

The collective monograph outlines the main issues of the development of Ukrainian art and education in the modern cultural space of the 21st century. Leading Ukrainian researchers present the main provisions of their research on the issues of artistic education and upbringing, professional training of future musicians. The monograph is intended for students, masters, teachers of faculties of art specialties.



Cherkasov Volodymyr (Ed.)

Art and education in world cultural spaces of the XXI century



Cherkasov Volodymyr
Doctor of Pedagogical Sciences, Professor, Head of the Department Scientific and Methodological Work and Professional Training of Employees Cultural Institutions of the Communal Institution of Higher Education «Academy of Culture and Arts» of the Transcarpathian Regional Council Ukraine, Uzhhorod.



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**Art and education in
world cultural
spaces of the XXI century**

*monograph edited by
prof. Cherkasov V.F.*

**Мистецтво та освіта у
світовому культурному
просторі ХХІ століття**

*монографія за редакцією
проф. Черкасова В.Ф.*

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У колективній монографії викладені основні питання розвитку українського мистецтва та освіти в сучасному культурному просторі XXI століття. Провідні українські дослідники викладають основні положення своїх досліджень із питань мистецької освіти та виховання, професійного навчання майбутніх музикантів.

Монографія розрахована на студентів, магістрантів, викладачів факультетів мистецьких спеціальностей.

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his effectiveness. This approach makes it possible to reveal the relationship and interdependence of the structural components of readiness, to understand its didactic model, and is an important methodological position for analyzing this phenomenon and managing the process of its formation.

Parkhomenko Oleksandr

Candidate of Pedagogical Sciences, Associate Professor
Associate Professor of the Department of Music Pedagogy and
Choreography Mykola Gogol Nizhyn State University.
Ukraine, Nizhyn.

**TO THE PROBLEM OF FORMATION OF CHOREOGRAPHIC
SKILLS IN THE THEORY AND METHODOLOGY OF TRAINING
FUTURE TEACHERS OF CHOREOGRAPHY
ДО ПРОБЛЕМИ ФОРМУВАННЯ БАЛЕТМЕЙСТЕРСЬКИХ
УМІНЬ У ТЕОРІЇ ТА МЕТОДИЦІ ПІДГОТОВКИ МАЙБУТНІХ
УЧИТЕЛІВ ХОРЕОГРАФІЇ**

Modern choreographic education in Ukraine is characterized by significant changes due to new conceptual approaches to its reform, increasing requirements for the level of professional training of art teachers. His educational potential should be fundamental, enriched by deep assimilation of theoretical and practical professional knowledge and skills.

These provisions fully apply to the professional training of future teachers of choreography, whose activity involves initiative and independence, originality of thinking, and own style of creativity. To do this, the students of the educational and professional program "Choreography" in higher institutions of art education need to develop a valuable attitude to works of choreographic art, the ability to perceive, understand and create artistic images, the need for spiritual self-expression. This is an important condition for the development of his spiritual potential and creative abilities, professional competence, individual style of cultural creation.

A choreography teacher is a specialist who carries out educational activities in the field of choreographic art, is a director of choreographic works of various forms.

A significant contribution to the theory and methodology of training future teachers of choreography are works that reveal the theory and methodology of classical dance training (T. Akhekyan, S. Afanasyev, G. Berezova, S. Vasiruk, A. Korol, T. Putilina, L. Tsvetkova); folk and stage dance (V. Biloshkurskyi, V. Volodko, E. Zaitsev, V. Kamin, Yu.

Kolesnychenko, S. Kutsenko, V. Shkorinenko), Ukrainian dance (K. Vasylenko, V. Verhovinets, R. Gerasimchuk, A. Humenyuk, S. Zabredovskyi, V. Lytvynenko, Yu. Marko, O. Parkhomenko, M. Pomoryanskyi, M. Pupchenko, B. Stasko), ballet master art (L. Androschuk, O. Goldrych, O. Enska, B. Kolnoguzenko, O. Kolosok, N. Korysko, A. Kryvokhizha, V. Shevchenko), history of choreographic art (G. Borymska, Yu. Stanishevsky, T. Medvid, V. Pasyutynska, A. Pidlypska, T. Povaliy, O. Chepalov), etc.

In the philosophical sense, a theory (Greek θεωρία – consideration, reasoning, teaching) is a system of basic ideas in one or another field of knowledge, in which facts and hypotheses form a certain integrity, that is, scientific knowledge in which facts are brought under general laws, and connections between them are derived from the latter.¹⁶²

According to psychologists, a theory is a set of scientific knowledge that forms a holistic view of the regularities of the course of a certain phenomenon. In particular, the goal of pedagogical theory is to create comprehensive, integrated scientific knowledge about the essential connections and regularities of the process of learning, upbringing and human development.¹⁶³

O. Dubaseniuk singles out the following main components in the structure of the theory: 1) the empirical basis, which is made up of concrete facts; 2) the theoretical basis created by the system of axioms and postulates; 3) rules for operating axioms and postulates; 4) a system of hypotheses to be tested. The scientist believes that in pedagogy, theory makes it possible to move from the empirical level of understanding pedagogical reality to a higher theoretical level in the process of research.¹⁶⁴

In order for the theory to have practical application, it must satisfy a number of requirements that determine its constructiveness and have a high level of generalization. The reliability of the theory depends on the postulates that are its basis, their number and thoroughness. The most important characteristic of the theory is its prognostic value, which consists

¹⁶² Шаповал О. В. Творча діяльність балетмейстера А. Ф. Шекери в контексті історії української хореографічної культури 60-90 років ХХ століття : дис... канд. мистецтвознавства: 17.00.01 / Інститут мистецтвознавства, фольклористики та етнології ім. М. Т. Рильського НАН України. К., 2006. 196 с.

¹⁶³ Загальна психологія: Навч. посібник / Авт. кол.: О. Скрипченко, Л. Долинська, З. Огороднійчук та ін.. К. : А.П.Н., 2002. 461 с.

¹⁶⁴ Дубасенюк О. А. Креативність майбутнього вчителя як передумова роботи з обдарованими учнями // Еліта і обдарованість: точки перетину: матер. міжнарод. наук.-практ. конф. (22-23 грудня). Київ, ЮД. 2010. С.392.

in the ability of the theory to predict the development of certain phenomena. According to O. Stepanov, an important requirement for a theory is the possibility of its verification. A well-formulated theory that can be verified by experiment or as a result of calculations or analysis of logical consequences based on formulated theoretical propositions.¹⁶⁵

In pedagogy, theory is considered as a special sphere of human activity and its results, which includes a set of ideas, views, concepts, teachings, ideas about objective reality; opposes practice as an object-sensory activity and at the same time is in organic unity with it. Theory grows out of practice, generalizes it and is justified by it, and practice is understood, organized and directed by theory.¹⁶⁶

Theory is a generalization of objective facts, a way of describing and explaining the regularities of real reality, a means of scientific prediction. The core of the theory is the laws included in it.¹⁶⁷

Therefore, the theory of ballet master activity, as a special field of choreographic art research, is formed on a coherent theoretical and practical base of knowledge, skills and abilities. It has an informative and creative complex structure of training interacting with various types of choreographic activities that are necessary for a future ballet master.

