

ART EDUCATION: THEORY, HISTORY, METHODS

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Tetiana Blahova, Poltava, Ukraine
ORCID ID: 0000-0001-5446-3412

CONTINUITY AS A LEADING TREND IN THE DEVELOPMENT OF CHOREOGRAPHIC EDUCATION IN UKRAINE

The article describes the reveals signs of its continuity as a leading trend of development, actualizes the strategic directions of modernization of choreographic education in Ukraine and ways to overcome the crisis phenomena of its development at different educational levels.

Keywords: *choreographic education; continuing professional education; structure of choreographic education; vertical integration of choreographic education; horizontal integration of choreographic education.*

Introduction. In today's conditions, choreographic education in Ukraine is an independent branch of art education and is implemented in various organizational forms of different degrees and directions. Subject to the general laws of development of the educational sector, it at the same time has its own goals and its specific content and function characteristics, due to the methodology of pedagogy of art, provides the formation of both narrow-profile competencies and aesthetic experience, spiritual, moral, ethical qualities of the individual, value orientations, behavioral social norms. It is also a kind of repeater of sociocultural dynamics, accumulating cultural, artistic, ethnic, ideological, aesthetic and pedagogical guidelines. We determine that the core characteristics of education in the field of choreography are the multilevel and multivariate professional and additional educational institutions, the parallelism of the implementation of various types of education (formal, informal and informational) (Благова, 2014, p. 393). Therefore, the priority of the development of modern choreographic education is the implementation of the concept of its *continuity*.

Analysis of recent research and publications. The objective need to pay more attention to the problems of lifelong learning is due primarily to dynamic changes in the information technology society, the requirements of the labor market to the competence of specialists in various fields of production. Accordingly, the concept of continuing education has become relevant since the beginning of the XXI century. Its strategic objectives and main areas of reform are declared in a number of legal documents: the Law of Ukraine «On Education», the State National Program «Education» (Ukraine for the XXI century), the National Strategy for Education in Ukraine for 2012-2021.

In general, during the years of Ukraine's independence, many different strategic directions and educational concepts have appeared, aimed at training an innovative person, a self-sufficient person, and forming a system of his personal values. In particular, the Institute of Vocational Education of the National Academy of Pedagogical Sciences of Ukraine has developed concepts that ensure continuity and continuity in ensuring quality training in various types of educational institutions and in the system of non-formal education. The concept of adult education development was also developed by the Institute of Pedagogical Education and Adult Education of the National Academy of Pedagogical Sciences of Ukraine (Ничкало, 2014, pp. 7–8).

Theoretical and methodological issues of continuing education, continuity of general education and training are covered in the scientific works of Ukrainian scientists H. Vasianovych, R. Hurevych, S. Honcharenko, H. Hrebenuk, H. Kostiuk, V. Kremin, N. Nychkalo, I. Ziazun, V. Rybalka, O. Romanovskii, S. Sysoieva and others. Various aspects of the functioning of the system of continuing education, its structural levels and degrees, formal, non-formal and informal types, directly in the field of vocational education, trends and prospects for its development are detailed in the works of O. Aleksyiuk, I. Bekh, V. Bondar, V. Haluzinsky, L. Khomych, L. Lukiianova, other scientists. Understanding the strategic provisions of these studies suggests that the creative use of progressive ideas, awareness of effective pedagogical experience is an important condition for modernizing the system of vocational education and lifelong learning. As N. Nychkalo notes, in the process of

implementing continuous education programs, the functionality of the concept of «continuous education» should be taken into account. In particular, in scientific research, its definition has different approaches, according to which «continuous education» is: 1) a philosophical and pedagogical concept that interprets education as a process that covers the whole life of a person; 2) an important principle of implementation of state policy in the field of education at its various stages, which represents education as a purposeful development of the sociocultural experience of different generations by a person; 3) the principle of organization of the education system at the national and regional levels; 4) paradigm of scientific and pedagogical thinking (Ничкало, 2001, р. 12).

