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Using dance movement therapy tools for future choreographers training

The latest reforming in the life of society paves the way for certain transformations in economics, science, culture, and that in turn requires people to be more active, mature in their thinking and able to clearly see the state of the surrounding space. Scientific direction changes are happening at a time of global integration into the world's educational space and a substantial modernization of the education system. Scientific direction changes are happening at a time of global integration into the world's educational space and a substantial modernization of the education system.

Scientific direction changes are happening at a time of global integration into the world's educational space and a substantial modernization of the education system. Improvements of existing, and developing new effective means and methods of rehabilitation and preventive treatments that help to harmonize a person's state and raise its spare capacities are particularly topical today.

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At the time of the education sector's development, the informational paradigm, aimed primarily at the amount of knowledge received, is being replaced by a reflective and creative paradigm, the need to organize the learning process so that it enables students to master the skills of critical thinking, ability to put their knowledge into practice, and to creatively fulfill themselves.

Scientists are increasingly turning to study the laws of self-organization of complex systems and events that emerge due to the combined effect of several or many factors, and each of them, taken separately, does not lead to these occurrences.

Self-organization is defined as the formation of well-ordered structures from chaos. Synergy, a relatively new and unifying science, which emphasizes the evolution of open non-equilibrium systems in order to appear out of chaos, should be an adequate tool for self-organization events with its interdisciplinary arsenal of methods and algorithms. for a conscious analysis of the dynamic processes of modern society, especially in the educational process and in modern art.

Choreographic art specifics analysis shows that expressive movements, actions, and gestures are all important means of communication and characteristics of a person's emotional state.

When we use different types of art for self-development, for creative potential growth, in psychotherapeutic processes, we do not bother with aesthetics and technique. For example, when we look at the dance and the possibilities of dancing improvisation, we focus on the idea of improvisation being a kind of game / process. In this case, we use dance (movement) for self-expression, self-acceptance, self-realization, awareness, development of introspection and creative worldview. And the highest value here lies in the process of movement-dance itself, although the result is always interesting and important.

Today, classes like "Dance in the system of recreational activity", "Improvisation basics" or "Contact improvisation and partnership" are more and more often included in the training of future choreographers. Dance movement therapy is seen as a unique opportunity to explore personality, one's subconscious processes; mobilize internal self-regulatory mechanisms; to identify one's unique and unique potential in

one hand, and to receive systematic knowledge for practical professional activities on the other.

We think that dance movement therapy potential is used today in the academic institutions of our country for future choreographer training as well as future psychologists, sociologists, managers, cultural experts, teachers, and rehabilitation therapists.

Starting with the development of one's bodily awareness, dance movement therapy then introduces students to social interaction strategies, boost their communicative competences in the safest way possible and nourishes creativity. It allows realizing one's own unique style of interaction with other people, which is very important for effective professional activity and everyday life. Dance movement therapy also allows assessing the level of students' realization of affiliation with their profession and deepening knowledge of the requirements for professional choreographer's personality.

As early as in the spring of 1911, Maximilian Voloshin was emphasizing a new living environment of a person in a modern city, intense emotional stress, constant mental tension, and acuteness of sensuality that have damaged our spirit and found a vent in self-incident epidemics, erotics, frustration, powerless revolution spasms, and blank moral criteria ... In a modern city, a cultured person finds living conditions that humanity has never had before: on the one hand- excessive conveniences and comfort, excessive food consumption; on the other hand, the absolute absence of contact with the land, fresh air, physical work. A great amount of stimulating and intoxicating pleasures and absolute lack of physical satisfaction [1].

Therefore, in our opinion today, it is especially important for a modern person to have the opportunity to use their opportunities, based on positive emotional experiences associated with the process of creativity.

Today, choreographic art is viewed through the prism of philosophy, pedagogy, psychology, history, cultural science, art studies and some other sciences. Its functional versatility is a means of forming a harmonious personality. This is confirmed by the studies at the level of scientific research, the background of which formed the conceptual foundations of the choreography integration in different activities.