The first theorists in the field of choreography turned out to be the first choreographers, because, like composers, turning to folk art, they created their own dances. In his work "The Origin of Ballet" Ferdinando Rein wrote: "The ballet masters of the past tried to find a certain movement for the dance, to increase the stage space, above all to dance to the music, filling the pauses, this is the natural principle of choreography".¹⁶⁸

The theory of choreography analyzes the originality of dance art as a special form of artistic activity, studies styles, genres, the structural structure of a dance work, vocabulary and other expressive means of its development.

The works of the French art theorist and teacher Francois Delsart (1811-1871) are somewhat isolated and overshadowed in our choreographic world, although his system of expressiveness is one of the first attempts in the history of culture to scientifically substantiate the laws of stage expressiveness, to create a harmonious mechanism of interrelationships of

¹⁶⁵ Тверезовська Н. Т., В. К. Сидоренко Методологія педагогічного дослідження [текст] : навч. Посіб. Центр учбової літератури, 2013. 440 с. С.355.

¹⁶⁶ Філософський словник / За редакцією В. І. Шинкарука. Київ 1986. 796 с.

¹⁶⁷ Педагогічний словник / [За ред. Ярмаченка М. Д.]. К. ПЕДАГОГІЧНА ДУМКА, 2001. 514 с. С.34.

¹⁶⁸ Reyna F. Des origins du ballet. Paris, 1955, p. 35.

the body-emotions- thoughts In his study, M. Shkaraban points out that F. Delsart called his method a "course of applied aesthetics." His American students and followers, who participated in the further development of Delsart's teachings, called this method the "system of expressiveness." The artist wrote: "Art is the knowledge of those external techniques that reveal a person's life, soul and mind - the ability to own them and freely direct them. Art is the presence of a sign corresponding to the essence. Art is the materialization of the ideal and the idealization of matter".¹⁶⁹

The theory of F. Delsart, formulated in the "science of applied aesthetics", divided the human body into three parts, each of which, in turn, included three more parts that marked expressive gestures. All movements corresponded to one of three basic requirements: sequence, parallelism, oppositeness. Initially, this theory was developed for actors and musicians, but later, thanks to the efforts of his followers, it was also adopted by choreographers, which contributed to revolutionary changes in the art of dance.

While studying the problems of acting, F. Delsart presented the idea of a connection between art and science, independently of anyone, he created his "scientific" method in the field of artistic education. The scientist explained: "Art is not an imitation of nature; art is better. Art is enlightened nature." Nature, like the whole world as a whole, in his opinion, is revealed to man through scientific knowledge, and art is one of the forms of this knowledge - but a form that stands above nature.¹⁷⁰

To understand the essence of F. Delsart's system, let's quote some of his thoughts regarding the art of plastic detection: "There is nothing worse than an unjustified gesture." Or: "The best gesture can be the one that goes unnoticed." S. Volkonska wrote in his work, F. Delsart recognized the gesture as purposeful and organically connected with the experienced feeling. He preferred a random, messy gesture to an involuntary gesture, but prompted by a person's emotional state. Observing the plasticity of children, who are known to express their feelings unconsciously, F. Delsart systematized movements according to the principle of their correspondence to a certain feeling - joy, grief, hatred, etc. For accuracy, he compared all movements, gestures and poses with images of classical painting and

¹⁶⁹ Шкарабан М. М. Система виразності Франсуа Дельсарта в контексті світових сценічних мистецтв: автореф. дис ... канд. мистецтвознавства: спец. 17.00.01 / М. М. Шкарабан . Київ. 2006. 20 с. С.15.

¹⁷⁰ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с.

sculpture, and also studied the structure of each movement in connection with the physiological mechanisms of the human body.¹⁷¹

It should be noted that F. Delsart was well-versed in many issues of acting, so many of his statements, which assert, for example, the unity of the mental and physical in acting, are not outdated even from today's point of view. He wrote: "The actor's art is not an experienced feeling, but the ability to reproduce it through the appropriate plastic "sign", which allegedly by itself gives a clear impression of the emotional state, all its shades and colors. Art is the existence of a "sign" that corresponds to its essence".¹⁷²

As M. Shkaraban writes in his research, at the end of the 19th century. the system of artistic expressiveness caused the birth of "delsartianism" - a powerful artistic and educational movement, which was based on the concept of the French theoretician. Most modern Western researchers (T. Shawn, E. Randi, A. Port, A. Izrin, N. Reiter), considering the theory of F. Delsart from the point of view of choreography, consider it one of the origins of the modern style.¹⁷³

In Germany in the 20s and 30s of the XX century. numerous theoretical works related to the study of the principles of movement of the human body were published. These works to some extent continued and developed the ideas laid down in the earlier works of the Frenchman F. Delsart and the Swiss E. Jacques-Dalcroze.

F. Delsart's teachings on the art of plastic expression were skillfully continued by E. Jacques-Dalcroze, who combined F. Delsart's expressive gesture system with music. Dalcroze's ideas formed the basis of the system of musical and rhythmic education he created, in which he sought to revive the ancient trinity of music, speech and movement as a means of forming a harmoniously developed personality. The teacher considered plastic and dance movements as the rhythmoplastic basis of musical education. "Musical rhythm cannot be reproduced without bodily sensations of rhythm", - claimed E. Jacques-Dalcroze. His main motto is "You are a work of art, discover art in yourself, in your body".

¹⁷¹ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с/ C/52/

¹⁷² Там само. С.53.

¹⁷³ Шкарабан М. М. Система виразності Франсуа Дельсарта в контексті світових сценічних мистецтв: автореф. дис ... канд. мистецтвознавства : спец. 17.00.01 / М. М. Шкарабан . Київ. 2006 . 20 с.

Against the background of various plastic schools of the beginning of the 20th century, the system of E. Jacques-Dalcroze was noted for its thorough elaboration and clear structure. It is based on the understanding of rhythm as a universal primary basis that creates and initiates life in all its manifestations and forms. As E. Jacques Dalcroze claimed, "Rhythm affects a person as a whole, equally educating and shaping his body, soul and spirit".¹⁷⁴

E. Jacques-Dalcroze refers to the ancient ideal of a harmoniously developed personality. The goal of his system is "spiritualization of physical exercises" - to lead a person to self-knowledge, to a clear idea of his strengths and creative possibilities; to help get rid of physical and mental complexes and defects, to find the joy of life, and all this - thanks to the education of one's own rhythmic mind, will and self-control. He told the students: "The basis of any individual improvement is the discipline of sensory perceptions and the training of impulses".¹⁷⁵

The work of E. Jacques-Dalcroze "Rhythm" is addressed to a wide range of people - from scientists, doctors, psychologists, teachers, educators to musicians, choreographers, dancers, actors and directors. In addition to solving general aesthetic, educational, hygienic, therapeutic tasks, rhythmic gymnastics exercises prepare for work in all areas of art, since the basis of any of them is rhythm. Plastic and music are born from the rhythm, visual and auditory are combined in the musical movements of the human body, the eyes become an organ of musical perception: music can not only be heard, but also seen.

