

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЗ «ПІВДЕННОУКРАЇНСЬКИЙ НАЦІОНАЛЬНИЙ  
ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ  
імені К. Д. УШИНСЬКОГО»

**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА  
В КОНТЕКСТІ КУЛЬТУРНОГО  
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези ІХ Міжнародної конференції  
молодих учених та студентів  
(20-21 жовтня 2023 р.)**

**1 том**

**ОДЕСА 2023**

УДК: 37+78+792.8+008-021.1

**Музична та хореографічна освіта в контексті культурного розвитку суспільства.** Матеріали і тези ІХ Міжнародної конференції молодих учених та студентів (Одеса 20-21 жовтня 2023 р.). — Т.1. — Одеса: ПНПУ імені К. Д. Ушинського, 2023. — 119 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 30.11. 2023 р.

Редакційна колегія:

*Мартинюк Тетяна Володимирівна*, доктор мистецтвознавства, професор, завідувач кафедри-професор кафедри мистецьких дисциплін і методик навчання Університету Григорія Сковороди в Переяславі;

*Демидова Віола Григорівна*, кандидат педагогічних наук, професор, професор кафедри сольного співу Одеської національної музичної академії імені Антоніни Нежданової.

Матеріали і тези друкуються в авторській редакції

Технічний редактор Г.О. Реброва

©Південноукраїнський національний педагогічний університет імені К. Д. Ушинського, 2023

## Література

1. Іцзюнь Ван (2016). Методичні засади інструментального навчання студентів з КНР в системі музично-педагогічної освіти України : автореф. дис. на здоб. наук. ступ. канд. пед. наук : 13.00.02 - теорія та методика музичного навчання. Нац. пед. універс. імені М. П. Драгоманова. Київ, 2017. 20 с.
2. Моторна, Л. (2008). Педагогічні умови застосування освітніх технологій в процесі викладання природничонаукових дисциплін у технічних коледжах. Вінниця, Україна.  
URL: <http://conf.vntu.edu.ua/humed/2008/txt/Motorna.php>
3. Новий тлумачний словник української мови (у 4 томах). (1999) Гол. ред.: В. Яременко, О. Сліпушко. Київ : Аконіт. 910 с.
4. Панібратська, А. (2005). Зміст поняття «педагогічні умови». *Науково-методична робота*. Уманський держ. пед. університет імені Павла Тичини. Умань, Україна. URL: <https://sno.udpu.edu.ua/index.php/naukovo-metodychna-robota/89-suchasni-tekhnohohiyi-rozvytku-profesiynoyi-maysternosti-maybutnikh-uchyteliv-25-zhovtnia-2018-r/173-zmist-ponyattya-pedagogichni-umovi>
5. Сьюй Сінчжоу (2023). Формування художньо-естетичного досвіду майбутніх учителів музичного мистецтва в процесі вокальної підготовки. Дис. на здоб. наук. ступ. доктора філософії. 014 Середня освіта. Музичне мистецтво. ДЗ «Південноукраїнський Національний педагогічний університет імені К. Д. Ушинського». Одеса. 246 с.
6. Філософський енциклопедичний словник (2002). Гол. ред.: В. Шинкарук. Київ : Абрис.
7. Хриков, Є. (2011). Педагогічні умови в структурі наукового знання. *Шлях освіти*. № 2., сс. 11-15.

**Koropatova Yelyzaveta,**  
State institution  
"Southern Ukrainian National  
University named after K. D. Ushinsky"  
Supervisor:  
Klyueva Snezhana

## DEVELOPMENT OF THE DANCE THEATER AS A SEPARATE FIELD OF ART

The article is devoted to the analysis of the history of the development of dance theater as a separate direction in art. The work examines the sources of origin and

ways of gradually building the dance theater, as a synthesis of various directions of human activity from the beginning of its existence to our times.

The field of choreography, like other fields of human activity, constantly adapts and modernizes, corresponding to the modern development of society and culture. After the emergence of the basic theory of choreography by J. J. Nover, the world of dance was continuously improved and changed, in accordance with modern trends introduced by outstanding artists. Over time, choreographic art expands its own possibilities, turning into a syncretic action, adding to its performances other areas of art: singing, dialogues, painting, sculptures, computer technologies, etc. In this way, a separate direction appears, where choreography and acting skills act as postulates, forming a dance theater.

According to the works of prominent figures, dance theater "means a unique combination of dance and theatrical methods of stage performance, which, unlike classical ballet, distinguishes itself by the means of intended reference to reality" (Babych, 2021).

Dance theater is an art form where choreography is used as a means to express thoughts and establish communication between the artist and the audience. Acting skills act as an additional tool for conveying the inner emotions of the dancers, which, according to the author's idea, should be felt by the audience. Such a new form of artistic activity provided an opportunity to create new unique performances and ballets (Shevchuk, 2020).

The first mention of dance theater appears in the 20th century in Germany, in the works of the outstanding figure R. Laban, who studied expressive and free dance in his works (Manshilin, 2010).

The theoretician R. Laban, developing Delsart's techniques, created a new form of using space, based on the structure of the ballet theater, which later became the basis for expressive choreography (Vilchkovska, 2019).

The term dance theater will later be mentioned in his speech by the famous choreographer and artist K. Yoss. According to him, dance theater is based precisely on the plot, in which dance vocabulary appears instead of words, but it can also explain the author's idea in detail and clearly.

