

**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 VIII Міжнародної конференції
молодих учених та студентів
(14-15 жовтня 2022 р.)**

1 том

ОДЕСА 2022

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TO THE DEFINITION OF THE CONCEPT OF "ACTING SKILLS OF A DANCER"

Abstract. *The paper presents theoretical aspects of artistry as a necessary quality of a dancer. The concept of "acting skills of a dancer" is singled out. The qualities of a acting skills are substantiated. The importance of developing acting skills of a dancer is emphasized. The specifics of the development of creativity in applicants for primary art education are determined. Improvisation as a technology of acting skills of a dancer.*

Key words: *acting skills, dancer-actors, dramatic performance, choreographic actor.*

Nowadays, there is a lot of talk about the need to educate not just dancers, but dancer-actors, who will be able to perfectly perform not only technical moments, but also will perfectly master their feelings, will be able to convey them in dance. Therefore, today's question is how to achieve this, what methods and techniques to use to achieve this goal?

Very often, the dancer simply conveys the choreographer's idea to the audience. We can say that he acts as a mediator between them, without thinking about the structure of the work, about the content. But simply learning dance moves is not dance art. In order to perfectly convey the idea of the dance to the audience, the dancer must understand the meaning and significance of each movement, speak with body language, and fill the image with artistic and emotional expressiveness.

Acting skill is very important for artists of choreographic ensembles and solo performers. It gives the ability to independently solve creative tasks, create expressive choreographic images.

K. Stanislavsky - theater director, actor, theoretician, teacher and theater reformer had a huge impact on the formation and development of theatrical art in general and on ballet in particular. Comparing ballet with drama, Stanislavsky wrote: "In ballet, everything is not like ours, everything is completely different, different plasticity, different grace, different rhythm, gesture, gait, movements, everything, everything is different." And this is a very accurate observation. Because in a dramatic performance, language is the main means of expression, and everything else only complements it. In dance art, movement and facial expressions are the only means of expression. Dance, the plasticity of the human body, performs the role of language. In order to gain expressiveness, the dance must turn into a dance drama, and the dancer himself into a dramatic actor.

The art of a dancer consists in the image of a person or creature created on the stage. He transforms into his hero. And it is most difficult to master this art of reincarnation. But without it, the dancer will be on stage only by himself. It must be said that it will not be enough to incarnate only externally, for example with the help of make-up. It should consist in showing the character, feelings, experiences, thoughts and views of the character to the viewer.

K. Stanislavsky's system is unique and is of great importance for becoming a professional dancer, ballet dancer or ballet master. That is why dancers and choreographers need to know the basic principles of Stanislavsky's system. The basis of his teachings are logical, purposeful and genuine actions in the circumstances that are offered to achieve the goal.

The first element of the system, with the help of which the inner technique of the dancer is brought up, is attention. You need to learn to think and look into the life around you, try to understand a person's character by their behavior. On the stage, the dancer must manage his attention in the circumstances suggested by the choreographer. He must be able to focus on the role so that everything extraneous remains outside the object. Attention helps to develop imagination and direct it in the right direction.

Muscle release is another element. For dancers who have been practicing since childhood, this skill does not cause any difficulties, because they know how to distribute their energy to the working muscles.

Great importance is attached to gestures. The gesture should have great precision and expressiveness. The mood, character, feelings and action of the hero can be expressed by posture and gesture. As the professor of choreography A. Vaganova said: "Achieving full coordination of all movements of the human body in a dance exercise

forces one to further inspire movements with thought, mood, that is, to add to them that expressiveness, which is called artistry".

Also, a dancer needs to develop imagination, because it helps to convey a creative idea. Imagination is based on erudition, culture, upbringing, education and life principles. It is these qualities that allow the artist to understand the action, its purpose, and convey this understanding to the viewer.

It can be summarized that the art of choreography has its own expressive means and the content of a choreographic work is conveyed through body plasticity, while using all the wealth of expressive possibilities, which include facial expressions, poses, gestures and angles.

In order for the viewer to have unforgettable impressions and emotions from what he saw, the dancer must turn into a choreographic actor, and the dance itself into a dance drama. Pavlo Virsky, an outstanding Ukrainian choreographer and reformer, national ballet artist, teacher, laureate of state awards, was and will remain an undisputed master of such choreographic productions, a genius in the creation of dance drama. Like any Odesa citizen, I am particularly proud of the fact that P. Virskyi was born in Odesa. P. Virsky boldly and freely used images in his choreographic performances. He did not just skillfully create dance compositions, but created convincing, vital and truthful characters of people. His performances impress with their expressiveness and dramatic tension. Choreographic images created by P. Virsky draw the viewer into the world of dance - a magical and beautiful world, captivating with its lyricism.