The idea of visible music floated in the air of those years, its origins could be seen in the theatrical performances of antiquity, the resurrection of which was sought not only by E. Jacques-Dalcroze. He said: "Music transforms physicality, the body should become an instrument capable of responding to all events of the musical fabric without the participation of consciousness, muscles are able to respond to sounds like the strings of an instrument. Having reached through long, special exercises trained to automatism, the dancer's body is prepared for a higher level of exercises related to emotional and figurative expressiveness. A dancer's body should be trained in exactly the same way as a pianist's fingers,

¹⁷⁴ Там само.

¹⁷⁵ Шариков Д. І. Мистецтвознавча наука хореологія як феномен художньої культури. Філософія балету та онтологія танцю.: монографія. К. : КиМУ, 2013. Частина І. 204 с. С.24.

technical training, discipline of movements develop the memory of the body, as well as the memory of the fingers".¹⁷⁶

E. Jacques-Dalcroze was convinced that music can be transmitted in plastic movements that come from muscle sensations. Classes should be conducted in a game form that is filled with action. He created a system of engaging students in music by conveying its dynamics, emotional character and figurative content with the help of plasticity of movements to music, and also developed a system of training that contributes to the development of absolute hearing, the ability to musical and choreographic improvisation. E. Jacques-Dalcroze strove to develop and improve the nervous system and muscular apparatus of his students in order for them to acquire a sense of musical and plastic rhythm. According to his theory, musical rhythm should not be explained and learned, but "physically experienced".¹⁷⁷

The theoretical works published in Germany and Great Britain by the Czechoslovak dancer, choreographer and teacher R. Laban, "The World of the Dancer", "Life for Dance", "The Art of Stage Movement", "Principles of Recording Dance and Body Movements" were of particular importance. He was the mentor of many great stars of modern dance, studied the processes of movement both in modern and folk dances, and in everyday life.

R. Laban concluded that movement has a direct effect on the inner state of a person, and the way a person moves is reflected in his everyday inner state.

He worked a lot on improvisation, giving the dancers general outlines of the composition, within which they created their own dance. He said that at the center of his drama are universal questions, the search for new alternative forms of life experience, in which dance plays the main role. For this, it was necessary to subject the dance to analysis, and R. Laban devoted many years to the creation of a system of analysis and recording of the dance, which became popular as "Labanotation". He was looking for general laws of movement - not just a new style, but a universal system that does not depend on any style. At that time it sounded revolutionary.¹⁷⁸

¹⁷⁶ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.54.

¹⁷⁷ Там само. С.55.

¹⁷⁸ Шариков Д. І. Мистецтвознавча наука хореологія як феномен художньої культури. Філософія балету та онтологія танцю.: монографія. К. : КиМУ, 2013. Частина I. 204 с. С.98.

D. Sharykov writes in his monograph that the works of Plato and Pythagoras inspired R. Laban, urging him to study movement in the system of human relations with the cosmos. Behind the movements of the body, he wrote, there is a "landscape hidden and forgotten by everyone, the land of silence, the kingdom of the soul...". Looking for a "choreological order", he was interested in folk dances, anatomy, folklore, architecture and even crystallography. This idea is based on the principle that dance is not a sequence of steps, but an independent means of expression, with its own internal laws, concepts and structure.¹⁷⁹

According to the researcher, the most important of R. Laban's findings is the idea that the tool of expression is not the body, but space. It reflects the inner nature of the movement. Thus, R. Laban focused attention on the body in space, and not on the arrangement of parts of the body itself. In his attempts to enrich the analysis of movement, he created two concepts - choreutics (from the Greek, the study of circles, the study of spatial forms in dance) and eukinetics (eukinetics - the study of the expressive dynamics of dance).¹⁸⁰

R. Laban wrote about eukinetics (the study of the expressive dynamics of dance): "a person moves in order to satisfy any need." For him, emotional rhythm means the rhythm of movements. If the internal and external rhythm are not balanced, the dance will be too physical, bodily. Different rhythms have different characteristics.¹⁸¹

As R. Laban believed, the laws of spatial harmony are similar to the laws of musical harmony and can be verified by mathematics - or rather, geometry. He singled out the kinesphere - an area adjacent to the body that can be reached with hands and feet; he depicted its geometric scheme. He implemented this principle in the training of dancers and in his choreography - for example, in the choreographic composition "Green Clown". In contrast to ballet, which uses only a few positions (fifth, second, first ...), R. Laban's system uses all possible directions of movement of the human body. R. Laban made an analogy between the proportions of the body and the structure of the isocadron (example: the ornamental dance of Laban himself).¹⁸²

¹⁷⁹ Там само. С.124.

¹⁸⁰ Там само. С.126.

¹⁸¹ Laban, Rudolf. The mastery of movement / Rudolf Laban ; with a new pref. by Roland Laban – 4th ed. rev. and enlarged / Lisa Ullmann. Plymouth : Northcote House, 1988. 69 p. P.45.

¹⁸² Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук:

He worked mainly without music, believing that rhythm is reproduced by the body - the body creates its own music, rejecting the idea that the body is only an instrument of musical interpretation. R. Laban called the internal impulse that causes movement effort (muscular energy), its character depends on the internal attitude to accept or reject circumstances that affect movement - force, time, flow, space of movement.

R. Laban emphasized that every internal effort has its external (choreotic) form. This idea was used to train the actors. He identified physical types and found the movements characteristic of each of them. He did not strive for a perfect body, appreciating the limitless possibilities that come with bodily variations. It is characterized by attention to the body as a whole, and not to its individual parts, as in ballet or some folk dances. The gesture, to be authentic and expressive, must correspond to the pose. It is the gesture that reflects the internal rhythm of the body and human character, it is the key to communication.¹⁸³

R. Laban was the founder of one of the most widespread dance recording systems of the early 20th century. This is how the theoretical work "Principles of recording dance and body movements" appeared. The system is based on the scientific analysis of human movements, which became the fundamental basis for the consistent recording of dances with abstract signs, sign-directions. The system is able to record the movements and position of a person in spherical space. An important feature of the system is the fixation of the absolute musical duration of the movements, which is indicated by majestic signs and directions.¹⁸⁴

The possibilities of recording human movements in R. Laban's system are limitless. Its distinguishing feature from other systems is that it completely departed from the fixation of complex movement, which, in particular, was done by V. Stepanov, D. Benesh, S. Lisitsian and others; the main difference from them is that R. Laban's system is able to record the movement process itself.