The purpose of the publication is to analyze the structure of continuing choreographic education in Ukraine in horizontal and vertical integration areas, defining goals and objectives of choreographic training in each of its forms of organization, in various degrees and levels, outlining current directions of modernization of national choreographic education.

Research methods. Theoretical study of the problem involved the use of a set of methods-structural analysis became the basis for a holistic review of choreographic education in vertical and horizontal integration systems; comparative analysis made it possible to compare the goals and objectives of specialized training in different parts of continuing choreographic education; pedagogical analysis used to identify current trends in the development of the content of continuing choreographic education; the method of theoretical generalization allowed to formulate research conclusions and prospects for the development of continuing choreographic education in Ukraine based on the results of research work.

Presenting main material. The system-forming factor of continuous choreographic education determines its integrity and itself and also deep integration of all educational subsystems. This factor of systematic organizing of educational structures that ensure the implementation of the goals and objectives of choreographic education at each of its stages, make it possible to form general and professional choreographic competencies, improve skills throughout life. Subject to the general principles and laws of development of choreographic pedagogy, each link of choreographic training has its own goals,

content characteristics, provides for the acquisition and improvement of special (choreographic) knowledge and skills both in various types of educational institutions (general education and specialized) and through self-education.

The realization of the continuity of choreographic education in general is based on its vertical and horizontal integration. *Vertical* integration involves the continuity of all degrees of formal education, where each educational level makes it possible to move to the next. *Horizontal* – provides professional training outside the formal educational system and specially organized educational programs. Horizontal integration also provides for the correlation of additional education with education provided by different types of educational institutions. These two integration spheres are determined by the basis of the functioning of the structure of continuous education, where the interaction of its components is of key importance. Thus, the basis of continuous choreographic education is based on an active correlation of narrowly professional and general choreographic training at different levels of a single structure (Благова, 2021а, р. 23).

Vertical integration of choreographic education is implemented in various forms of organization of professional and pre-professional (propedeutic) training, specialized primary, pre-higher and higher professional education. Each of this stage has different characteristics and era supplied by different educational programmes. So the first degree of choreographic education is mainly amateur in nature, it is implemented in the system of general education (as its variable component), also covering segments of additional education for children and adolescents (in after-school or primary specialized art educational institutions) (Благова, 2021b, р. 414).

The initial link of choreographic education also has signs of *horizontal integration*, since it implements the expansion of basic choreographic knowledge by moving from initial professional choreographic training to secondary education in the conditions of additional educational structures (creative associations, author's schools, children's studios of professional choreographic groups, dance and artistic and aesthetic centers). They contribute to the formation of the basis for further professional choreographic training of student youth in specialized institutions of secondary and higher education.

The active correlation of general (amateur) and professional choreographic training is provided in today's conditions by integrated educational complexes *of the pre-professional level of education*, which may include both an ordinary secondary school (with profiling of training) and a specialized educational institution of artistic and aesthetic profile (school of arts, college, etc.). Resumed model of organizing the choreographic education is the most effective from the integration of the beginners professional and additional choreographic education of children and teenagers as it organically combines the resource capabilities of both types of education. In addition, it is in the infrastructure of educational complexes that conditions are created to meet the various personal needs of pupils, in particular for their professional self-determination. At the same time, they may not be considered as the basis for joining the future profession, but only as an additional resource of general geographic training, which contributes to the realization of individual creative needs of children and adolescents, ensuring their self-development (Благова, 2021b, р р. 414–415).

Taking into account the specifics of choreographic activity, in particular, its early professionalization, we also consider the actual strategy to strengthen pedagogical attention to the development of children's choreographic performance as an integral initial component of continuous choreographic education. In the modern conditions this trend is characterized by massiveness, many genres as well as a high level of organization and practical training. The popularity of choreographic art among children and adolescents leads to an active quantitative growth of children's dance groups, an increase in the number of their pupils. As a popular genre of unprofessional artistic activity, children's choreographic creativity is aimed primarily at self-realization, self-improvement and general cultural development of its participants, the formation of a worldview among children and students, value orientations, aesthetic attitude to reality.

