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FORMATION OF DANCE MOVEMENT KINESIOLOGY AS A SCIENTIFIC AND PRACTICAL COMPONENT OF CHOREOGRAPHIC ART

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The questions of a new approach to the problem of the formation in Ukraine of a permanent categorial apparatus of choreographic art as an art science in the field of culture and art are considered. Formed and justified the formation of a new direction in the choreology – kinesiology of dance movement.

Keywords: choreography, art, choreology, scientific analysis of choreographic works, kinesiology, dance movement, choreography categories, aesthetics of choreographic art, history of Ukrainian choreographic art, folk dance art of Ukraine.

Formulation of the problem. When forming scientific research in choreographic art, the concept of affirmation in Ukrainian art science about dance-choreology comes to the fore. There is a need for awareness in the latest scientific understanding, real understanding, an unbiased attitude to the reality of the choreographic culture in all its manifestations and interactions. This new scientific concept is a kind of qualitative breakthrough in understanding the need to expand the boundaries of what was previously studied.

With the adoption in Ukraine of the passport of the scientific specialty 17.00.08 «Choreographic art», respectively, to be separated into the list of specialties «Choreography» (code 024), as a composite field of knowledge «Culture and Art» (code 02). There arises the need to formulate the main provisions that will determine the direction, logic and conditions for training specialists and researching choreographic art.

Analysis of recent research and publications. Analyzing the scientific literature devoted to the conceptual-categorial apparatus of choreographic art, one can single out the works of the following authors. In the system of classical dance, scientific works N. Bazarovoi, H. Berezovoi, A. Vahanovoi, V. Kostrovyt'skoi, N. Tarasova, E. Cheketti, L. Tsetkovoi and others. V. Avramenko, I. Aksonov-

va, A. Bocharov, K. Vasyleko, V. Verkhovynets, O. Holodrych, A. Humeniuk, A. Zaitsev, A. Lopukhov, A. Shyriaiev and others addressed the formation of the terminology of folk-stage dance. On the classification of modern choreographic art research T. Lysytska, V. Nikitin, M. Pohrebniak, O. Plakhotnyuk, D. Sharykova. The question of studying kinesiology of dance movement in studies O. Plakhotnyuk, N. Chilikina.

The purpose of the article. The object of research is the formation of a conceptual-categorial apparatus for the study of choreographic art. Identification of kinesiology of dance movement as a scientific, and practical experimental component of choreographic art. Among scientific developments of researchers of choreographic art in Ukraine it is possible to single out a number of studies on the methodology of teaching and performing classical, folk-stage, Ukrainian dance and ballroom dance. Unfortunately, almost weighty questions of theoretical and practical improvements on the methods of teaching and performing modern dance (modern dance, contemporary, performance, jazz dance and others) have not been studied by Ukrainian scientists. There are separate scientific publications in which spectacular and pictorial characteristics, stylistic features, stages of historical development and their formation in Ukraine and the world are considered.

Ballroom dance now stood out as a sport-ballroom dance and entered the system of physical culture and sports, and became an Olympic sport. Therefore, it is no longer an object of art study, therefore, in this study it is not considered. A new trend in choreography began to develop today, this is the so-called social dance, which occupied a niche that was freed in the dance culture as a consequence of the selection of sports ballroom dance. Accordingly, we believe that we need to catch the difference between ballroom dancing and sports ballroom dancing. In the first, all the signs of artistic, creative search are preserved without limitations, artistic roots are preserved here, and a new direction is developed – social dance. At the present stage, they acquire new development and significance in the cultural and artistic life of Ukraine, here a large field of activity in research for scientists and specialists in choreographic art. In the second there is an element of sports competition, and accordingly, clear criteria and categories of sports, a set of rules for which you can not go. That is, today, sports-ballroom dance has become the object of scientific research in the field of physical culture and sports.