R. Laban's system is the optimal system for recording movements, it is based on a non-associative method, which makes it possible to carry out scientific studies of choreographic texts. Unlike many dance reformers who spontaneously rebelled against the classical canon, he theoretically

13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.56.

¹⁸³ Шариков Д. І. Мистецтвознавча наука хореологія як феномен художньої культури. Філософія балету та онтологія танцю.: монографія. К. : КиМУ, 2013. Частина I. 204 с. С.180.

¹⁸⁴ Там само. С.185.

substantiated his vision - but in the end, classical ballet should be grateful to him for the world-famous system of recording movements, named in his honor Labannotation.¹⁸⁵

The first theoretical and methodological works on the art of the choreographer considered the relationship between the choreographer and the composer, the symphonization of dance, as well as specific problems of the theory of choreography.

As a practitioner and theoretician of choreography, F. Lopukhov first began to develop in detail the problem of the relationship between music and dance. In his work, he argues against the choreographer's intuitive interpretation of music, substantiates the need to analyze the score and find dance forms that would be adequate to the sound images and compositional technique. Quite naturally, F. Lopukhov came to the idea of the possibility of setting plotless ballets to symphonic music, in which the choreography would not serve as a means of presenting dramatic collisions, but would "visualize" the music in the dance. Unfortunately, the attempt to implement these ideas - the dance symphony "Greatness of the Universe" to the music of Beethoven's fourth symphony - failed. One of the most beloved creations of F. Lopukhov, his choreographic proclamation was shown on stage only once in 1923, and was not understood by contemporaries. But here was the case where the failure of the pioneer opens up new opportunities for those who follow. A plotless dance symphony is one of the leading genres in world ballet of the 20th century. It was this genre that became the main one in the work of the great American George Balanchine. More than one generation of ballet masters grew up on his work, his discoveries live on in the productions of young choreographers, and the dances he restored became part of the golden fund of classical ballet.¹⁸⁶

The works of R. Zakharov ("Notes of a Ballet Master", "Creating a Dance", "Work of a Ballet Master with Performers"), one of the founders of the genre of dramatic ballet (choreographic drama) in the 1930s-1950s, are of great importance for the development of the theory and practice of choreography. Art. Studying the creative experience and professional features of ballet masters of the past, he tried to analyze and systematically explain his own experience of forming ballet master skills; to find out the essence of the very concept of "ballet master"; analyze the features of this

¹⁸⁵ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.56.

¹⁸⁶ Там сао. С.58.

profession, its differences from other creative professions and similarities with them. Examining the work process of a ballet master as a dance creator, he singles out not only the physical, technological, but mainly the psychological aspect of the choreographic work of a ballet master, the specifics of the profession and the demands placed on it by art and life itself.

His reflections on the choreographer's creative skill, his artistic principles, arouse interest; the development of the ballet master's thinking with choreographic images from the conception of the idea to its realization in a dance work. In this regard, his works discuss the laws of creating a choreographic work; about dance composition and its components - dance text and drawings; about dramaturgy as the foundation of a choreographic work, the knowledge of which helps to create any work; about choreography and its specificity as an art form; about the meaning of music and the history of the development of dance and ballet theater; about the role and significance of decorative art and costume in choreographic theater; about the artistic skill of the performers; on education of ballet master and artist, etc.¹⁸⁷

Necessary attention is paid to the sources from which the ballet master draws his knowledge and inspiration: historical, household and folk dances, the school of classical ballet and its systems.

The artist touches on the problem of the artistic integrity of the ballet performance as a synthetic form of music and theater art, recalling the achievements of the past, and shares his thoughts on what has emerged.

R. Zakharov wrote: "Working on theoretical work, I consider my main tasks not only practical help in training ballet masters and artistic personnel, but also the further development of choreographic thought, theory of art. The theory will help all of us to be more principled in creative activity, to develop clear criteria for ideological and creative assessments, to avoid mistakes".¹⁸⁸

A significant contribution to the development of theory and methods of formation of ballet master skills is the work of R. Zakharov "Creating a dance. Pages of pedagogical experience". This is not a series of "recipes" on how to create a dance or ballet, but a series of topics that the teacher can develop and vary depending on his personal knowledge, as well as the level of training of the students. Of course, these lessons do not

¹⁸⁷ Зубатов С. Л. Методика викладання хореографічних дисциплін: Навч. посібн. К. : КНУКіМ, 2008. 88 с. С.66.

¹⁸⁸ Загайкевич М. П. Драматургія балету. К. : Наукова думка, 1978. 255 с. С.7.

exhaust the huge range of topics that are developed during studies in higher educational institutions of culture and arts.

The art of creating dance and ballet performances can only be taught by someone who has natural abilities, a vocation for this type of activity, as well as a professional education. And the right to teach this discipline is given to a teacher who has considerable experience as a choreographer and director. Only those who have acquired it, who have something to say to their students, who have the opportunity to build classes on concrete examples of choreography and production work, can pass on their own experience.

To reveal the individuality of each of his students is the main task of a choreography teacher. The teacher-choreographer is obliged to educate not self-similar copies, but new cadres of ballet masters, creatively independent, with their own thinking and style. In addition, he must educate his students to be like-minded, highly educated professionals, masters of their field.

"Nothing grows in an empty place, does not arise from nothing," wrote R. Zakharov. In the proposed work, the author talks about the traditions from which choreographic art grew, and how, developing, brought ballet art to its full bloom.

In his writings, R. Zakharov formulated the creative credo of a ballet master and teacher. He indicated that the process of teaching professional disciplines is divided into a theoretical and a practical part. In the theoretical part, the basics of ballet mastery, concepts of regularities and methods of creating a choreographic work are laid. The practical part consists in the application of theoretical principles and concepts in the process of working with performers, which reveals the entire complex process of ballet master's creativity.¹⁸⁹

A ballet master of a dance team must have a high theoretical training, possess choreographic skills in creating a choreographic piece, be informed about the issues of dance composition, dramaturgy, work on the image, be able to apply in practice all aspects of creative ballet master activity.¹⁹⁰

¹⁸⁹ Енська О. Ю., Максименко А. І., Ткаченко І. О. Композиція танцю та мистецтво балетмейстера. Суми : ФОП Цьома С.П., 2020. 157 с. С.129.

¹⁹⁰ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с.

The works and experience of the outstanding Ukrainian artist and educator, choreographer, ethnographer and musician V. Verkhovynets are of great importance for the theoretical and practical training of a ballet master using the means of Ukrainian folk dance. A thoroughly thought-out presentation of practical material, which is based on a sound scientific and theoretical basis, consistently develops the choreographic skills and performance technique of the future teacher of choreography, instilling in him a deep understanding of the nature of Ukrainian folk dance, its correct interpretation. At the same time, V. Verhovynets did a lot for the practice of recording dances and laid the foundations for the scientific study of folk choreography.¹⁹¹

In the collection "Spring", which included songs-games collected by V. Verhovynets for children of preschool and junior school age, he substantiated the importance of a moving musical game for the aesthetic impact on children, the development of creative and artistic abilities; emphasized the beneficial influence of music and speech, dance and rhythmic movements.

