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В КОНТЕКСТІ КУЛЬТУРНОГО
РОЗВИТКУ СУСПІЛЬСТВА**

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молодих учених та студентів
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THE ROLE OF PLASTIC EXPRESSIVE TECHNIQUE IN CHOREOGRAPHY

Plastic and expression are considered one of the most expressive means of choreography. In the modern choreographic phenomenon plastic symbolic symbolism occupies a leading place

Each person is endowed with natural plasticity to a lesser or greater extent, but performers on stage must be able to correctly exaggerate its manifestation, adapt to the changes that the director requires. There are many concepts that indicate the ability to change: variability, transformability, elasticity, flexibility – all of them certainly describe the properties of a professional performer of choreographic productions, and it is plasticity that is the most suitable term. After all, this concept simultaneously combines technique and aesthetics, that is, the property of a certain material and the property of an image. Man is both, therefore, the embodiment of two aspects at the same time. It is very important that plasticity is not just a synonym for the above definitions, for example, which «variability» is the ability to adapt. Plastic consists in the ability to change and at the same time remain oneself, that is, to reproduce the author's idea, but not to erase one's own individuality and uniqueness. In other words, plasticity can be considered identical to variability, but variability in this case is associated with a certain opposite beginning, which restrains and limits it, isolating the boundaries, but allows identification.

Plastic is an integral part of dance culture. First of all, work on plasticity should begin with thinking about each part of the musculoskeletal system. «Gradually learning his own physical characteristics, the dancer will be able to subconsciously control his body» (Stepanova & Shumko, 2021).

Over the years, plastic polished technical choreographic movements, transforming them from simple dry combinations into content-filled dance miniatures and productions. Its components are gestures, movements, facial expressions, dynamics, poses and many other components that form a perfect image. The gesture is considered an emotional action, therefore, during training in choreography, the principle of studying the «dance language» is applied through the state of plastic gesticulation. According to the author, the basis of choreographic vocabulary is not only technical units, but... «and the tasks are artistic and creative, with the help of which there is the ability to interpret language units as clearly semantic concepts, to use dance plastic as a language for transmitting emotional, figurative and semantic information» (Mova, 2016).

It is plastic images that help to translate the authors into a real statement of the idea, depicting in them the meaning, intrigue, culmination, storyline and other dramatic parts. Such images help to establish the relationship between many components of the choreographic production. The main task that the performers face is the embodiment of the smallest details in plastic movements in order to revive the choreographic image conceived by the author.

The plastic possibilities of choreography are limitless, because through movements the performers convey the content that the author previously laid down. Each professional dancer must have the ability to transmit his own thoughts, feelings and emotions through movements, this skill also indicates plasticity. This applies to any kind of art, not only choreographic. The memory of the body is manifested in plastic, the beauty of which is quite extraordinary. Each person has his own attitude regarding the perception of this component in various types of art: painting, architecture, music, theater or choreography. First of all, plastic is associated with forms that can be felt by hand, that is, material.

Another powerful expression in modern choreography is expression. Expression is the quality of the most acute maximum vivid expressiveness of the artistic image, which often leads to deformation, the dynamics of exaltation, fracture, and therefore to grotesque and fiction.

According to the opinions of many scientists, expression can be considered expression of feelings, expressiveness. In the works of psychologist E. Nosenko claims: «Expressive behavior is the manifestation of the inner I by the external I» (Nosenko, 2004).

In scientific works, expressive movements are classified as follows:

- facial expressions, which he called facial expression;
- pantomimic, to which he attributed the expressive movements of the whole body;
- «vocal mimicry», it includes voice timbre, intonation, etc.

The author believed that all these components form a «single repertoire of personality», which is formed according to the psychological characteristics of a person and is guided by a program of expressive behavior of the individual.

Developing the expressive abilities of dancers, it is important to give preference to emotionality, freedom of expression of movements that correspond to musical content. To do this, the lessons use certain exercises and techniques. It is very important, during the alternation of emotions set by the teacher, to clearly correspond to the intonation content of the music – after all, everything should consist of one whole system. In this case, the musical accompaniment will be the basis that encourages the performers to gesticulate, plastic intonation and emotional coloring. Musical accompaniment greatly affects the emotional atmosphere, which becomes the basis for the education of expressiveness in dance. Based on this aspect, it is very important for choreographers to pay special attention not only to the rhythmic, but also to the emotional connection of music with dance. It is important that the music is perceived by the performer as an emotional-figurative beginning, and not just an addition to the dance. The teacher needs to educate students in the emotional display of music in choreography.

Most often, expression is manifested through facial expression. After all, facial expression can tell a lot about the condition of the dancer. Sadness, agitation, confusion and fear – indicate that the dancer does not feel confident enough at the moment, is worried about the technical part of performing movements, the fear of the stage is stronger than the desire to conquer it. These aspects make it difficult to fully immerse yourself in a given image and convey its idea to the audience. Self-confidence and audacity are inherent in many dancers who believe that there is no better than them. These traits make it difficult to fairly assess one's own abilities and more diligently get used to the role and perform movements. Sincere smile and openness always attract viewers. First of all, everyone is ready to feel positive emotions during the performance. Thus, the dancers affect the condition of the audience and attract views.

Plasticity and expression are the complete completion of the professional composition of the dancer's qualities. The basis of which is technicality. The D. Sharykov stated: «If a dancer perceives and feels music very emotionally, it gives him expressiveness, which leads to an improvement in technical skills. Along with the technique of performing movements, creative individuality will gradually grow». The author divided expressiveness into emotional and motor. According to her: «Emotional expressiveness implies the presence of temperament, certain qualities of character, and motor expressiveness consists of technicality, performance and culture of a choreographic work» (Sharykov, 2008). That is, for a perfect number, all components need to interact. In order to correctly convey feelings and experiences filled with

gestures and facial expressions, you need to carefully work on the technical part of the dance number

Conclusions. The formation of the performance skills of dancers directly depends on the technique that they possess. When the learned movements move to automatism, the thoughts of the performer can switch to the feeling of music and emotional filling of movements, complementing with facial expressions and gestures. If the movements are clearly polished and the dancer is confident in the correctness of their performance and high technicality, he can during the dance plastically express his own attitude to the actions that are performed at the moment. Thus, the technique of dance gradually becomes the basis of musicality, expressiveness and individuality of performance.

All three of the above components – plastic, expression and technique – form a specific system. This system is considered a plastic-expressive technique. This skadova is the basis on which previous choreographic productions were formed and modern ones continue to be reproduced. It is plastic-expressive technique that is a means of reproducing artistic images in choreography.

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