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The role of folk dance in formation of the choreographer creative potential

Роль народного танца в формировании творческого потенциала хореографа

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Abstract

The aim of the article is to substantiate the role of folk dance in the process of formation of the creative potential of a student-choreographer. Methods of generalization and comparative analysis were used in the research process. The article identifies three pedagogical conditions for formation the creative potential of students-choreographers by means of folk dance. It is pointed out that promising planning for professional growth plays an important role in formation the choreographers' creative potential. The expediency of involving students in creative experiments, which include the creation of their own choreographic sketches in the middle of the hall, as well as training exercises near the machine, is substantiated. It is noted that students' sketch work in folk-dance classes is characterized by the study of choreographic sketches on the basis of dance vocabulary. The essence of separate types of students-choreographers' independent work is revealed. The authors point out that the development of creative thinking, creative imagination and fantasy requires the application of a set of creative tasks based on improvisation. Attention is drawn to the need for the use of interactive and information technologies. Classes with the introduction of interactive and modern information technologies maximally stimulate student-choreographer's cognitive independence and creative activity.

Key Words: folk dance, folklore, creative potential, student-choreographer, choreographic sketches.

Аннотация

Целью статьи является обоснование роли народного танца в процессе формирования креативного потенциала студента-хореографа. В процессе исследования использованы методы обобщения и сравнительного анализа. В статье выделены три педагогические условия формирования творческого потенциала студентов-хореографов средствами народного танца. Указывается, что важную роль в формировании креативного потенциала хореографов играет перспективное планирование профессионального роста. Обосновывается целесообразность привлечения студентов к творческим экспериментам, которые предусматривают создание собственных хореографических этюдов в зале, а также тренировочных упражнений у станка. Отмечается, что этюдная работа студентов на занятиях народно-сценического танца характеризуется изучением хореографических этюдов на основе танцевальной лексики. Раскрыта сущность отдельных видов самостоятельной работы студентов-хореографов. Авторами указывается, что развитие творческого мышления, воображения и фантазии требует применения комплекса креативных заданий на основе импровизации. Внимание акцентируется на необходимости использования интерактивных и информационных технологий. Занятия с использованием интерактивных и современных информационных технологий максимально стимулируют познавательную самостоятельность, творческую активность студента-хореографа.

Ключевые слова: фольклорный танец, фольклор, творческий потенциал, студент-хореограф, хореографические этюды

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Introduction

The dynamism and heterogeneity of world globalization processes determine the directions of human civilization development. In the context of sustainable development theory, the problem of personality, its individuality and creativity comes to the fore. Accordingly, the priority of the human personality is central to the system of modern higher education. The logic of modern scientific directions development, their conceptual comprehension and generalization naturally raise the problem of formation of the creative potential of society in the number of global and topical tasks. The creative personality is the basic society of the future. The above-mentioned actualizes the search for the means of formation of human creative potential in educational institutions. Folklore material, including folk dance, is one of the promising means. In the process of dance, its choreographer's interpretation provides a creative approach to understanding the plot and emotions.

That is why using one of the main directions for changes in the system of training choreographers is to solve the problem of formation of their creative potential.

The aim of the article is to substantiate the role of folk dance in the process of formation of the creative potential of a student-choreographer.

Literature review

In the research of modern scholars, great attention is paid to the creation of proper conditions that allow to increase the efficiency of the process of formation the choreographers' creative potential in the process of studying artistic disciplines.

For example, Roche J. (2018) details the pedagogical approaches to training choreographers in university dance educational settings, located in Ireland and Australia. Using comparative analysis, the author highlights the features of the educational process. The importance of using somatic approaches as an educational tool for students' independent development is emphasized.

General issues on the creative abilities development of students of higher education institutions are considered in the article (Vaganova, Ilyashenko, Smirnova, Bystrova & Kaznacheeva, 2019). The authors point to an increase in professional requirements for

university graduates. The focus is on the need to create the conditions for the realization of students' creative potential.

The article Huddy A. & Stevens K. (2011) describes the teaching model of "The Teaching Artist", which promotes the creative potential of dance teachers. This model was implemented as part of the Q150 project. It has three components: pedagogic development, implementation and artistic development. In the process of its practical application, the project participants created dance pieces based on a study of Queensland dance traditions.

In the article, the team of authors (Filippou et al, 2006) sheds light on the relevance of the preparation process of dance teachers to contemporary demands. The study was based on the study of dance teacher training plans at several universities in Greece (as well as Finland, the former Yugoslav republics). The authors focused on the problematic aspects of dance teacher training: lack of directing courses, stage costume design.