Compared with ordinary choreographic ballets, dance theater is revealed from a more interesting point of view for the audience due to the possibility of using different directions of dance activity - modern dance, folk, classical, jazz, step and others. But it receives the greatest development from the directions of postmodern and expressive dance popular at the time (Babych, 2021).

Starting from the 1950s, the figures of postmodernism in choreography try to create their own ideas for the realization of their ideas, so new experimental performances, techniques and projects appear. The most famous choreographers of

that time are: M. Cunningham, A. Halprin, R. Dunn and others. Who, by their example, were able to show the importance of departing from the canonical directions of art, providing the opportunity for experiments in choreography. Subsequently, their outstanding students continued to develop in their own directions; D. Gordon, S. Paxton, Alex and Deborah Hay, Trisha Brown, E. Summers, I. Reiner, W. Davies, et al (Maybenko, 2016). Thanks to this development, the following were added to the choreography: work with gravity, location changes for ballets, improvisation, introduction of movements from other dance directions, animal movements, etc.

In the 1960s, the direction of expressive dance began to develop, where choreographers Pina Bausch, Susanne Linke, Gerhard Bohner, Reinhild Hoffmann, and Johan Kresnik departed from the traditional rules of theatrical art. 5 outstanding choreographers, began to look for new forms for choreographic art through the use of an expressive style. This position appeared due to the rejection of the traditional rules of choreography and theatrical art. Choreographers introduced metaphors and symbols into their performances, paid attention to gestures and pantomime, raised quite provocative topics, played actors, brought to the fore the emotional state of the dancers, etc. (Boiko, 2017).

Thanks to P. Bausch, who worked for 40 years on the creation of her own "Wuppertal Dance Theater", the concept of dance theater was established in choreographic circles and German theater was glorified throughout the world (Chepalov, 2007).

Modern dance theater has its own characteristics and techniques, which have also been modernized under the pressure of the development of society and culture as a whole. Currently, the dance theater is trying to erase the line between the audience and the performer, combining all the action into a single entity. Dancers increasingly get opportunities for improvisation on stage in search of their own "I" in performances, which make performances even more unexpected.

Today, the dance theater is based on the principles and techniques that were previously proposed by outstanding actors, but it continues to replenish its arsenal with new ideas. Each of the artists, analyzing a different school of choreography: folk, classical, modern, was able to add something unique to their vocabulary, making their technique recognizable. among others (Shevchuk, 2020).

Thus, the dance theater was able to become a separate direction in art, thanks to the colossal development on the part of prominent figures. Having absorbed the techniques of multi-genre, improvisation, experimental approach, the use of computer technologies, the addition of circus art, the creation of a single space and the establishment of contact between the audience and the performer, the dance direction of the theater was able to become a living organism, which is still being modernized to meet the needs of modern times. The departure from the outdated canons of the

theatrical genre provided an opportunity to create an independent direction of artistic activity, which was able to reveal many famous figures and, passing through time, remain a popular direction of theatrical culture.

### Literature

1. O. Babich. Artistic and aesthetic principles of German expressive dance in the context of the development of modern dance in the 21st century / O. Babich // *Artistic notes*. – 2021. - No. 40. – P. 95-99.
2. Boyko O. Dance-theater in modern European music and choreographic art / O. Boyko. // *Culture and modernity*. - 2017. - No. 2. - P. 17-21.
3. Vilchkovska A. Rudolf Laban – life, pedagogy and choreography / A. Vilchkovska // *Physical education, sport and health culture in modern society*. – 2019. - No. 4 (48). - P. 14-18.
4. Maibenko O. Genesis and stage innovations of postmodern ballet: formal and technical aspect of representation of the artistic image / O. Maibenko // *Innovative Solutions In Modern Science*. - 2016. - No. 8 (8). - P. 1-7.
5. Manshilin O. Rudolph Laban - an outstanding theoretician and practitioner of choreography of the 20th century: Rudolf Laban (1879-1958), dancer and teacher of modern dance / O. Manshilin // *Proscenium: a theater journal*. – 2010. - No. 2 (27-28). - P. 24-32.
6. Khotsyanovska L. Kurt Yoss – theorist, practitioner, teacher and his influence on the development of modern choreographic art / L. Khotsyanovska // *Art journal*. – 2019. – No. 35. – P. 216-221.
7. Chepalov O. Pina Baush: from the hell of affects to the postmodern paradise / O. Chepalov // *Journal "Kino-Teatr" NAUKMA*. – 2007. - #1. - P. 23-24.
8. Shevchuk (Lyudnova) A. Development trends of modern Ukrainian dance theater / A. Shevchuk (Lyudnova) // *Proceedings of the 4th International Scientific and Practical Conference*. - Kyiv: Institute of Innovative Education, 2020. - P. 15-18.

**Кебуладзе Нателла,**

здобувачка другого (магістерського) рівню

(Україна, м. Одеса),

ORCID ID **0009-0005-0423-4589**

науковий керівник Федорець М.О.

Державний заклад «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського»

**ФОРМУВАННЯ МУЗИЧНО-ЕСТЕТИЧНОЇ КУЛЬТУРИ УЧНІВ  
МИСТЕЦЬКИХ ШКІЛ**