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ARTISTIC AND IMAGINATIVE PERCEPTION OF
CHOREOGRAPHY AS A PROFESSIONAL QUALITY OF
FUTURE CHOREOGRAPHY TEACHER

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***Abstract.** The article focuses on the features of artistic and imaginative perception of the choreographer and the role the process of realizing the artistic image for specialist's professional growth plays. Music and choreography of artistic and imaginative perception is a complex multilevel process determined not only by piece of music and dance plastic, but also the spiritual world of a performer, his experience, level of development, psychological characteristics. Any educational process consists of three equally important components: intellectual, physical and spiritual. The trouble of our educational system is that almost always proportional content of these components is violated.*

Keywords: musical and choreographic image, perception features, syncretism.

The problem of forming imaginative individual sphere and, in particular, imaginative perception and thinking, today is in the focus of a number of researches. The study of various aspects of the above mentioned problem one can find in philosophy, culture studies, pedagogy, general and music psychology, psychology of art, musicology, music education pedagogy. An important contribution to reveal and justify the phenomenon of imaginative thinking was made by foreign and domestic philosophers of the past and present (A.Bergson, V.Volkov, E.Ivanov, S.Rapoport, G.Skovoroda, P.Florensky, A.Shopenhauer, D.Yum). In psychology the issue of imaginative sphere was studied by such scholars as S.Rubinshteyn, A.Leontyev, O.Kostiuk, B.Ananyev, I.Beh, I.Sechenov, a certain contribution was made by B.Lomov, I.Yakymans'ka, R.Arnhem , M.Bahtin, Ya.Ponomariov, V.Romenets, B.Yusov and others. Of great value are researches in general and child psychology, developmental psychology related to the study of the process of forming human's imaginative sphere (L.Vyhotsky, A.Hostev, I.Yakymans'ka). Some issues were investigated in choreography as well. However, the problem of artistic and imaginative perception in artistic choreography institutions of different types are insufficiently investigated.

Choreography is directly related to music and a musical image. Theoretical and methodological issues of the development of musical and imaginative perception, thinking, imagination and visual images, memory are highlighted in the works of E.Abdulina, Yu.Aliyeva, O.Apraksina, N.Batiuk, L.Bezborodova, N.Vetluchina, N.Grodzens'ka, A.Kozyr, O.Komarovs'ka, A.Korol', N.Lysina, L.Masol, S.Naumenko, H.Padalka, O.Rostovs'ky, O.Rudnyts'ka, L. Khlebnikova, L.Shrachina, V.Shul'hina, Yu.Yutsevych and others. All these studies are of exceptional importance for understanding the role of choreography in the process of mature person formation, but they do not reveal the essence of artistic and imaginative sphere related to choreographic work. The process of understanding the musical and choreographic artistic image starts with perception, which both in musical and choreographic activity has its own characteristics.

The goal of this work is to emphasize the importance of theoretical aspects consideration, which are the basis of the process of forming artistic and imaginative perception in choreographic work.

The formation of artistic and imaginative perception has a key value for the entire pedagogical system of choreographic education. It is well known that dancing facilitates health improvement, forms posture, develops attention, memory, effects positively on overall physical condition. Choreographers argue that such activities activate the process of perception of the world as a whole, significantly enrich it and become actually a dance imaginative model of personality's entry into the world of culture. The mechanism of this "entry" begins with the perception of musical image which should be able to be interpreted by the choreography means.

The term "perception" has two meanings. In the first sense it is an image of the subject, resulting from the perception, the second one is the formation of this image [4].

The theory of music perception was formed at the intersection of many sciences, including sociology and aesthetics, art history and musicology, physiology, psychology, pedagogy, semiotics and cybernetics as well. The ideas of these sciences

interacting with the theory of music perception affected the interpretation and development of the problems of musical pedagogy.

Music composition unfolds in time and is perceived consistently. The result of this continuous process becomes its holistic perception, i.e. the awareness of the whole is the result of understanding the role of each part of the composition. As O.Ya.Rostovsky states, in modern science there is no single point of view on the structure of the process of perception [4].

With a certain unity of views on the sequence of the stages of this process (per-communicative, communicative, postcommunicative) there are significant differences in the definition of logics and levels of artistic and cognitive activity.

Five main structural components of musical perception which make its psychological mechanism were distinguished by V.K.Beloborodova: emotional response to music, music listening, thinking, memory, ability of cooperative creative work. The above mentioned components, in her view, are a necessary part of musical perception, and none of them can be removed from it without any harm for the process of perception [2].

H.I.Pankevych, understanding the structure of music compositions perception as a way of combining and interrelating its elements, distinguished the following elements: perception of current (direct perception of the composition); past (continuous comparison with the already listened, its actualization) and the future (anticipation of further musical development); the objective and subjective, analysis and synthesis [3].