The analysis of modern trends in the development of children's choreographic amateurism allows us to state the growing interest of teachers-choreographers in modern foreign choreographic trends and, accordingly, the intensification of the creation of choreographic groups that present various directions of modern art of the movement. We think that the main trend of development of the children

choreographic a meter art must be the promotion of dance teams which work in genre of folk choreography and care about preserving and popularization of national artistic traditions, development of Ukrainian folk-stage choreography, education of the younger generation on the best examples of dance art.

The pre-higher professional choreographic education in Ukraine is represented by specialized educational institutions, including: choreographic schools and colleges, choreographic departments of cultural schools, variety and circus art, theater schools. Covering different ranges of professional activities in the choreographic field (artistic, choreographic, teaching), institutions focused on the formation of performing competencies in students, emphasize the importance of professional and practical training. *Higher* choreographic education provides multidimensional specialized training (artistic, choreographic and choreographic-pedagogical) in cultural and art institutions, pedagogical and theatrical universities, covers a range of specialties: performers, teachers, choreographers, directors, heads of dance groups (Благова, 2021 b, p. 415).

The development of innovative directions in choreographic art, diversification of organizational forms of training in professional dance at different educational levels determine the dynamics of changes in approaches to the professional training of future choreographers in the structure of higher education institutions. Modern conditions of professional activity of a highly qualified specialist-choreographer, open to innovation, creativity, dynamic solutions, require him to possess general (cultural, art, pedagogical, managerial) and special (choreographic) competencies. So the modern definition of «choreographer» is not narrow-minded, includes wide opportunities for its application in various fields of culture, art, education, sports. Accordingly, the competence for all specialists-choreographers – possession of the art of dance – includes various types of choreographic activity, methods, technologies, and the nature of the action on the object of professional activity in order to change and transform it.

Training of students of choreographic specialties in higher education institutions on the basis of a competently oriented approach requires, in our opinion, improving the quality of educational

programs of specialties 024 Choreography and 014 Secondary education (Choreography); expanding the capabilities of specialized departments in increasing the number of professionally oriented disciplines, forming an individual educational trajectory of students, organizing their external and internal mobility, acquiring soft skills in choreographic activities; stimulating student choreographic creativity in formal and informal forms of organization; intensification of the use of innovative information resources in the educational process (educational manuals, programs) (Благова, 2021 а, pp. 29–30).

Continuity and continuity of development of personal potential of the choreographer are provided by retraining courses, internships, scientific and practical conferences, seminars and webinars, master classes of leading figures of choreographic art, competitive, concert events. Modern scientists in the field of choreographic education detail practical and theoretical components in the structure of improving the qualification level of choreographers, where the practical training of choreographers is characterized as a system of internship activities, and theoretical – involves training in graduate school and doctoral studies (Касьянова, 2010). Each of the designated organizational forms has different content characteristics, is provided by different programs of choreographic training, but is aimed at the implementation of a common task – professional self-improvement, the formation of an individual style (performing, choreographic, pedagogical), creative handwriting, professional image.

Horizontal integration of choreographic education is realized in a variety of informal organizational forms (diverse artistic associations), provides for self-realization, self-improvement of amateur dancers. As an integral component of the cultural and artistic life of society, amateur choreography is also an important link between general and professional choreographic education in today's conditions. Branching and mass, high level of practical training proves the importance of this structure of continuous choreographic education and allows it to be considered the mandatory stage, which also makes it possible to further study in specialized educational institutions (secondary and higher).

Despite the progressive tendencies of continuity of choreographic education, we note that modern challenges in the development of various links and forms of its organization (lack of educational

discipline «Choreography» as an invariant component in the content of general educational institutions; discreteness of support (legislative, economic, organizational and methodological) pre-professional forms of choreographic training in the structure of out-of-school and primary art education at the state and regional levels; insufficient normative and methodological regulation of the development of amateur and professional choreographic education; lack of state programs of national choreographic education of children and students; tendentiousness regarding the professional training of a choreography teacher in higher pedagogical education institutions) determine the intensification of the efforts of the professional community of choreographers to critically comprehend and overcome existing crisis phenomena in the sphere (Благова, 2021 b, p. 416).