Presentation of the research material. Conceptual-categorical apparatus for the study of choreographic art consists of separate key features, concepts, forms of thinking, expressing the laws of origin, development and interaction in various phenomena, categories (Greek. Κατηγορία), as general philosophical categories, reflecting the properties and attitudes to reality, the laws of development and a certain basic list of them. Also their general scientific apparatus (Lat. Apparatus). That is, a set of concepts that reflect the essential properties, relationships and relationships of objects, phenomena in their contradictions and development, an opinion or a system of thoughts that generalizes the objects of a certain class according to certain common professional characteristics for them.

Let's consider several scientific studies (Ukrainian authors) that contribute to the development of the scientific basis of choreographic art in Ukraine.

Unfortunately, most of the developments in classical dance are developed by foreign authors. In the system of classical dance we can distinguish scientific works H. Berezovoi «Klasycheskyi tanets v detskykh khoreorafycheskykh kollektivakh» (1977) [3], L. Zykhlinskoy «Desiat urokov klasycheskoho tantsa» (2008), «Pervue shahy» (2003) [12; 13]. A thorough scientific work is «Metodyka prepodavanyia klasycheskoho tantsa» (2007) L. Tsvetkovoi [23]. All of them belong to university programs in classical dance. The material developed in them contains a detailed analysis of the technique for performing basic movements and exercises of classical dance, with practical methodological recommendations.

The study of folk dance art in Ukraine has more weighty developments, namely V. Avramenka «Ukrainski natsionalni tanky, muzyka i strii» (1947) [1], I. Aksonovoi «Tantsiuvalna lekhyka Poliskoho kraiu» (2012) [2], K. Vasylenka «Lekhyka ukrainskoho narodnoho-stsenichnoho tantsiu» (1971), «Ukrainskyi tanets» (1997) [5; 6], V. Verkhovynsia «Teoriia narodnoho ukrainskoho tantsa» (1920) [8], R. Herasymchuka «Narodni tantsi

ukrainskykh Karpat. Knyha 1. Hutsulski tantsi», «Knyha 2. Boikivski i lemkiivski tantsi» (2008) [9], A. Humeniuka «Narodne khoreorafichne mystetstvo Ukrainy», (1962), «Ukrainski narodni tantsi (1963) [10; 11], A. Nahachevskoho «Pobutovi tantsi kanadskykh ukraintsiv» (2001) [16] and others.

Ukrainian scholars of art are meaningfully interested in the development of contemporary choreographic art in Ukraine. I. Makarova, B. Kolnohuzenko «Suchasnyi tanets ta metodyka yoho vykladannia» (2015) [15], M. Pohrebniak «Tanets «modern» XX st.: vytoky, stylova typolohiia, panorama istorychnoi khody, evoliutsiia» (2015) [17], O. Plakhotniuk «Styli ta napriamky suchasnoho khoreorafichnoho mystetstva» (2009) [18], V. Podberezkyi «Sekrety stepu» (1995) [19], D. Sharykov «Klasyfikatsiia suchasnoi khoreorafii» (2008), «Contemporary dance» u baletmeisterskomu mystetstvi» (2010) [21; 22], S. Shalapa «Teoriia i metodyka vykladannia sportyvnoho tantsiu» (2015) [20] and others.

All of these listed developments contribute to the formation of the foundations for the development of cholinism as a science in Ukraine. With its development in the Ukrainian research field there is a whole series of new scientific and practical sciences.

We can state the fact that there are no fundamental scientific developments from the new directions of studying the methods of teaching and performing dance. Already today there is a need for new approaches to the study of choreography. An example is the study of all aspects of the dance movement – kinesiology (Χινησιχη – movement, λόγος – explore) – scientific and practical discipline, which studies the work of the muscles of the dancer in all its manifestations. This is a rather important scientific component of the development of the choreographic education of the corresponding innovative methods in the training of ballet and dance performers in Ukraine, without which the integrity of the choreology as a science and the formation of professional dance schools and appropriate methods for studying dance will not be formed.

Kinesiology began its development in the 60-ies of the XX century. The founder of kinesiology in the modern form is the American George Gudhardt. Which for the basis of his teaching was adopted by the ancient method of the Indians. He developed it, creating a fairly harmonious theory, the basis of which is a muscular test of human movements, which in the science of movements is considered the most accurate and effective tool. Muscular testing determines stressful situations in a person's life, clarifies the emotional trauma that led to problems [24].