When being perceived they are inextricably connected, forming a complex unity of interact elements, which leads to the emergence of integrity as the qualitatively new final stage of perception.

An important step in the analysis of the holistic process of music functioning in society was made by A.N.Sokhor [5]. He rightly pointed out that meaningful music perception, its understanding and feeling are possible only on the basis of a certain range of listening impressions, associations, skills. They all form under the direct

influence of socio-cultural environment in which the person lives and is educated. Each epoch produces a certain amount of "symbolic" intonations, which form extremely stable associations that do not yield meaningful verbal semantics. Sound-image-intonation acquiring the sense of visible image or a specific sense produces appropriate audience's images.

A.N.Sokhor [5] distinguished several quality levels, on which the perception of music takes place. One of them is physiological, which is of particular importance for the choreography. Perceiving music, we feel under its influence various organic reactions, changes in the frequency of breathing, heart beating, motor reactions, etc. These reactions are reduced to elementary sensations of pleasure or displeasure, excitement or calmness, tension or defuse. It is this level which is often the basis of certain spontaneous dance moves.

A special line represent the researches devoted to the pedagogical aspects of music perception. There is accumulated a significant amount of scientific material about diagnosing and formation of musical perception, music perception age peculiarities, the process of the development of musical abilities in ontogeny, principles and methods of musical and educational work and so on. Here should be mentioned such scholars as O.O.Apraksina, Yu.B.Aliyev, V.K.Beloborodova, N.O.Vetluchina, N.L.Hrodzens'ka, D.B.Kabalevs'ky, O.Ya.Rostovsky, L.H.Koval', V.D.Ostromensky, T.P.Plesnina, V.P.Reva, O.P.Rudnyts'ka and others. All these studies are important for understanding the peculiarities of the perception of a musical work in the process of choreographic expression.

Choreography is a syncretic art. Here merge into a single stream dance and pantomime, music and poetry, sculptural poses and plastic movements and dramaturgy of literary work. To achieve aesthetic, spiritual culture of personal development is impossible without adequate level of its perception, in this case that of the music and choreography. But purposefully working on the development of musical and choreographic perception (developing it with all sorts of exercises rhythm, dynamics,

tempo, intonation) teacher can not reach the objectives of formation of aesthetic, and spiritual culture. Due to resolving some certain problems an integrated approach to the perception and choreographic reflection of the artistic image of music composition is lost.

It is known that any educational process consists of three equally important components: intellectual, physical and spiritual. The trouble of our educational system is that the proportional and content of these part of these components is almost always violated.

Here, perhaps, it is worth paying attention to the difference in the understanding of the terms of "music education" or "musical and choreographic education" and "education by means of music" or "choreography." This is not the same thing. The term "musical education" or "musical and choreographic education" is often understood as the realization of the tasks of certain complex abilities development, whose basis is musical perception. This term also implies the formation of available choreographic performance skills that enable dancers to be actively included in this sort of activity. But it does not include the formation of general aesthetic, moral culture. It is these global tasks which usually stay without teacher's attention. Moreover, such half-way "seized" understanding of the purpose of musical and choreographic education gives reason to give obstruction to classes, whose main aim is more general educational objectives.

Beside the above said an attention should be paid to the fact that in the worldview of modern person, because of the peculiar deformations the trend of separating began to dominate. No wonder that scientists as Leontyev A.A. writes [1], point to the fact that modern man is much better trained to divide, to separate than to unite, to perceive a whole, the system, interconnectedness of phenomena and events. The same trend is observed in the art. We actually see that every form of art is committed to providing itself with consumers (listeners, viewers, readers) without thinking that all kinds of art derive life-giving water from the same source that is called LIFE. Wisdom lies in

reviving and further developin uniting efforts of all forms of art the ability of humans of associative and imaginative thinking which underlies the whole perception of all images of art and associative images of life without exception. Perhaps that is why synthetic genres of arts, where we attribute the musical and choreographic, today are becoming increasingly important in educational system in many countries of the world including Ukraine.

All kinds of art were "born" because it's in human nature to think not only with concepts but also with associative images, which are an inexhaustible source of life itself. The most vivid artistic images are embodied in synthetic genres of art, it was important for their full perception by the listener.

Artistic and imaginative perception and is a connecting link that unites all the arts. We are talking about the ability of perceiving and thinking in different associative artistic images (visual, sound, plastic, etc.) and it is the set, an organic unity of associative images that has an important educational function - connection with the aesthetic and ethical values of life.

Music and choreography artistic and imaginative perception, due to the specifics of the object of perception - the synthesis of music and other arts - is a is much broader concept than direct sensory reflection of reality, as it is happening simultaneously in the form of sensations, perceptions, images, abstract thinking. This is a complex multilevel process determined not only by a music composition and dance plastic, but by the human's spiritual worldn, his experience, the level of development, psychological characteristics as well.

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