In particular, one of the priority tasks of the implementation of continuous choreographic training is the introduction of the discipline «Choreography» as an invariant component in the content of secondary schools. It should be noted that the problem of school choreographic training in the State Standard of Basic and Complete Secondary Education (2004) has been updated. However, the status of variability and the lack of a systematic approach in the organization of school choreography made it impossible to define it as a mandatory component of the educational process, so the partial introduction of the discipline «Choreography» into school curricula was an affirmation of fragmentation rather than mandatory (Благова, 2021 b, p. 416).

The approval of the State Standard of Primary Education (2018) opened up new prospects for teaching choreographic art, as it led to progressive changes in determining its status in the system of general secondary education. In the «Typical Educational Programs of the New Ukrainian School», «the formation of cultural and other competencies, values in the process of knowledge of art» is provided in the «artistic educational sector» (Типові освітні програми для закладів загальної середньої освіти, 2019, p. 9). Normative initiatives in general made it possible to «get acquainted with the varieties of choreography», «reproduction of elementary dance elements» through integrated courses or subjects of study on certain types of art (Типові освітні програми для закладів загальної середньої освіти, 2019, pp. 310, 313, 317). Then the preschool choreography education is registered in «Instructive and methodic recommendations for learning in the institutions of general secondary

education educational subjects and organization of the educational process in 2018-2019 academic year» (03.07.2018), which, in particular, states that part of the educational load on physical culture (up to 1 hour per week) can be used to study certain subjects that ensure the motor activity of students (choreography, rhythmic), if there are appropriate conditions for pedagogical personnel and curricula stamped by the Ministry of Education and Science of Ukraine.

The modern content diversification of non-formal choreographic education programs indicates that each of them was formed into an independent dance school, personifies the uniqueness of aesthetic and stylistic ideas, principles, language of plastic expressiveness, training technologies. The spread of alternative dance trends since the beginning of the XXI century, based on foreign practice-oriented theories in the field of movement art, is an effective content direction of modern amateur choreography, significantly expands its aesthetic and educational resources. Their popularity and demand in society leads to a high demand of the modern field of choreographic education in qualified specialists-choreographers, representatives of various Western European theories and choreographic practices. At the same time we will note, that in the period of modern transformations in socio-economic and spiritual spheres of life, it is the national choreography that should become the core of dance amateurism. Promising directions of creative and staged work of dance groups determine the preservation and further development of Ukrainian folk-stage choreography; introduction of state programs of national choreographic education of children and students, strengthening of normative and methodological regulation of the development of amateur and professional choreographic education of adults (Благова, 2021 b, p. 418).

Since the beginning of the XXI century the tendency of correlation of the content, strategies, tasks of professional and amateur choreography is spreading. This greatly emphasizes the close relationship between vertical and horizontal integration systems in the field of choreographic education. Leading artistic associations are actively involved in choreographic education, significantly strengthening the horizontal integration of choreographic education in informal organizational structures. In particular, the National Honored Academic Dance Ensemble of Ukraine named after P. Virsky provides systematic educational and methodological assistance to amateur choreographic

groups and individual performers. Since 2002 he has been directing the educational activity of the team Association – All-Ukrainian Choreographic Union of Ukraine, which since 2004 has received the status of national (Resolution of the Cabinet of Ministers of Ukraine № 1648 of 13.12.2004) (*Про надання статусу національної Всеукраїнській хореографічній спілці*). Under the chairmanship of M. Vantukh (initiator of the organization) the National Choreographic Union of Ukraine [*hereinafter – NCUU*] united on a voluntary basis professional artists, choreographers, teachers, creating centers in 15 regions of Ukraine and covering educational work about 20 thousand dance groups from different departments and genre areas. The priority of creative activity of artists was the preservation of national traditions and achievements in the field of choreographic culture of Ukraine, coordination of creative efforts to support all types of dance art. In order to further develop the national performing choreographic school, identify talented youth and spread choreographic education in Ukraine, the leadership of the NHSU launched a number of competitive cultural and artistic projects, including the International Festival-Competition «Rainbow Terpsichore», International Festival «Folklore Wonderland», All Ukrainian folk choreography contest named after P. Virsky (Вадясова, Чернець, & Шульгіна, 2012, р.р. 58–60). As you can see, the functioning of the creative association is focused on supporting all socially significant initiatives in the development of national choreography in different regions of Ukraine. This generally confirms the importance of his mission as a subject of creative activity in the field of choreographic culture and education.

