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**CLASSICAL DANCE AS AN IMPLEMENTATION OF VARIOUS LIFE THEMES  
AND PLOTS**

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**ANNOTATION**

This article highlights the stage arts of classical ballet dance. It stipulates dance and also the properties of the expression of the ballet theatre based on the accumulated rich experience, as well as the methods of the developed system of stage movements.

**Keywords:** *Art, creativity, choreography, dance, music, self-expression.*

I would like to urge our youth to constant creative communication with their senior mentors, art teachers, who are always ready to convey all the wealth of the accumulated experience. Of all the arts, theatre and ballet are particularly closely related to their time. Performing arts are the most modern because every time it is created anew in front of the audience. Synthetic and collective art - ballet and drama theatres have tremendous power to influence a person.

Relatively recently, gloomy predictions were heard about the imminent and inevitable death of the theatrical art, which would supposedly be supplanted. The most severe test is the test of time, it showed the complete lack of validity of these pessimistic predictions. Ballet and dramatic art not only continues to live but also "is filled with new creative juices", opens up new talents and artistic opportunities, fulfilling its special function.

The art of ballet originates in folk dance art. The life-giving, inexhaustible source of folk choreography allowed the ballet theatre to acquire and create all the richness and variety of expressive means that it currently has. [1p.246]

Striving to embody a wide variety of life themes and plots on the stage, the ballet theatre in its formation and development has developed special specific expressive means by which it is possible to distinguish the folk-characteristic dance from historical every day, a classical dance form grotesque, as well as from pantomimic action.

Classical dance has an extremely harmonious and well-developed stage movement system. The range of his performing technique is very wide. The expressive means of classical dance allow the choreographer, the teacher to create works of the most varied content and form: from small concert sketches to multiact performances like Swan Lake, Raymonda, Romeo and Juliet, Giselle, Don Quixote etc.

Classical dance has the richest means of embodying the drama of ballet performance and the characteristics of the characters acting in it, as well as all varieties of stage dance, each in its own way is an equivalent means of artistic expression, both in the independent meaning of its genre and in the whole performance. [2.p.403]

To master the high performing skills of classical dance, it is necessary to cognize and master its nature, its means of expression, its school. The composition of the movement of classical dance is large and varied, not its main "speech unit" - posture. Classical dance is always accompanied by music, therefore, the dance must correctly reflect and reveal the meaning of the music, coordinate its actions with the musical rhythm.

A musical theme should always manifest itself as an artistic, emotional-volitional feeling of dance, as a living, quite conscious characteristic of the cantilena [3.p.282]. Consequently, there is no need to be afraid of musical and plastic intonations, because this is not a violation of traditions or canons of choreography, but just overcoming the "cold" technique of movement, automatism, monotony.

By changing the classical character while performing an exercise, of course, within a useful permissible framework, you can strengthen or weaken the rhythmic accents (strongly energetically, softly restrained, smoothly melodious, chased accelerated, etc.). In this way, musical innovations can be displayed. These lessons are not exercises in acting, they only determine the work on the musical plastic of the dance.

Overcoming the "cold" technique of movement means a meaningful, purposeful, and not absent gaze, lively, not puppet-precise movements of the head, arms, body and legs, even when performing the most elementary battements. Therefore, to be afraid that musical intonations can ruin the performing technique of movement or hinder its meaningful development is like being afraid of life itself. And, on the contrary, the ability to enthusiastically delve into musical intonations will force one to perceive the dance not in an abstract way, as a rhythmically accurate movement pattern (mechanics), but as a living, creatively effective dance plasticity.

It is necessary to remember - about the actor's place, about the live musical and plastic breath of the dance, which, then, on the stage, will turn into a powerful, effective means of expression. The laws of the art of classical dance, the plastic harmony and beauty of its forms, the figurative embodiment of ballet works are learned and achieved through great and systematic work. It is this kind of work that "mints" truly professionalism, enriches and improves artistic skills.

From the above, we can conclude that the strength of the choreographic school is in the ability not only to sacredly keep loyalty to the traditions of classical dance but also to respond vividly to the demands of modern ballet theatre. The modern generation of teachers of classical dance is equipped with a variety of theoretical knowledge, many famous teachers have vast practical experience, being in the past leading dancers, famous actors.

The language of ballet art is inherently international, created by generations of masters from different eras and countries. The established Italian, French, Russian cultures of classical dance did not stop the process of interchange between theatres and schools of the world, they acquire invaluable practical experience in staging, tutoring, organizational work, and communicative interactions. Therefore, developing and improving the dance, choreographic art, one should not forget the traditions and peaks achieved, it is necessary to strive for perfection.

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