A necessary condition for a dancer is the use of acting skills, knowledge and skills. In choreography, the acting technique is specific. It is connected with the fact that the dancer can only use the body, musicality, dance technique, emotionality, sense of rhythm, imagination, memory, observation. Yes, it is not small, but for dramatic actors this set is much wider. Music is the basis of a dancer's acting skills. That is why the development of a choreographic work is always considered in close interaction with a musical work.

Now, in modern choreography, there is a tendency to put the number first, and then select the music. But in my opinion, this is somehow wrong. It is impossible to create a sensual choreography number without hearing music. Sometimes it is enough to find "your" music and the number simply "appears" in front of your eyes, the image emerges very clearly. But in choreography, as in any art form, there can be no strict rules and restrictions, so different thoughts, possibilities and means have their right to exist.

The secret of the success of the performances of famous dancers, ballet artists, is based, of course, on their graceful movements, but an equally important role is played

by expressive facial expressions, experiencing various events on stage and the ability to reincarnate.

The well-known classical dance teacher M. Tarasov said that "classical dance lessons do not teach the basics of acting, but from the very beginning, these lessons are closely related to mastering the expressive means on which the skill of a ballet dancer rests."

M. Tarasov believed that even if you raise a virtuoso dancer, but at the same time he will remain an uninteresting person, then he will never be able to be a real artist. Because the scene reveals the character and personality, and the technique is powerless here.

In order to convey feelings and emotions from the stage to the audience, the dancer must master some skills. Namely, he should be relaxed, feel his partner, be attentive, have proper breathing, be able to overcome various psychological obstacles, fears and worries. All these skills and abilities are mandatory for professional dancers. Then the viewer will be able to understand what is happening to the hero, what is his mood, action and character.

To become a professional in his field, a dancer needs to study life by observing different people and events. It is necessary to understand and analyze the accumulated knowledge, and then apply it in one's creative activity. In order to create a true and bright choreographic image, along with dance training, a dancer must be able to control his feelings and thoughts, be able to saturate them with poses, gestures, movements - possess acting skills. A dancer will accurately convey the inner state of his character if he correctly understands the purpose of the choreography and can get used to the image. It is then that his facial expressions will become expressive and begin to convey the feelings of the hero, be it happiness, joy and love, or grief, sadness, hatred or anger, etc.

Summing up, we can say that choreographic skill is directly and closely related to acting. Acting classes are aimed at revealing and understanding the essence of acting as a stage art, mastering its technical techniques and technical elements, with the help of which the dancer creates a dance that reveals the idea of the work, its content in various genres.

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Дун ХАО

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ПЕДАГОГІЧНІ УМОВИ ФОРМУВАННЯ МУЗИЧНО- ЦІННІСНИХ ОРІЄНТАЦІЙ В УЧНІВ ПІДЛІТКОВОГО ВІКУ В ПОЗАШКІЛЬНИХ ЗАКЛАДАХ МИСТЕЦЬКОЇ ОСВІТИ

***Анотація.** Стаття присвячена проблемі формування музично-ціннісних орієнтацій в учнів підліткового віку. Визначено основні педагогічні умови, виконання яких забезпечить повноцінний духовно-ціннісний розвиток учнів в процесі навчання в позашкільному закладі мистецької освіти.*

***Ключові слова:** цінності, ціннісні орієнтації, заклади мистецької освіти.*

***Abstract.** The article is devoted to the problems in formation of the musical and value orientations for teenagers. The main pedagogical conditions have been defined, the fulfillment of which will ensure the full-fledged spiritual and value development of students in the process of studying in an extracurricular art education institution.*

***Keywords:** values, value orientations, art education institutions.*

Вирішення проблем формування ціннісних орієнтацій особистості у всі часи привертало увагу провідних вчених, представників різних наукових галузей й сьогодні не втрачає своєї актуальності. В період війни, глобальних конфліктів та світових перетворень визначення духовно-ціннісних детермінант у формуванні духовної культури сучасної молоді набуває особливої значущості й має бути спрямовано на оволодіння нею справжніми загальнолюдськими і національними цінностями та створення на їх основі власних ціннісних орієнтацій.