An important component of the choreographer's creative potential is the ability to reflect. In different performers, this process takes place permanently, reaching a different level of depth, depending on individual and personality characteristics, personal maturity, emotional

experience, general musicality [11]. The choreographic activity involves the ability to experience musical content, musical movement, changes in muscle tone all this is impossible without thinking combined with the component of reflection. In our opinion, it is through movement and dance that students have the opportunity to get acquainted with their feelings and deep layers of self-consciousness, going beyond their comfort zone limits, developing awareness of their bodily interactions, qualitative and spatial characteristics of movements, working with improvisation techniques.

According to E.R. Novikova, choreographic activity is endowed with features of reflection, which creates preconditions for self-change, self-creation, the fulfillment of one's natural and personal potential [7]. In this case, the reflexive activity of choreographers as an essential condition of awareness and fixing the results obtained is obligatory. The activity of the subject, who perceives, is recognized as a major form-building factor. It is obvious that choreographic activity predetermines important changes in the person's psychological and spiritual qualities, resulting in accelerated development of its reflective thinking and reflective consciousness of the individual. The choreographic activity cannot be effectively carried out without reflection of its forms and techniques. Reflexive processes can be performed spontaneously, without the excessive concentration of attention, but without them, the specific activity can be transformed into mechanical motion [8]. According to O. Kulchytska, O. Tarantzeva, the cognitive process takes place in two plans: at the level of successive-simultaneous construction of the musical image and analytical-synthetic operations during the choreographic projection. At this level, the process of destroying stereotypes and an adequate cultural understanding of the choreographic task takes place. The mechanism of meaningful ideas formation requires the artist to focus on the features of the genre. The reflexive process of the artist is organized through successive operations, which form stages of the choreographic work's holistic image forming [3-5]. Reflective comprehension of choreography implies that the artist must engage a certain mechanism that affects feelings, associations, images. Choreographer, understanding his inner world, reflecting on feelings, experiences, perceives the deep meaning of motion, music, and dance; his vision and understanding of the wholeness of his past experience [9; 10]. The perception of the choreographic image is the result of reflective thinking, which includes musical experience, creative imagination and "I-image" projection in this choreographic work. A characteristic feature of the choreographer's work is the use of various

creative images, living in these images and evaluation of oneself and others in the proposed circumstances. Image thinking is a complex mental process, which includes results of direct sensory perception of the real world and its reflection through moving images. Ability to create images, various in character, temperament, worldview, is a distinctive feature of the reflexive choreographer [6]. Image thinking shapes generalized dynamic representations of the surrounding world and reflects the performer's emotional attitude towards real and imaginary life conflicts, their ethical and aesthetic evaluation.

Knowledge about the human body and its movements is important for every person. It helps to realize emotional states that reflect particular moves and body reactions, as well as understand the space connections, both internal and external.

The body is not just a tool of expression, but also a tool of perception. Data flows are always two-directional.

Rudolf Laban believed that the body moves in space. As he defined it, movement- is a change, and space should be seen as a place, where changes happen [12].

Today, contemporary dance is one of the most important translators, and, simultaneously, generators of the latest cultural meanings and senses. Being a specific bodily practice, for many people, it becomes a way of the cultural spiritualization of the body. It helps discover a balanced combination of physicality and consciousness in motion.

That is why working with psychology students requires learning:

- techniques of relaxation and body awareness focused on the development of a fine sense of one's inner signals, movement impulses, feeling of the partner, time-space as elements that produce interaction;
- LMA and BF;
- basics of empiric anatomy and biomechanics;
- improvisation techniques, based on Fractal, Chaos, and Flow theories as part of postmodern philosophy, concepts of experimentation, chance operations method, and composition as John Cage's framework, Game theory, creative self-expression, personality development theory and MAC (metaphorical associative cards);
- elements of multimodal and dance movement therapy.

One of the most important topics in the work of both the psychologist and the choreographer is breathing. In addition to the resource condition

of the body and the increased endurance of the dancer, the usual connected (natural) breathing, using physiological mechanisms, allows the person to feel the flow of life in their body in general, free themselves from overstrain, revitalize their internal space, activate internal energies, fill it with new meanings, find integrity. Self-regulation mechanisms are activated by breathing, launching the rebuilding process of all body systems. Then balance recovers in all spheres of a person's life: physical, psycho-emotional, social.