The process of training choreographers in Finland is discussed in an article by Nieminen P. (1999). The author covers the peculiarities of choreographers' training in higher education institutions and beyond. Positive experience and problematic moments of choreographers' training in various Finnish educational institutions are generalized.

Lynda M. Mainwaring & Donna H. Krasnow (2010) devoted the article to the questions of preparation process. The authors note that the effectiveness of dance training depends on the use of teacher's individual styles. The authors propose hands-on learning strategies that will enhance the effectiveness of learning as a result of forming positive self-esteem and unlocking creativity. The article describes 16 principles of effective dance training.

The practical aspects of using folklore heritage materials in the process of teaching Chinese folk dance are devoted to article by Xiang Y. H. (2017). The author notes that the widespread use of folk dance elements will promote the development of choreographic skills and, at the same time, the preservation of cultural heritage. The problem of using the latest digital technologies in the process of teaching folk dances is devoted to the study of the team of authors Kico I., & Liarokapis F. (2019). The

authors describe how to use the augmented reality mobile interface. The experimental results of its application have proven effectiveness.

Ostaszewski N., Reid D. and Ostaszewski M. (2009) have a similar topic.

The article explores the process of introducing the iPod into the process of learning Ukrainian dance. Attention is drawn to the demonstration and mobile aspects as important elements of technology use. The article highlights the difficulties involved in teaching dance choreography and composition. It is noted that the use of the iPod helped to solve some problems in the learning process. The authors describe in detail the process of planning and implementing interactive means of teaching Ukrainian dance.

The work of Nahachewsky (2011) is devoted to the study of Ukrainian folk dance, theory and practice of his teaching.

Given the multidisciplinary nature and relevance to contemporary personal development goals, the problem of using folk dance in formation of the choreographers' creative potential is relevant.

Methodology

The study of the role of folk dance in the process of formation of the creative potential of a student-choreographer led to the use of the following methods. The method of generalization was used to identify patterns of the process of formation of the student-choreographer's creative potential. Thus, in particular, it made it possible to determine the systematic creative activity of the student-choreographer during training as a basic element of the process of forming his professional skills. The method of comparative analysis made it possible to compare modern techniques of formation of the choreographers' creative potential, to identify their essential characteristics. With this aim, we have analyzed the modern techniques and methodical techniques of forming the creative potential of students-choreographers, in particular: the use of information technology, the organization of intellectual games and competitions, the analysis of the author's dance. The results of the analysis revealed their positive influence on the development of creative potential, motivation for learning, formation and development of the personality of the student-choreographer.

The use of content analysis allowed us to analyze the results of existing research on the article topic and to interpret the main conclusions. It allowed to identify and substantiate three pedagogical conditions of formation of students-choreographers' creative potential by means of folk dance: positive motivation, focus on self-development, formation of need for training; comprehensive development of creative potential during the classroom; improvement of methods of studying folk dance in extracurricular activities.

Results and discussion

The formation of the creative potential of a student-choreographer by means of folk dance involves a systematic and continuous creative activity. The guarantor of the effectiveness of this process is a clearly planned educational process, namely the definition and implementation of the pedagogical conditions in which the education and upbringing takes place. The logic of the study led to the selection of three pedagogical conditions for the formation of the creative potential of students-choreographers by means of folk dance: positive motivation, focus on self-development; comprehensive development of creative potential during the classroom; improving the content, forms and methods of studying folk dance in extracurricular artistic and choreographic activities.

At the initial stage of the study, it is important to organize an educational process aimed at providing the first pedagogical condition for the formation of the students-choreographers' creative potential by means of folk dance. The main purpose of motivational influence on students is the formation of their needs for learning, creativity, self-improvement, professional growth and self-expression, which was repeatedly emphasized by the leading American psychologist Abraham Maslow (1985). The basis for the effective formation of positive motivation is to nurture the inner motives of vocational training, to understand its meaning, to have a positive attitude to the profession and to realize the importance of one's own activity.

Today, the formation of the creative personality of a student-choreographer should be carried out solely on the basis of a purposeful and clearly organized educational process. In the course of lectures, conversations, discussions as leading ways of motivation, considerable attention is paid to mental work, orientation to search and creative activity. Prominent in the process of

generating interest in learning is the creation of problematic situations in order to intentionally encounter students with difficulties that they cannot solve with the help of current knowledge. This approach is used to involve students-choreographers in independent search-creative activity, which is a leading motive in the process of their professional needs formation.