The combination of music and choreography in the formation of choreographic skills determines the development of a new direction in the work of a choreography teacher with a children's choreographic team. Musical games, such genre forms as a theatrical song, a vocal-choreographic composition, developed by V. Verkhovynets, being used by a choreographer-pedagogue in the repertoire of a children's choreographic team, contribute to the formation of children's interest in folk art, mastery of ethnographic folklore, which is an important factor in development artistic and creative abilities of children.

The choreographer's work process is thoroughly described by V. Shevchenko, who believed that dance, like any manifestation of Ukrainian national creativity, is a priceless treasure. V. Avramenko, K. Vasylenko, V. Verhovynets, P. Virsky understood this perfectly, as do their followers, who did a lot in the second half of the 20th century to fill our cultural space with the immortal genre of folk choreography, which, having acquired a new genre expression, became a cultural factor of artistic expression. On the basis of their achievements, we should continue this work, intensify the integration of folk choreography into the genre of folk-stage choreography founded by P. Virsky. Because the interest in authentic folk art is significantly fading, the audience has narrowed, and most importantly, the

¹⁹¹ Верховинець В. М. Теорія українського народного танцю. – 5-те вид., доп. К.: Муз Україна, 1990. 150 с. С.11.

ranks of enthusiasts who understand and strive to preserve dance folk masterpieces have become much rarer.¹⁹²

Referring to the theoretical and practical experience of outstanding ballet masters of the past and present, we will single out the main content blocks necessary for the formation of ballet master skills of future choreography teachers.

1st block. Dramaturgy of a choreographic work and its application in the activity of a ballet master.

M. Zagaikevich in his work "Ballet dramaturgy" indicates that the word "dramaturgy" comes from the ancient Greek word "drama" and means action. Over time, this concept began to be used more widely, in relation not only to the theater genre, but also to other types of art - music, choreography, cinema, etc. The dramaturgy of the dramatic theater, musical or choreographic art have common features, general regularities, certain trends of development¹⁹³

In each of the art forms, there are means of expression to reveal the own dramaturgy of the work: in the dramatic theater – a word, a plot, a system of images, an expression of the nature of the conflict, which reveals the text of the play itself; in music – tempo, rhythm, emotional character of a musical piece; in a ballet performance - gesture, pose, vocabulary, various variations composed by the ballet master, which form a whole range of feelings and experiences that are important for the art of choreography.

The dramaturgy of a choreographic work is the development of an internal logical conflict, which is based on a certain life situation that develops and is resolved during the story musical and choreographic action.¹⁹⁴

J. J. Nover wrote: "A choreographic work in which there is no clear and expressive dramatic action, plot and libretto, in which I do not feel a certain compositional plan and cannot identify the exposition, beginning and ending, in my opinion, is a mere dance diversion, and is incapable of touching me deeply, for it is devoid of its own face, action, and interest." He divided the choreographic dramaturgy into its component parts: "Any dance plot must have an exposition, a conclusion and a denouement. The success

¹⁹² Шевченко В. Т. Мистецтво балетмейстера в народно-сценічній хореографії: Навчально-методичний посібник для вищих навчальних закладів культури і мистецтв України. К. : ДАККіМ, 2006. 184 с. С.76.

¹⁹³ Загайкевич М. П. Драмаургія балету. К. : Наукова думка, 1978. 255 с. С.54.

¹⁹⁴ Педагогічний словник / [За ред. Ярмаченка М. Д.]. К. ПЕДАГОГІЧНА ДУМКА, 2001. 514 с.

of such a choreographic work depends on a well-chosen plot and the correct distribution of scenes".¹⁹⁵

K. Blazis, dividing the dramaturgy of a choreographic work into three parts (exposition, ending, denouement), emphasizes that there should be perfect harmony between them. Exposition is a clear and concise action that illuminates the character and place of the development of the plot, it causes intrigue and interest between the actors. The tie introduces the theme of the composition, makes it interesting, enriching it with emotions that grow along with the development of the choreographic action. The denouement is the complete thought of the choreographer-director, which is an important component of the choreographic work. He builds the action of the dance composition so that the denouement is a whole organic conclusion.

In the 19th century the German writer H. Freitag suggested dividing the dramatic action of a literary work into five parts: exposition, complicated action, climax, delay of action, denouement. Since the dramaturgy of a choreographic work is close to a literary one, its proposals and the experience of ballet masters of the past inspired modern choreographers-playwrights to use five main parts in a choreographic work: exposition, opening, action development, climax, denouement.¹⁹⁶

According to I. Smirnov, all parts of a choreographic work are organically connected with each other, the next follows from the previous one, complementing and developing it. Only the synthesis of all components will allow the ballet master to create such drama of the work that would excite and captivate the audience.

Adherence to the main parts of the dramaturgy of a choreographic work helps the ballet master-creator, director, and tutor in working on dance compositions, while adhering to strict dance action, episodes, the main idea and certain ballet master tasks.¹⁹⁷

R. Zakharov singles out the basics of choreographic drama - it is a synthesis of the theme, idea, plot of the work, images, characters of the actors and the main parts of the choreographic action - exposition, connection, development of the action, climax, denouement.¹⁹⁸

¹⁹⁵ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с

¹⁹⁶ Там само С.63.

¹⁹⁷ Там само. С.64.

¹⁹⁸ Енська О. Ю., Максименко А. І., Ткаченко І. О. Композиція танцю та мистецтво балетмейстера. Суми : ФОП Цьома С.П., 2020. 157 с.

The justification of the main parts of the dramatic construction of a choreographic work found a prominent place in V. Shevchenko's work "The Art of the Ballet Master in Folk Stage Choreography". He emphasizes that they are common to all types, genres, styles, directions of dance art. Their deep understanding and professional observance by the ballet master in the process of staging is the key to the success of the artistic and stage embodiment of the idea, idea and artistic concept of any genre of choreographic work.¹⁹⁹

II block. Dance composition and its main components.

Work on any choreographic work - dance number, suite, ballet performance begins with the idea, with the writing of the program of this work, or, as ballet masters also call it, the composition plan, libretto.

The term "composition" (from the Greek - composition, creation, arrangement of a work) is widely used in architecture, sculpture, painting, music, literature and means the construction of a work of art. The laws of composition, developed in the process of artistic practice, aesthetic knowledge of reality, reproduce and generalize the regularities and relationships of the phenomena of the real world.²⁰⁰

In choreography, the term "composition" refers to the formative structure of the dance, the construction of all its parts.