Many teachers practicing improvisation are observing the changes taking place at the psychological level during and after classes. Also, in today's teaching context, an increasing number of teachers offer not only body structure research, muscle relaxation and play with balance and gravity, but more and more include work at the psychological level. For example, they work with the metaphors of psychological states to achieve the necessary states of the body (ease, flexibility, spontaneity), use games from social-psychological training to work with group dynamics (warming up, acquaintance, work with resistance, completion), include reflection and feedback.

Thanks to the development of these DMT elements, we can help realize and accept the image of the "physical self", the shadow sides of the personality, increase self-esteem, learn to meet the need for self-expression, free and spontaneous, work with our fears, teach us to build the boundaries of our personal space, communicate, be accepted by other people and determine to belong to the group. Create prerequisites for student's creative self-fulfillment, professional growth, and development.

At the same time, it is not only about creative development and personality fulfillment, but the discovery and emergence of its uniqueness, as it becomes a vibrant, creative individuality.

It is appropriate to consider choreographic art as an effective means of realizing this task, because of imagination, variety and unpredictability play a significant role here, because of every subsequent dance, the search for new vocabulary elements and the creation of new compositional solutions require improvisation, creativity, and presence skills at the moment of performance.

There are, as well, some factors that we think every modern student needs to realize, preferably through motion and dance. These particular factors, according to our sources, activate self-development processes, balance the feeling of freedom and responsibility, and develop creative potential.

- Can one say that the goal and desire are synonyms? Good, if your answer is "yes".
- Can I replace the word "need" which I often see in my life, with "this is possible"? If "yes", this widens my horizon of possibilities.
- Do I allow myself to breathe, feel, and thus understand my body and information that it sends me?
- Do I allow myself to be "bad" when needed, or at least "not very good and obedient" towards important people in my life?
- Do I allow myself to fall short of other people's expectations if it conflicts with my inner state?
- And a moment of my expectations concerning events: can I accept the result, regardless of what it is? To accept it, free from judgments, just letting it be.
- Can I honestly answer the question: things that I do - are my own choice and my desire, or it is something that others expect from me (my relatives)?
- Can I finish situations and let them go, without getting stuck on them, without self-criticizing, just forgive myself, if needed, and move on (of course to a certain moral extent)? Any choice I make is the right choice.
- Do I know how to receive and how to give? Or one of the two is more comfortable for me?
- What is creativity or a moment of creativity? What is a moment of choice?
- Can I say: yes, I did that and it has a certain value. Or do I create like breathe, without appreciating what I do? Or do I hang up on appraisal and need credit for my work?
- Do I have enough time? Do I give myself time for quality work, without inner fuss?
- The need (the habit) of evaluation that forms, as a rule, from school times, complicates my understanding of self-reliance. The source of strength, my foothold - is it inside of me or in the outside world?
- Can I play by the rules? Be in the structure and accept its nuances? Do I know how to stay free within the offered structure?
- What are my borders, where do I end and others begin? Not to hurt anyone, support them (this correlates with "giving-receiving" theme).
- Do I feel my center and connections within my body? If I do not feel, do not realize, do not understand myself well enough, I can't do it to others.

- Only trusting myself I can trust other people.
- The desire to help and take care of other people is beautiful. But only the ability to accept oneself, and be responsible for oneself is a recipe for successfully built relationships with others and the world.
- Being in any partnering relationships it is worth (hearing yourself, hearing your partner) to show your intentions clearly and intelligibly, and enjoy what I do.

Therefore, it is very important to include elements of dance movement therapy in the process of preparing future choreographers. We propose to use these opportunities to develop awareness, reflection on self-expression, self-development and creative potential development.

