

CHOREOGRAPHIC EDUCATION IN UZBEKISTAN: PROSPECTS FOR INTERNATIONAL COOPERATION

Magdieva Alina Arpayevna
State Academy of Choreography of
Uzbekistan Associate professor of the
"Choreography and Pedagogy" department

Annotation: The role of choreographic art in preserving national traditions and the importance of international co-operation in education and modern teaching methods. The prospects for the development of choreographic education through the integration of national dances with modern styles for the training of qualified specialists and performers are considered.

Key words: Uzbekistan, education, choreography, cooperation, national traditions, international festivals, modern technologies.

Choreographic education plays an important role in the cultural development of Uzbekistan, contributes to the preservation of national traditions and cultural heritage, and also serves the development of modern art. This type of education contributes to the formation of national identity, because dance is an important element of cultural heritage and represents the spiritual and cultural values of the people. In recent years, Uzbekistan has been actively striving to strengthen international cooperation in the field of culture, especially in the field of choreographic education. Against the background of globalization, cultural interaction takes new forms, which requires dance schools and educational institutions to adapt and introduce modern educational technologies.

The development of the art of choreography in Uzbekistan has a rich and colorful history. The tradition dates back to ancient times, when dance was used as a way of conveying customs, religious ceremonies and collective memory.

Dances were accompanied by folk music, which increased their importance in the cultural life of the community.

The formation of professional choreographic education began in the Soviet era, when the first dance schools and choreographic schools were opened.

In 1934, the Tashkent State School of Choreography was established in Tashkent, and it became the main center for training professional dancers. The educational system was based on strict methodological principles with special emphasis on classical dance. This provided students with a comprehensive education, including performance techniques, dance history, and music preparation.

During this period, choreographic education developed in close connection with the state cultural policy and served to standardize educational programs and methods. Dance served as a means of expressing the ideology of that time, graduates of choreographic schools had the opportunity to work in major theater and dance groups of our country.

After the independence of Uzbekistan in 1991, the art of choreography gained new importance, especially in the conditions of restoration and preservation of national traditions. During this period, educational programs were revised in order to adapt them to modern conditions, allowing them to include national and international dance techniques.

The traditional choreographic education system in Uzbekistan has long relied on classical approaches that include strict teaching methods and high performance standards. The training is based on classical dance, which is the basis for developing the technique, endurance and strength of the dancers. In addition, national dance was an important element of the curriculum, allowing students to better understand their cultural identity.

However, with the advent of the 21st century, there was a need to reconsider traditional teaching methods in the context of globalization. Modern problems such as the development of information technologies, the need to integrate into the global dance community, and changing student demands have led to the emergence of new approaches to teaching. The introduction of online platforms and digital resources has made it possible to expand access to knowledge and create new forms of interaction between students and teachers.

Many dance schools have begun to introduce hybrid forms of education that combine traditional classes with online courses. This innovation has allowed students to use educational resources of world standards and participate in master classes of

international experts without leaving their country. The use of modern technologies also helps to create interactive educational materials, which improves the process of independent training of dancers.

International cooperation has begun to play an important role in the development of choreographic education in Uzbekistan. In recent years, several important agreements have been signed between Uzbek dance schools and foreign educational institutions, such as the London Ballet School, the Vaganova Academy of Russian Ballet, and the Juilliard School of the Arts. These partnerships are opening up new opportunities for Uzbek students and teachers to exchange experiences and train abroad.

International exchange programs such as Erasmus and Fulbright also played an important role in the development of choreographic education. Participation in these programs allows students and teachers to learn from the world's best experts and bring new ideas to the educational process when they return to their home countries. An important direction of international cooperation is the organization of international dance festivals and competitions, such as the International Contemporary Choreography Festival in Tashkent, where Uzbek dancers can demonstrate their skills in front of world experts.

In addition, several joint projects with choreographers from Central Asia, Europe and Asia were implemented as part of international cooperation. These projects help to strengthen cultural ties and create innovative dance performances that combine the traditions of different peoples and modern dance styles.

Despite the positive changes in choreography education, Uzbekistan faces a number of problems. Lack of qualified teachers who are able to integrate modern technologies and teaching methods into their pedagogical practice remains one of the main issues. Many Soviet-trained teachers have difficulty learning new methods, such as online learning or using multimedia resources.

Another problem is the uneven development of choreographic education in different regions of the country. In Tashkent and Samarkand, educational institutions have access to modern resources and exchange programs, but the situation in remote

areas is more complicated. To solve this problem, it is important to develop distance education and create support programs for regional schools.

In order to attract more students to choreographic education, it is necessary to make the curriculum more attractive to young people, including elements of modern dance styles and multimedia technologies.

It broadens students' horizons and prepares them for the challenges of the global dance market.

Choreographic education in Uzbekistan is in the stage of active development and modernization. International cooperation, the use of modern technologies and the reform of educational programs open new perspectives for the training of professional dancers, teachers and choreographers. The introduction of new educational programs based on the integration of traditional national dances with modern dance techniques allows students to better adapt to the changing conditions of the global dance community.

The development of new trends such as modern choreography, multimedia dance projects and experimental forms of dance creates conditions for the training of world-class dancers. It is also necessary to pay attention to the development of creative and innovative abilities of students, which will allow them to create unique performances, participate in international competitions and festivals.

Choreographic education in Uzbekistan is taking bold steps towards global integration while preserving its unique traditions and cultural heritage. International cooperation, introduction of modern technologies and reform of the education system serve to strengthen the position of Uzbek dancers in the world. In order to ensure the competitiveness of Uzbek dancers in the conditions of globalization, it is important to continue developing relations with world choreographic communities and introduce new teaching methods.

References:

1. Usmonova, M.A. (2015). O'zbekistonning zamonaviy ijrodagi an'anaviy raqslari. Toshkent: Fan. — s. 112-135.

2. Boldireva, G.N. (2008). Klassik raqsni o'qitish metodikasi. Moskva: Art. — s. 45-67.
3. Tarasova, L.I. (2012). Xoreografik san'at: o'qitish nazariyasi va metodikasi. Sankt-peterburg: Lan. — p. 73-101.
4. Komilova, R.A. (2018). O'zbek raqsidagi an'ana va innovatsiyalar. Samarqand: Madaniyat. — s. 85-98.
5. Saidov, F.K. (2020). Markaziy Osiyoda xoreografiya san'atining rivojlanishi. Toshkent: O'zbekiston. — s. 60-90.