The complex of exercises of kinesiology of dance movement and the corresponding developed methods will help to remove the stressful situations of the muscular apparatus of the dancer and the corresponding muscle blocks and their unjustified tension, increase the adaptive resources of the organism, and its resistance to stresses. They contribute to raising both educational and personal successes, even in complex interpersonal conflicts [25].

According to the above, we highlight the main directions of the development of kinesiology of the dance movement, including in Ukraine:

– the problematic of the muscular stress of the human body, when performing a dance load;

- development of confidence in performance and personal confidence of the performer, understanding of all aspects of the performance of the dance movement;

- choosing the optimal correct dynamics for the performance of the dance movement;

- finding out the cause of the chronic fatigue of the dancer;

- elimination of health problems, chronic occupational diseases;

- to help children in the study of choreography, the formation of a professional dancer;

- calculation of the optimal regime of physical training, rehearsal loads;

- elucidation of the permitted degree of load on the body in the process of learning the dance, and so on [26].

It is worthwhile to understand that the development of applied dance kinesiology is at the initial stage in Ukraine and the world.

Conclusions and suggestions. Specialists of applied dance kinesiology should be «universal» and have a knowledge of medicine and various methods of medical rehabilitation (manual therapy, homeopathy, acupuncture, magneto therapy, aroma-

therapy, chromo therapy, osteopathy), as well as techniques for working on the spine, skull, joints, internal organs, muscles.

The main and most difficult to understand the features of the performance and study of dance movement, dance in general, its features, stylistic, performing differences. The performance of the classical movement will be different from performing a victorious dance movement in folk dance, especially in modern dance, which often borders on acrobatic virtuosic mastery and dance versatility with great physical exertion on all the organs of the dancer.

So, it is necessary to allocate kinesiology as a weighty direction of research of choreographic art of an integral part of choreology. Science, which studies a complex of species, genre and style manifestations, the laws of choreographic artistic creativity, its relationship to other types and genres of art, as well as the humanities: culturologists, philosophies, psychologists, anthropology. It is advisable to raise the issue of studying interdisciplinary aspects in choreography. All these studies will help to build the scientific verticals and horizontal of choreographic art as a separate art science.

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ФОРМУВАННЯ КІНЕЗІОЛОГІЇ ТАНЦЮВАЛЬНОГО РУХУ ЯК НАУКОВО-ПРАКТИЧНОЇ СКЛАДОВОЇ ХОРЕОГРАФІЧНОГО МИСТЕЦТВА

Анотація

Розглянуто питання нового підходу до проблематики формування в Україні постійно-категоріального апарату хореографічного мистецтва як мистецтвознавчої науки в галузі культури і мистецтва. Виділено та обґрунтовано формування нового напрямку в хореології – кінезіології танцювального руху.

Ключові слова: хореографія, мистецтво, хореологія, науковий аналіз хореографічних творів, кінезіологія, танцювальний рух, категорії хореографії, естетика хореографічного мистецтва, історія українського хореографічного мистецтва, народне танцювальне мистецтво України.

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ФОРМИРОВАНИЕ КИНЕЗИОЛОГИИ ТАНЦЕВАЛЬНОГО ДВИЖЕНИЯ КАК НАУЧНО-ПРАКТИЧЕСКОЙ СОСТАВЛЯЮЩЕЙ ХОРЕОГРАФИЧЕСКОГО ИСКУССТВА

Аннотация

Рассмотрены вопросы нового подхода к проблематике формирования в Украине постоянно-категориального аппарата хореографического искусства как искусствоведческой науки в области культуры и искусства. Выделены и обоснованы формирования нового направления в хореологии – кинезиологии танцевального движения.

Ключевые слова: хореография, искусство, хореология, научный анализ хореографических произведений, кинезиология, танцевальное движение, категории хореографии, эстетика хореографического искусства, история украинского хореографического искусства, народное танцевальное искусство Украины.