A dance composition is a well-thought-out integral choreographic work that contains a number of components logically connected by the stage space - it is a composition plan (libretto, plot), the main parts of the drama (exposition, opening, action development, climax, denouement), certain musical material, choreographic image, dance text (movement, gesture, pose, facial expressions, dance combinations), dance pattern (point of view, directions of movement of performers).

Characterizing the difference between the concepts of program, script, compositional plan and libretto, it is necessary to clearly reveal and define their necessity in dance composition.

The program is the content, the plot of the future choreographic work, presented by the playwright in literary form. It means certain episodes, actors, further conflict action of the composition. The script is a sequence of dances and pantomime scenes developed in detail by the

¹⁹⁹ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.8.

²⁰⁰ Новий словник української мови / [Укл. В. Яременко, О. Сліпушко]. - К. : АКОНІТ, 1998. Т. 3. 927 с. С.538.

choreographer. Such a script in ballet is called a composition plan, which is needed by the composer of the future ballet. After clarifying the musical material with the composer, the choreographer begins to create the choreography (text) of the future dance piece.

A. Kryvokhizha attributes the logically structured plot of the future choreographic work to the program. This is the structure of the future dance with its certain episodes, actions in which the character-images are characterized through their character and actions, where the general image of the work is built. He interprets the script as a plot scheme, a compositional plan, a sequence of dances already developed in detail by the choreographer, pantomime scenes in each picture and episode. He takes into account the choreographic drama, which is the basis for the composer's work.²⁰¹

The script is interpreted as an oral idea of a choreographic work, which contains a plot line, an idea, a conflict, a description of the characters of the actors. The script is sometimes called a libretto and it is the basis for creating the choreographic and musical basis of a dance composition (ballet performance). It is not only a constituent part of a choreographic work, but also of fiction. With the help of the script, the connection of the dance work with literature is made, because the basis of the script of the choreographic work was repeatedly used literary works - "Forest Song" by L. Ukrainka, "Devil's Night" based on the works of M. Gogol, "Lights of Dawn" by L. Dechko, etc.²⁰²

According to M. Zagaykevych, one of the most important and defining features of a dance piece is its synthetic nature. In addition to music and choreography, a certain place belongs to the literary libretto (screenplay) and artistic design (scenery, costumes, lighting) in the creation of an imaginative dance system. This makes a certain sense, since the scenario canvas (especially in the plot ballet) is the foundation on which the entire semantic and figurative structure of the choreographic work is based. After all, the content of the script is revealed in the dance only in the musical and choreographic interpretation, which can give it various

²⁰¹ Кривохижа А. М. Гармонія танцю. Навчально-методичний посібник для студентів педагогічних навчальних закладів. Кіровоград : РВЦ КДПУ ім. В Винниченка, 2006. 90 с. С.56.

²⁰² Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.66.

semantic nuances. It is very important that the literary scenario determines the theme of the choreographic work.²⁰³

The dramaturgical functions of the choreographic script are very specific, fundamentally different from the role of the libretto in the opera, and even more so - the textual presentation of the drama. This is what prompted R. Zakharov to conclude that the use of the term "libretto" in relation to ballet is inappropriate and replaced it with the word "program".

About the libretto, M. Zagaykevich writes: "The libretto is the seed from which the dramaturgy of the choreographic work grows, it contains the figurative stimuli that direct the composer's and choreographer's searches, determine the choice of certain means of expression, their stylistic character".²⁰⁴

A libretto is a brief description of the content of a full-fledged choreographic performance (R. Zakharov); presentation of the content of the finished dance composition, which is written for the audience (A. Kryvokhizha); a choreographic work (dance miniature, concert program) in which there is only the necessary material needed by the viewer (I. Smirnov).

The author of a choreographic libretto is required, first of all, to have a musical and choreographic vision of the theme, the ability to find and select from the literary text episodes, images, dramatic pivotal moments, which, translated into the language of music and choreography, would form an organic artistic integrity, adequate in its artistic expression, ideologically the aesthetic orientation of the writer's idea. In this regard, it is not accidental that the author or co-author of the libretto is the future ballet master-director of the choreographic work.²⁰⁵

One of the components of the composition is the choreographic text - a collection in a certain sequence of all dance movements and poses that form certain dance-plastic episodes or the dance as a whole. The choreographic text consists of elements of the dance language (choreographic vocabulary), which later in the relationship form a complete system. The choreographic text is created by the choreographer on the basis of music intended for dance, and is the embodiment of the emotional state, character, and image of the stage hero. A different choreographic text can

²⁰³ Загайкевич М. П. Драматургія балету. К. : Наукова думка, 1978. 255 с. С.12.

²⁰⁴ Там само. С.14.

²⁰⁵ Шаповал О. В. Творча діяльність балетмейстера А. Ф. Шекери в контексті історії української хореографічної культури 60-90 років XX століття : дис... канд. мистецтвознавства: 17.00.01 / Інститут мистецтвознавства, фольклористики та етнології ім. М. Т. Рильського НАН України. К., 2006. 196 с. С.70.

be composed for the same music, depending on its interpretation by the choreographer. The structure of the choreographic text will depend on the number of performers, certain images, features of the musical material, and the dramatic structure of the dance.

According to A. Kryvokhizha, a choreographic text is dance movements, gestures, poses, perspectives and facial expressions built in a certain sequence and logically connected to each other. Its artistic value depends on high-quality musical development, artistic ingenuity and imagination of the director.

The artist testifies that only through choreographic language communication in dance is carried out, which enlivens the stage image, and the audience perceives the idea of the ballet master.²⁰⁶

R. Zakharov wrote about the text of the dance: "Language is a means by which a word is composed - a monologue, a dialogue. The same happens in choreography, we, ballet masters, use the choreographic means of classical dance to express the content of the conceived work in the form of monologues, dialogues, tercets, quartets. Each movement, gesture or posture should not be given the meaning of individual words. But nevertheless, every movement, gesture and posture can sometimes say more than a single word. They are able to express thoughts, feelings, deep feelings of a person at a given moment".²⁰⁷

According to G. Klemchuk, before starting work on a choreographic work, the ballet master must realize what idea he wants to convey to the audience. At the same time, the choreographic text should be composed in accordance with the stylistic direction, endowing its characters with such vocabulary that their images are fully revealed. Thus, the disclosure of the idea, image and character of the heroes of the composition is directly dependent on the choreographic text.²⁰⁸

K. Vasylenko believes that if the choreographic text is dance movements, gestures, poses, facial expressions, then the dance pattern is the movement of performers on the stage. The dance pattern and the dance text

²⁰⁶ Кривохижа А. М. Гармонія танцю. Навчально-методичний посібник для студентів педагогічних навчальних закладів. Кіровоград : РВЦ КДПУ ім. В Винниченка, 2006. 90 с. С.41.

²⁰⁷ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.68.

