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

**Матеріали і тези X Міжнародної конференції
молодих учених та студентів
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changes. The formation of emotional stability depends on the interaction of biological, psychological and social factors. Based on the conducted analysis, we believe that the training of future singers should include not only the development of vocal skills and theoretical knowledge about the vocal apparatus, but also the formation of a stable psychological readiness for performance. In particular, it is important to develop in singers the ability to effectively manage their emotions and remain calm even in difficult situations.

The next step of our research is an in-depth study of the concept of «singer's emotional stability». We strive to clearly define what components it consists of and how these components interact with each other.

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THE POTENTIAL OF ACTING SKILLS IN CREATING A DANCE COMPOSITION

Modern dance puts forward new requirements for dancers. Today it is not enough just to own the technique, it is important to be able to convey through dance your feelings, experiences, to be a real actor on stage. How to develop these qualities in dancers is one of the key issues facing teachers and choreographers.

Usually, the dancer acts as an intermediary between the choreographer and the viewer, conveying the conceived image. However, simply by mechanically repeating movements, he does not create real art. To convey to the viewer the depth and content of the dance, the dancer must not only physically perform the movements, but also understand their essence, fill them with emotions and artistic expressiveness. Only then does the dance turn from a set of movements into a real story written in body language.

The skill of the dancer consists of external and internal equipment. External technique is the visual language of dance, which the viewer perceives at the level of sensations. This is what is remembered first: the clarity of the lines, the smoothness of movements, the strength of jumps. Internal technique is what distinguishes a dancer from a performer. This is the ability to improvise, interpret music and choreography in its own way, to put a part of your soul into dance.

In the modern educational space, the independent work of students becomes crucial for the formation of highly qualified specialists. It contributes to the development of such key competencies as critical thinking, self-organization and the ability to make independent decisions that are necessary for successful professional activity in a dynamic modern world. Activation of independent activity of students is not just a desired trend, but a necessary element of the educational process, which requires a systematic approach and the development of effective methodological recommendations.

True art consists not only in technical perfection, but also in the ability to incarnate into another person, being, or even an abstract image. This is a complex process that requires not only physical effort, but also deep psychological work. External transformation, such as makeup, is just a surface layer. True incarnation takes place inside the dancer when he embodies the character, feelings and thoughts of his character on stage, making them understandable and accessible to the viewer.

The first step to mastering the internal technique of dance is the development of the ability to focus. Watching people, the dancer learns to understand their characters and emotions, which later helps him create more believable images on stage. On the stage, the dancer's attention should be completely focused on the role, rejecting everything extraneous. Gestures play a key role in the dance, as they help to convey the inner world of the character to the viewer. Each gesture must be accurate and expressive to reflect the mood, character and actions of the hero. As A. Vaganova, a real dancer, not only performs movements, but fills them with deep meaning.

The imagination of the dancer is his instrument, which allows you to turn movements into art. It is based on a broad outlook, knowledge and life experience of the dancer, which allows him to understand and convey the subtlest nuances of the role. The art of choreography has unique means of expression. With the help of body

plasticity, facial expressions, poses and gestures, the dancer conveys to the viewer the deep meaning of the choreographic work.

In order for a dancer to fully open up on stage, he must be completely free both physically and psychologically. This involves a deep immersion in the image, a complete discovery of their innermost thoughts and feelings in front of a large audience. Bright, strong emotional reactions, expressed through the plastic of the body, are direct evidence of such self-disclosure. This process becomes possible only when the choreographer successfully conveys his ideas to the dancer, causing deep experiences in him, which are then reflected in the movements.

To light the fire of unforgettable impressions in the hearts of the audience, the dancer must turn into a skillful choreographic actor, and the dance into a dramatic performance. The undisputed leader in the creation of such performances, the genius of dance drama was and will remain forever P. Virsky – an outstanding Ukrainian choreographer, reformer, people's ballet dancer, teacher and winner of state awards. P. Virsky boldly embodied bright images in his productions, creating not just dances, but real life stories. His performances are striking with the power of expression and dramatic tension, and the choreographic images he created immerse the audience in the magical and beautiful world of dance, full of lyricism (Kudritsky, 1992; Stanishevsky, 1962).

The dancer must possess not only the technique of dance, but also the skills of the actor in order to fully reveal the image. Choreographic acting has its own characteristics. The dancer is limited to the expressive means of the body, music and dance technique, while the dramatic actor has at his disposal a much wider range of instruments.

The success of the performances of leading dancers is due not only to the high level of technical training, but also the ability to deep psychological interpretation of the role. Expressive facial expressions, as an integral component of acting, allow dancers to create multifaceted and convincing images, attracting the viewer to empathy.

D. Sharykov emphasized that expressiveness is an integral part of dance. Even with perfect technique, a dancer cannot become a real artist if he cannot convey his emotions and experiences through movements. The scene is the place where the personality is revealed, and the technique is only a tool for expressing the inner world. The stage for the dancer is a place where two worlds merge: the world of the created artistic image and the world of his inner experiences. Every movement, every look carry the imprint of both a fictional character and a real personality of the artist.

The professionalism of the dancer is manifested not only in the technique of performance, but also in the ability to convey to the viewer through the movements the entire inner world of the character. Therefore, stage dance is not just movement, it is the language of feelings. To convey them to the viewer, the dancer must develop several

key qualities: emancipation, which will allow him to feel free on stage, the ability to feel the partner, which will ensure the harmony of the duet, attention to detail, proper breathing for endurance and the ability to overcome psychological barriers that may arise during the performance.

We can say that the success of the dancer depends on his ability to set a clear goal and embody it in motion, conveying a deep meaning to the viewer. To truly convey the inner world of his character, the dancer must fully immerse himself in his image. To do this, the performer must deeply understand the plan of the choreographic production and the individual features of his hero. Only then will his facial expressions become expressive, and the feelings of the character – happiness, joy, love, grief, sadness, hatred or anger – will be transmitted to the viewer with all sincerity. The dancer's acting skills allow him to feel, understand and express in the language of dance every note of music, every nuance of the dynamics and character of the melody.

To sum up, the dancer's acting skills are the result of multifaceted work, combining high professional training based on the perfect mastery of dance technique and developed personal qualities. Observation, creativity, ability to empathize, musical ear, flexibility of thinking, rich imagination and emotional sensitivity – all this forms the individual style of the dancer and allows him to achieve outstanding results.

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TO THE DEFINITION OF THE CONCEPT OF «MULTICULTURAL COMPETENCE»

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