That is why the educational process should be created according to the needs of students. Much attention is paid to those moments that are of interest and need for a thorough coverage of a particular issue, which in turn awakens their desire to receive comprehensive information - both in the process of communication and in the process of independent study of educational material.

According to the research results (Kico, I., & Liarokapis, F., 2019), the use of multimedia devices and information technologies is one of the most important motivational means of educational activities of students-choreographers. Such means provide humanization of education, which implies a valuable attitude to personal manifestations and is an element of motivation, education, formation and development of the student's personality. An important step in the work is to adhere to the educational principle of linking theory with practice, as it is expressed in a thorough analysis and further application of best dance practices. This approach has proven to be an effective source of positive motivation and creative inspiration for students-choreographers, since its specific feature is promising functionality, that means, focusing not only on the result of the activity, but also on the process itself. After viewing individual choreographic samples, students are encouraged to make a thorough analysis of these works. Involvement of students-choreographers in the analysis of the author's folk dance, evaluation of artistic integrity, expressiveness, imaginative accuracy, uniqueness of performance manner, is of great value for the future creative embodiment of his own dance. It is expedient for a creative characteristic to demonstrate choreographic works with imperfect compositional construction. This encourages students to learn from others' mistakes. Analyzing "problem" choreographic compositions, students take into account the perceived shortcomings in their own activities. Reviewing "problematic" compositions is instructive and motivational and has a positive effect on the further professional development of students.

An important role in formation of the choreographer's creative potential is played by promising planning for professional growth. We have studied and analyzed the requests of each student and taken them into account in the educational process. This practice made it possible to find an individual approach to students, to find out what motives they are guided by, as well as their conscious desire to set pedagogical goals. Thus, the planning of its activity, determining the phased steps of its implementation plays a significant role in the process of awakening the need for learning, creativity, self-expression and professional growth, as well as setting priority goals in creative activity.

In the course of the classroom work, students-choreographers are involved in such forms as lectures, laboratory work and independent work. The theoretical form of the lesson is a lecture, the purpose of which is to transfer the main content of knowledge of the theory and methodology of folk choreographic art, as well as to motivate students to put their knowledge into practice, to awaken the need for independent acquisition of knowledge. The main topic of the lecture is the problematic search presentation of the educational material, which aims to stimulate students to actively acquire knowledge. By activity we mean the degree of contact of a student with the subject of his activity, which implies: readiness to perform educational tasks, striving for self-search activity. The greatest influence on the activity of students in the lectures are the types of activities in which students should defend their opinions, participate in discussions and conversations, review and evaluate the responses of classmates, ask clarifying questions, create situations of self-examination and more.

Methods of frontal and heuristic conversation are used for actualization of basic knowledge at lectures, which have their advantages. In particular, the "unfinished sentence" method is used when students are encouraged to continue the teacher's story. In the process of jointly solving a search problem, the relay is passed from one student to another. Thus, all students are involved in the discussion and the result is an effective test of knowledge and the development of their intellectual abilities. The intellectual abilities of the student-choreographer develop throughout the course of study. The educational process peculiarly affects the intellectual development of students. Looking at the above-mentioned, the students are offered an intellectual marathon game called "The smartest

in the field of folk dance". The task of the game is based on the application and demonstration by students of their intelligence, erudition and knowledge acquired in the learning process.

The application of these methods creates the preconditions for activating students, stimulating them to succeed. Success is a major method driving force and it enhances cognitive activity. Also interesting is the artistic interpretation of the text when students are invited to reproduce the content of the lecture with artistic means.

The next form of classroom training, the aim of which is to ensure the realization of the second pedagogical condition for creating the creative potential of students-choreographers, is a laboratory class. Laboratory work aims at updating basic knowledge and skills, studying new practical material and its creative application, forming professional competence and pedagogical skills of a choreographer. At the heart of the practical classes there is a lesson in the structure of which the leading place is occupied by the exersis near the support, in the middle of the hall and the work on sketches.