²⁰⁸ Клемчук Г. В. Теоретично-методологічні проблеми стилю в хореографічному мистецтві // Культура і мистецтво у сучасному світі. К, 1998. Вип. 1, с.52.

make up a complete dance composition, they must express a certain idea, be subordinate to the main idea of the choreographic work, the emotional state of the characters, which is manifested in their actions and deeds.²⁰⁹

The compositional drawing and choreographic text must be logically interconnected with the plot basis of the dance. During the development of the story line, one drawing flows from another or passes into the next, being directly dependent on the idea, choreographic text, musical material, and the form of the entire choreographic work.

R. Zakharov wrote: "We call the movement of a dancer or a group of dancers on the stage a pattern of dance, and the imaginary trace that seems to remain on the floor captures the variety of dance figures, the forms of their movement on the stage. Without geometric figures, there is no dance either in the people or on the stage: circles, ellipses, parallel lines, diagonals, squares, triangles, spirals - we use all this in the dance drawing".²¹⁰

So, the dance text and drawing together make up the dance composition, they are interconnected and complement each other. When working on a choreographic work, the ballet master has at his disposal many combinations of movements, a variety of techniques. Using the material of folk, classical, historical, everyday, modern, ballroom dances, he creates various choreographic works of different genres, styles, and characters with his imagination.

The process of creating dance compositions takes place in two stages: preparatory and staging. Preparatory consists of a number of successive stages of work. Each stage of work organically follows from the previous one and prepares the next one.

The first stage is the conception of the composition, determination of its ideological and artistic content and form. The second stage is the selection of musical material as a rhythmic canvas for a choreographic composition. Music should be an organic part of a single artistic whole, as much as possible to contribute to conveying the content of the composition to the audience. This is possible under the condition of complete unity and mutual connection of the content of the musical work and the content of the choreographic part of the composition.

²⁰⁹ Василенко К. Ю. Лексика українського народно-сценічного танцю : автореф. дис. д-ра мистецтвознавства : спец. 17.00.01 / Київський державний університет культури і мистецтв. К, 1998. 46 с. С.36.

²¹⁰ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.68.

The third stage of the work is the selection of lexical material that is able to reveal the idea of the choreographic composition with the greatest expressiveness. The vocabulary should correspond to the rhythmic pattern and character of the musical parts of the choreographic composition.

The fourth stage is the familiarization of the performers with the choreographic composition. The director offers to listen to the music, to determine the ideological and artistic content, style, genre, costume details, subject details and their interrelationship, so that it is organically combined with the choreographic development of the work.

The production stage begins with learning certain lexical movements. A reasoned explanation contributes to an easier and faster understanding of the methodical rules of its implementation, and most importantly, a conscious approach to work on the movement and each of its constituent elements. With confident assimilation of dance vocabulary and acquisition of performance skills, it is possible to move on to the next work - learning dance combinations, which are later combined into a general choreographic composition.

According to O. Goldrych, the technical preparation of the performers, the formation of the motor apparatus, the assimilation of the technique of performing movements, the development of acting skills - all this makes it possible to effortlessly convey on stage a bright palette of choreographic compositions that correspond to technical capabilities, contribute to the development of conscious and sensual performance, motor memory of the performer. He defined: "Life in dance is life in an artistic and plastic image, by means of which the performer expresses the ideas of the author".²¹¹

V. Shevchenko claims that in order to create a choreographic composition in accordance with the plan, the ballet master uses compositional lexical means, among which the following can be named: means of contrasting development of action, dynamic shades and dynamic techniques of development that depend on the number of movements, the width of their range (amplitude) and execution speed; monorhythmic and polyrhythmic, homophonic methods of composition, methods of symmetry and asymmetry in the construction of compositional drawings, a variety of plastic tendencies characteristic of movements and poses.²¹²

²¹¹ Голдрич О. С. Методика роботи з хореографічним колективом. Львів: Каменяр, 2002. С.131.

²¹² Шевченко В. Т. Мистецтво балетмейстера в народно-сценічній хореографії: Навчально-методичний посібник для вищих навчальних закладів культури і мистецтв України. К. : ДАККиМ, 2006. 184 с. С.16.

III block. Ballet master's work on creating a choreographic image.

The task of any artist is to achieve a generalized artistic outline of reality through the depiction of a specific phenomenon, a person, to create an artistic and scenic image. R. Zakharov, I. Smirnov wrote: this is the specific character of the hero, which is revealed on the stage in the line of his behavior, in actions and deeds by means of choreographic art.²¹³

The process of creating an image is completely individual for each choreographer, some draw material for their work from life, others refer to their knowledge, imagination and fantasy, but all of them move away from the plot, demonstrating their judgment, their point of view. The main thing for a ballet master is the ability to achieve a certain artistic result by making the actions of his hero logical, true, and natural.

A. Shevchuk believes that while listening to music, certain images of the composition arise in the ballet master's imagination. They will be interesting if the ballet master finds appropriate movements, poses, gestures that would convey the choreographic thought of the piece. Revealing the stage image through music, plasticity, vocabulary, the audience perceives the choreographer's idea.²¹⁴

I. Smirnov wrote: "The stage image is a complex fusion of internal and external features of the human personality. In dance art, these features must be revealed by means of choreography. For that, the ballet master uses both the dance pattern and the choreographic language - the plasticity of the human body, facial expressions, the dramatic development of the image, and, of course, music".²¹⁵

A prominent place in the process of formation of choreographic skills of the future choreography teacher is given to the methodology that combines psychological-pedagogical and professional knowledge and skills necessary for his professional activity. The success of the educational process primarily depends on methodical support. A choreography teacher

²¹³ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.71.

²¹⁴ Шевчук А. С. Вплив українських музично-хореографічних традицій на музично-руховий розвиток старших дошкільників : автореф. дис... канд. пед. наук : спец. 13.00.08 / Ін-т пробл. виховання АПН України. К., 2002. 20 с. С.13.

²¹⁵ Пархоменко О. М. Формування балетмейстерських умінь майбутніх учителів хореографії у процесі фахової підготовки: дис. ... канд. пед. наук: 13.00.04 / Ніжинський державний університет імені Миколи Гоголя. Ніжин, 2016. 249 с. С.71.

must have many methods in order to choose the most appropriate of them to solve specific tasks. The set of methods, together with the content of the curriculum, constitutes a relevant methodology, the effectiveness of which is evaluated based on the results of achieving the educational goal.²¹⁶

The main task of the choreography teaching methodology is to lay the theoretical foundations of the choreography teacher's activities, necessary for further self-education and improvement of choreography. This requires teaching the technique at the intellectual and artistic level, which is defined by the social nature of choreographic art, its humanistic and transforming functions in society.