Conclusions and prospects for further research. Thus, the implementation of modern continuous choreographic education is based on two integration spheres – vertical and horizontal. They denote its functioning and provide heritage of all levels of the formal education where each educational level has possibility of coming to the next level and informal forms of organizing complete professional education over formal educational system and special educational programs. Choreographic training at each of the defined levels has signs of interdisciplinary and end-to-end continuity in mastering professional competencies. Actual trends and at the same time prospects for the further development of continuous choreographic education determine its active integration (vertical and horizontal) at different organizational levels.

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Тетяна Благова

НЕПЕРЕРВНІСТЬ ЯК ПРО ВІДНА ТЕНДЕНЦІЯ РОЗВ ИТКУ ХОРЕОГРАФІЧНОЇ ОСВІТ И В УКРАЇНІ

У статті схарактеризовано структуру сучасної хореографічної освіти в Україні, виявлено ознаки її неперервності як провідної тенденції розвитку, актуалізовано стратегічні напрями модернізації національної хореографічної освіти та шляхи подолання кризових явищ її розвитку на різних освітніх рівнях. Уточнено, що реалізація неперервної хореографічної освіти спирається на дві інтеграційні сфери – вертикальну і горизонтальну, – які загалом визначають її функціонування, забезпечують спадкоємність усіх ступенів формальної освіти, де кожний освітній рівень дає можливість переходу на наступний, а неформальні форми організації доповнюють професійну підготовку поза формальною освітньою системою і спеціальних освітніх програм. Підпорядковуючись загальним принципам і закономірностям розвитку хореографічної педагогіки, кожна ланка хореографічної підготовки має свої стратегії, цілі, змістові характеристики, передбачає набуття та вдосконалення спеціальних (хореографічних) знань і вмінь як у різних типах навчальних закладів (загальноосвітніх та спеціалізованих), так і шляхом самоосвіти. Доведено, що в основі неперервної хореографічної освіти закладено активну кореляцію вузькопрофесійної та загальної хореографічної підготовки на різних рівнях єдиної структури. На кожному з визначених рівнів вона має ознаки міждисциплінарності та наскрізної наступності в оволодінні професійними компетентностями. Встановлено також, що сучасні виклики в розвитку різних ланок і форм організації хореографічної освіти (відсутність навчальної дисципліни «Хореографія» як інваріантного складника у змісті загальноосвітніх закладів, дискретність законодавчої підтримки допрофесійних форм хореографічної підготовки у структурі позашкільної та початкової мистецької освіти, недостатня нормативно-методична регламентація розвитку аматорської та

професійної хореографічної освіти, відсутність загальнодержавних програм національного хореографічного виховання дітей та учнівської молоді, тенденційності щодо професійної підготовки вчителя хореографії в закладах вищої педагогічної освіти) зумовлюють активізацію зусиль професійної спільноти хореографів щодо критичного осмислення і подолання наявних кризових явищ у галузі. Актуальними тенденціями й водночас перспективами подальшого розвитку неперервної хореографічної освіти визначено її цілісність та глибоку інтеграцію (вертикальну і горизонтальну) всіх освітніх підсистем у різних організаційних формах.

Ключові слова: хореографічна освіта; неперервна професійна освіта; структура хореографічної освіти; вертикальна інтеграція хореографічної освіти; горизонтальна інтеграція хореографічної освіти.

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