creative imagination, associative thinking, the ability to see unusual things.

Creativity and movement play an important role in the process of education and upbringing. If they are responsibly focused on the development of the child, they can be not only the goal but also the means of pedagogy. Then a whole connection of creativity, education and action emerges, and the relations of these three spheres interact with each other. Just as movement contributes to creative development, creativity contributes to the development of movement. The implementation of pedagogical ideas in physical education is a decisive factor. In this regard, the theatre of action generalizes and promotes psychomotor, aesthetic, artistic and pedagogical aspects.¹

As psychomotor aspects, the interaction of perception and movement is primarily described. Aesthetic education is manifested as a result of the connection between

perception and order. The artistic and pedagogical aspect is based on the contrast between music and movement.

Cognition, action, and order together constitute important areas of action in the theatre of action. In all three concepts, play, improvisation, and communication play an important role. Movement acts as a mediator in physical education, i.e. it is both a primary and a binding factor. In general, the five directions are described as the central modes of action theatre. This does not mean that physical education classes “automatically” produce good pedagogical results if attention is paid to cognition, movement, communication, play, and discipline. Four pedagogical directions are described for the success of the training process:

1. In terms of subject orientation, the lesson should focus directly on the child’s ability to move, play, and express. It is not enough to play “theatre”, but the child should be able to play with their talents and abilities, ideas and imagination, fears and beliefs.

2. Careful orientation to lifestyle. Careful orientation to the lifestyle is required, taking into account the various social and material effects of the child’s living environment. Action theatre can be related to a child’s life, family, friends, preschool organization, and current issues on television.²

3. In terms of process orientation, a child’s creative work with personal ideas and capabilities is more important than achieving commendable results. Performing a play during a simple exercise session can also make sense for a child. The "action" factor requires a specific direction of action, which includes and uses specific conditions and opportunities. Action theatre is not limited to physical movements, but should always be associated with action, even when dealing with thoughts and emotions.

4. The methodological approach, ie the method of assignment, also requires special attention. Only when a task is stimulated that stimulates the imagination and corresponds to it can a certain creative training process be initiated.



Based on the above considerations, it is appropriate to describe it as “the main principle of action theatre is the rediscovery of individual action, play and expression skills, their preservation, development and, of course, enjoyment in the process”.

The Theatre of Action creates pedagogical conditions for the comprehensive development of the child through the following six pedagogical dimensions:

1. Increase physical activity. Through physical activity, the theater of action provides opportunities for activities that are appropriate to the child’s body and movements. The established forms of movement can be used to develop individual physical abilities independently. Classical topics in physical education, such as position development or coordination skills, can also be explored in a playful way.

2. Increase creativity. Action Theatre seeks to perform tasks in an individual, different way to develop action-related creativity. By playing independently and creating ideas, the child often develops unconventional ways of acting and expressing, as well as original ideas that may be devoid of social reality.

3. Upgrading the person. The Action Theatre provides an opportunity to test a person in a variety of ways to develop a sustainable personality. In particular, intensive work in small groups and presentation of their ideas are favorable conditions for the child. In this way, they can develop their cognitive, emotional and motivational aspects.

4. Improving social behavior. Action Theatre allows the child to work frequently in small groups with partners to develop social (or social) education. In communicating with others, the child can test social skills such as the ability to collaborate (or work collaboratively), resolve conflicts, and criticize, and practice empathy with other people.

5. Enhancing perception (feeling). Action theatre is diverse to develop cognitive ability, allowing everyone to perform exercises at their own discretion. In particular,



unusual forms of movement that are different from daily movement can arouse in a child the subjectively important aspects of feeling and stimulate cognition.

6. Improving the ability to express. Action theatre puts a variety of tasks in the stages of action and expression (or imagery) to develop the individual's ability to express. In particular, through symbolic forms of play, the child is able to recall their impressions and experiences, to express them involuntarily.

In short, the implementation of action theatre in preschool education helps to expand the world of human emotions in the child, to develop communication skills. Therefore, special attention is paid to theatrical activities in preschool education. Action theatre supports the ability of the child to independently combine play, music, dance, language, rhythm, and movement.

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