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Abstracts

MOWA LUDMYŁA. Stosowanie narzędzi ruchu tanecznego dla przyszłych nauczycieli choreografii. W artykule rozważono podstawowe warunki rozwoju zdolności twórczych przyszłych choreografów, przeprowadzono analizę wagi sztuki choreograficznej w twórczym rozwoju osobowości, a także określono metody zwiększenia aktywności twórczej studentów-choreografów. Uzasadniono, że współczesne tańce przyczyniają się do odkrycia i ujawnienia niepowtarzalności i wyjątkowości każdej osoby, kształtowania jaskrawej osobowości twórczej, ponieważ wyobrażenia, różnorodność, nieprzewidywalność odgrywają tu ważną rolę, ponieważ każde kolejne wykonanie tańca, poszukiwanie nowych elementów słownictwa, tworzenie nowych rozwiązań kompozycyjnych wymaga

improvizacji, kreatywności, umiejętności bycia obecnym w momencie wykonania. Należy zauważyć, że bardzo ważne jest włączenie elementów terapii taneczno-ruchowej do procesu przygotowywania współczesnych przyszłych choreografów. Oferowane są tematy, które pozwalają na uaktywnienie procesów rozwoju osobistego, znalezienie równowagi między poczuciem wolności i odpowiedzialności, a także ujawnienie twórczych możliwości studentów-choreografów.

Słowa kluczowe: potencjał twórczy, sztuka choreograficzna, terapia taneczno-ruchowa, refleksja w działalności choreograficznej.

МОВА ЛЮДМИЛА. Використання інструментів танцювального руху для майбутніх викладачів хореографії. У статті розглянуто основні умови розвитку творчих здібностей майбутніх хореографів, проаналізовано значення хореографічного мистецтва у творчому розвитку особистості, визначено методи підвищення творчої активності студентів-хореографів. Обґрунтовано, що виявленню і розкриттю неповторності та унікальності кожної людини, становленню яскравої творчої індивідуальності сприяють заняття сучасними танцями, адже саме тут уява, фантазія, різноманітність, непередбачуваність відіграють важливу роль, оскільки кожне наступне виконання танцю, пошуки нових елементів лексики, створення нових композиційних рішень вимагає імпровізації, творчості, навички присутності в моменті виконання. Зазначено, що дуже важливо включати в процес підготовки сучасних майбутніх хореографів елементи танцювально-рухової терапії. Запропоновано теми, що дозволяють активувати процеси особистісного розвитку, знайти баланс між відчуттями свободи і відповідальності, та розкривати творчі можливості студентів-хореографів.

Ключові слова: творчий потенціал, хореографічне мистецтво, танцювально-рухова терапія, рефлексія у хореографічній діяльності.

МОВА ЛЮДМИЛА. Использование инструментов танцевального движения для будущих преподавателей хореографии. Рассмотрены условия развития творческих способностей будущих хореографов, проанализировано значение хореографического искусства для творческого развития личности, определены методы повышения творческой активности студентов-хореографов. Обосновано, что раскрытию неповторимости и уникальности каждого человека, становлению яркой творческой индивидуальности способствуют занятия современным танцем, поскольку именно тут

воображение, фантазия, многообразие, непредсказуемость играют важную роль, поскольку каждое последующее исполнение танца, поиски новых элементов лексического материала, создание новых композиционных решений требуют импровизационных навыков, навыка присутствия в моменте исполнения. Также, очень важно включать в процесс подготовки современных будущих хореографов элементы танцевально-двигательной терапии. Предложены темы, которые позволяют активировать процессы личностного развития, найти баланс между ощущением свободы и ответственности, и раскрывать творческие возможности студентов-хореографов.

Ключевые слова: творческий потенциал, хореографическое искусство, танцевально-двигательная терапия, рефлексия в хореографической деятельности.

MOVA LIUDMYLA. Using dance movement therapy tools for future choreographers training. *In the article, we considered the basic conditions for creative abilities development of future choreographers, analyzed the significance of choreographic art in personal creative development, and identified methods to increase creative activity in student-choreographers. Authors have proved that contemporary dance contributes to the discovery and emergence of the uniqueness of each person, the formation of bright creative personality, because of imagination, diversity, and unpredictability play an important role here, as each next dance performance, search for new elements of vocabulary, creation of new compositional solutions require improvisation, creativity, and skills of presence in the moment of performance. It is noted, that it is very important to include elements of dance movement therapy in the process of preparing future choreographers. Authors have offered the themes that allow to activate processes of personal development, find a balance between feelings of freedom and responsibility, and reveal creative possibilities of choreographic students.*

Keywords: creative potential, choreographic art, dance-movement therapy, reflection in the choreographic activity.