According to O. Rostovsky, the guidelines for the methodology of art teaching are the regularities inherent in artistic and creative processes (the aesthetic nature of artistic creation, its valuable nature; the correspondence of the content, form and means of expression of an artistic image as a symbol of the phenomena of reality; the uniqueness and universality of the choreographic language; adequacy of interpretations and perception of an artistic work to the author's artistic intention; synthesis of intellectual and emotional in artistic thinking; dialectic of subjective and objective in artistic creativity, etc.), as well as leading ideas of art pedagogy (regarding artistic perception as the basis of art education, relationship and the interpenetration of various types of art in the educational process, the nature of artistic and pedagogical influence, managing the process of artistic perception, the essence of artistic and pedagogical communication, etc.).²¹⁷

When considering the issue of forming students' knowledge of dance performance techniques, it should be emphasized that a prominent place here belongs to the discipline "art of the ballet master". It is important in the process of professional training of future teachers of choreography. Its purpose is to master the art of choreography and mastery of dance composition.

Creative methods of work in ballet master's art classes contribute to the development of ballet master's skills, creative initiative in staging choreographic works, education of aesthetic taste, as well as increasing the effectiveness of the educational process.

²¹⁶ Ростовська Ю. О. Формування педагогічних переконань майбутніх учителів музики і хореографії у процесі методичної підготовки: дис. ... канд. пед. наук: 13.00.02 / Ніжинський державний університет імені Миколи Гоголя. Ніжин., 2005. 220 с.

²¹⁷ Ростовський О. Я. Теорія і методика музичної освіти: Навч. -метод. посібник. Тернопіль: Навчальна книга Богдан, 2011. 640 с.

One of the methods of choreographic work of students is the theoretical analysis of the future composition, which can be expressed in the form of choreographic modeling.

Modeling a choreographic work (choreographic modeling) is a type of practical activity that involves the creation of a composition (in any form) based on a model (for example, a model of a combination, etude, small-form dance, suite).

The process of modeling a choreographic piece consists of the following stages.

a) determination of the goal of modeling and setting of the task, analysis of the work to be modeled;

b) development of the model (idea of the choreographic work, dramaturgy of the dance, storyline, era, character of the actors, musical and choreographic scenario, dramaturgical development of the composition). At this stage, a model is created on the basis of a genre-figurative and contextual-historical analysis of the results;

c) creation of a choreographic work by the methods of selection of options, comparison, analysis, juxtaposition, reasoning. The purpose of this stage is to check the conformity of the selected means of choreographic expressiveness to the characteristics of the composition, the logic of building the model;

d) analysis of the results of choreographic modeling. At this stage, the created composition is evaluated through practical performance, after which conclusions are drawn regarding the conformity of the obtained model with the characteristics of the planned choreographic work.

From a methodological point of view, a holistic analysis is an analysis of a choreographic work according to the laws of dramaturgy: conception, emotional and figurative construction of musical material, logical development of the action of images, a complex of expressive means. The future teacher of choreography must remember that among the variety of all means of expression, movements and drawings are the main ones. Their relationship is different, but there is a main pattern: complex movements are combined with simple patterns, and simple movements are combined with complex ones.

A detailed analysis of a dance composition prompts a student-choreographer to his own individual expressiveness, originality in the reflection of the phenomena of reality, the transmission of general ideas and feelings. It focuses on the goals and specific techniques, on the method of creating a choreographic work that the student uses in the process of its construction. These include:

- determination of the connection between the figurative content of the work, its structure and means (a number of specific methods are meant, which are related to the disclosure of the semantics of compositional structures, individual means of musical and choreographic expressiveness and their complexes);

- search for features of the characteristic expressiveness of the work, author's findings, their originality, i.e., artistic discovery.

Formation of choreographic skills of future teachers of choreography in the process of professional training is based on the following principles: the unity of the artistic and technical, the unity of the emotional and conscious; orientation to the spiritual development of students in the process of ballet master activity; activation of the creative activity of future choreography teachers.

When considering the principles of formation of choreographic skills of future teachers of choreography, it should be taken into account that each principle is directly related to the previous and subsequent ones.

The principle of the unity of the artistic and technical determines the quality of the ballet master's process and is implemented in two aspects: in the purposeful improvement of the ballet master's skills and the solution of dance and technical tasks. The higher the professionalism and mastery of the choreography teacher as a performer, the more successfully the choreographic and technical tasks facing him are solved. That is, all staging and performance work must be technical, and all technical work must be choreographic.

The principle of the unity of the emotional and the conscious provides not only for students to obtain aesthetic pleasure, but also to acquire theoretical and methodical knowledge (understanding of dance styles, forms, genres, peculiarities of performing dance movements). The manifestation of an emotional response to a perceived piece of choreographic art must be accompanied by an understanding of the peculiarities of the choreographer's activity.

The principle of focusing on the spiritual development of students in the process of ballet master activity is realized through the aesthetic education of choreographer students by means of choreographic art, which significantly increases their level of theoretical training, contributes to the professional formation and spiritual development of the future teacher of choreography.

The principle of intensification of the creative activity of future choreography teachers focuses on their active inclusion in the ballet master's activity, which corresponds to the set goal. The more active and versatile

the dance activity of future choreography teachers, the deeper their knowledge of choreographic art.

Relying on the principles of formation of ballet mastery skills allows to determine the general guidelines for the development of choreographic culture, aesthetic influence on the education of students of appropriate personal ballet mastery qualities.

However, the teacher's creative freedom should be based on correct ideas about the nature of dance, its social functions and the possibility of aesthetic influence on children, on deep knowledge of the achievements of modern science and advanced pedagogical practice, on a responsible attitude to the assigned work.

It is clear that the art of choreography from the very beginning requires independence and firm convictions from the choreographer. Knowledge of theory and practice gives him confidence, activity in the search for expressive choreographic means, enriching the creative choreographic process, revealing his production, performance and pedagogical possibilities.

Therefore, the formation of choreographic skills of future teachers of choreography is a complex and long process that requires not only perfect mastery of technical skills, but also mastering the methods of working with dance groups of various types.

Rostovskaya Julia

Candidate of Pedagogical Sciences,
Associate Professor of the Department
of Music Pedagogy and Choreography
Nizhyn State University named after Mykola Gogol,
Ukraine, Nizhyn.

**PROFESSIONAL BELIEFS OF FUTURE TEACHERS OF
CHOREOGRAPHY AS A QUALITATIVE CHARACTERISTIC OF
A FUTURE TEACHER
ПРОФЕСІЙНІ ПЕРЕКОНАННЯ МАЙБУТНІХ ВИКЛАДАЧІВ
ХОРЕОГРАФІЇ ЯК ЯКІСНА ХАРАКТЕРИСТИКА
МАЙБУТНЬОГО ПЕДАГОГА**

Modern higher education in Ukraine aims to prepare young people for future professional activities and active participation in public life. Historical-social, socio-political and many other factors have a significant influence on the training of specialists with higher education. The integration of domestic higher education, in particular pedagogical, into the European space involves the