Folk and stage exersis is a system of sequential dance exercises, the systematic performance of which contributes to the development of dance technique, the production of musicality, folk character and the choreographer's performing style. In the process of creating creative potential through the means of folk dance, students are annually changed by excursion, which gives the opportunity to improve the content, forms and technical complexity of combinations. Its creation uses a number of variations based on the dance vocabulary of different peoples of the world in order to develop both physical abilities and choreographic abilities of students. In order to ensure a systematic improvement of the functionalities of the dancer body, to improve his motor qualities, a compulsory physical activity with a gradual increase in its volume and intensity is necessary. This position will contribute to the readiness of the physical state of the body to perform technically difficult movements, the development of coordination and relaxation. When creating such exercises, one should adhere to the principle of accessibility and consistency - from simple to complex, as well as the method of their construction, which is based on the complex incorporation into action of different parts of the body.

Students' sketch work in folk-dance classes is characterized by the study of choreographic sketches on the basis of dance vocabulary,

mastered in the process of exersis in the middle of the hall, as well as additional, provided by the curriculum.

The main educational purpose of all the structural elements of folk dance lesson is to study the choreographic vocabulary and mastering the peculiarities of style, manner and character of performing the dances of the peoples around the world. In the process of creating creative potential, students are systematically involved in creative experiments that include the creation of their own choreographic sketches in the middle of the hall, as well as training exercises near the machine.

The content of certain types of independent work is characterized by different forms of its organization, in particular: reproductive, reconstructive, productive, research and development.

Reproductive independent work involves the technical development of the learned dance elements near the machine or in the middle of the hall. In the course of this kind of independent work, students are encouraged to keep a video diary, which is a student's personal videos (performing some choreographic elements, especially virtuoso ones), a kind of guide to self-diagnosis and self-assessment of choreographic activity results. This diary is of great value in the construction of an individual program of professional development of the future choreographer.

Reconstructive form of organization of independent work is characterized by refinement of the submitted educational material: linguistic and graphic recording of choreographic composition, etude (or vice versa - analysis and production).

The productive (creative) form of the organization of independent work, directed at the construction of their own dance combinations, sketches, creation of the image, etc., is especially important at the folk dance classes. The main task of the teacher is to strive for the source of the dance movements used by the student to have an internal purpose, so that the action performed through expressive means of dance is born from within, and the postures and gestures are expressive and complete. Here, the student comes to the aid of his imagination and fantasy, which generate the creative material that nourishes the whole process of his creative work, which requires his faith and justification. In practical work on sketches, the teacher helps

students to choose the most accurate means of expression, which reveal the essence and content of the sketch, convincingly preventing the use of stamped techniques. Here it is advisable to stylize folk dance. After all, the ability to give new breath to what has long existed distinguishes the profession of teacher of choreography - a creative person - from a capable person. The main opportunities offered to students-choreographers in the process of stylization of folk dance are the following: a combination of tradition and modernity; synthesizing the nature of choreographic vocabulary; saturation of dance direction with new choreographic images; translating original ideas into costume design and scenery.

An important and, at the same time, a necessary form of student's independent work, characterized by inclusion in the educational process of intellectual efforts, is a search-creative independent work. The main task of the student at this stage is to study dance folklore in order to further interpret it into the stage version. In the professional training of students-choreographers, in the process of formation of their creative potential by means of folk dance it is necessary to combine all kinds of independent work. Only their thoughtful combination will contribute to the formation of strong knowledge and professional skills.

During the research it is revealed that the special components of students-choreographers' creative abilities are creative thinking, creative imagination and fantasy, for the development of which creative tasks are used in the educational process on the basis of improvisation in individual and collective form. The essence of improvisation lies in the unpredictable development of a creative idea, the instant creation of a dance fragment at the moment of performance, which often attempts to plunge into the world of creative freedom to find a form of artistic embodiment of their feelings and experiences. Improvisation as a means of creativity is the basis of the transition from reproductive to productive creativity. The peculiarity of improvisation is that the performer, while transferring his attitude to the musical image in the dance, does not repeat anyone, but creates a completely new product of creativity (Fryz, 2007). Improvisation as a means of optimizing the development of creative personality requires harmonious application in choreographic activity (Fryz, 2007).

Individual improvisation involves the creation of plastic images both on the basis of dance

elements learned during training and movements created during the improvisation. Students are encouraged to convey an image of a particular phenomenon. For example, the phenomena of nature (spring, butterfly, rain), wildlife, domestic phenomena reflecting labor processes (logging, sowing and harvesting, weaving), ceremonial phenomena (bride dance, military training, worship), etc.

Collective improvisation is characterized not only by the reflection of one's own design, but also by the active interaction with other participants of improvisation. Students are encouraged to use a subject with a clear story.

In our opinion, the use of interactive technologies that positively contribute to the successful manifestation and further utilization of student-choreographer's creative abilities is important in folk dance classes. Classes with the introduction of interactive technologies maximally stimulate cognitive independence, creative activity of the student. In addition, the use of these technologies teaches students group and teamwork, developing the ability to make joint decisions and the ability to express their own point of view, to take a creative initiative, to generate ideas, to find original and extraordinary options for action.

In the conditions of teaching interactive technologies application in folk dance classes students develop analytical, communicative, pedagogical, creative abilities, forming common human values, moral and aesthetic qualities. It is a way to creative growth, creating favorable conditions for formation of the creative potential of a student-choreographer, for his creative self-realization (Syrotenko, 2003).

An important element of work in the process of realization of the second pedagogical condition is the development of pedagogical abilities of students-choreographers. The complex of this category of abilities includes a considerable number of personal qualities that provide the necessary level of skill of the teacher and are revealed through certain actions and skills. They are particularly sensitive to the pedagogical goals, means and results of the interpersonal relationship of the teacher and the student, the ability to prevent barriers to the pedagogical process and to regulate emotional and psychological stress.

The system of professional training of a choreographer involves the complex development of his pedagogical abilities, which are best formed and improved in the process of

practical activity. For the development of students-choreographers' pedagogical abilities, creative tasks based on role-playing are used. It is advisable to create problematic situations in the game-based creative tasks in order to solve them without conflict. By solving problematic situations, students have the opportunity to reincarnate into the role of teacher, to take responsibility for the progress of the educational process and its result.

The third pedagogical condition for formation of the creative potential of students-choreographers involves attending workshops, creative meetings, and master classes with leading choreographers. Their main purpose is the exchange of professional experience and pedagogical skills, stimulation of students' creative activity. In the course of the experiment, in addition to our folk dance master classes, Ukraine's leading teachers and choreographers were involved in this activity. As a result, students gain experience that is time and practice tested.

Another important form of organizing out-of-class educational activities for students-choreographers in the process of studying folk dance is creative excursions, which include hikes to nature, creative trips to concerts of leading choreographic groups, etc. During the forming experiment, a number of excursions were organized, in particular to nature, with the aim of educating students of aesthetic perception. During the excursions, students were encouraged to find an original idea for its further implementation in the process of creative activity, in particular, in the preparation of sketches and improvisations on nature. Since folk choreography is characterized by such an artistic method: observing and mastering nature, man transfers the plasticity of his images into his work (Nastyukov, 1976).

An integral part of the extracurricular form of professional development is the choreographic ensemble, where students have the opportunity to undergo the practice of team leader. In the course of the lessons in the choreographic ensemble, the idea is to activate the ability to transform ordinary dance movements into original works of art. During the classes in the choreographic ensemble, students are invited to engage in creative work in the formulation of dance compositions, practicing performing skills, finding a figurative solution to the work, the embodiment of the idea. It is of great importance to develop a costume sketch as the stage costume is a creative solution to the ethnographic costume from modern aesthetic positions.

Listening to folk music is also an important point. In choreographer's creative work, it is the source of his inspiration. It nourishes the atmosphere of dance. Therefore, its analysis and selection for further use in practice is conditional. When listening to music, students are encouraged to pay special attention to its content and, by imagining and inventing the images that emerged, convey in words what feelings, thoughts, and moods it evokes. The ability to analyze folk music is an important factor in the professional development of a student-choreographer, as it develops his professional competence and skill, prepares for the implementation of creative ideas. In the first place, students are required to select music for the future production not only on the practical grounds of "suitable or not suitable", but on the basis of importance of its ideological and artistic content.

In this way, students are involved in every stage of the team leader's work: from searching for a topic, idea of a work - to its practical implementation. It is important to understand that the results of creative work must be made public. Therefore, students' participation in choreographic festivals and concert programs plays an important role in their realization.

Conclusions

Nowadays, the important way in the course of work with the choreographer is posing the problems of integration and creative activity. In this sense, the main actions that are tried to be done are: developing intellectual, research and creative skills, using the results and systematizing new information. The method of this process is used as a primary experience of the author's production of the scientific task, and the creative potential of the student-choreographer by means of folk dance.

However, folk dance when using the creative potential of a choreographer is an extremely important work creates a creative experience in the art process, using imagination. Creating the creative potential of a student-choreographer is one of the most important tasks for every teacher-choreographer. At the same time, without a well-planned educational and research process, using complexes of methods and new information technologies, solving the mentioned problem is extremely difficult.

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