

## *Original Paper*

# Structural and Functional Concept of Formation of Interpretative Competence of Future Teachers of Choreography in the Process of Professional Training

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### ***Abstract***

*The study characterized the structural and functional concept of the formation of interpretive competence of future teachers of choreography in the process of professional training, investigated the essence of definitions, “interpretation”, “competence”, and also proved that the effectiveness of the formation of the specified phenomenon depends on the teacher’s mastery of the method of compositional construction of a choreographic work, objectivity in the interpretation of works of choreographic art, the professional and practical experience of the interpreter, the intellectual and creative nature of the director’s activity, as well as the level of development of his artistic and creative thinking.*

### ***Keywords***

*structural-functional concept, interpretive competence, future teachers of choreography*

## **1. Introduction**

The integration of artistic education of Ukraine into the global European space makes it possible to create the necessary conditions for the preservation and functioning, as well as the development of domestic choreographic education. First of all, this process is aimed at the professional and pedagogical training of the future teacher of choreography in the conditions of higher pedagogical educational institutions of the artistic direction. Under such a situation, the substantiation of the structural-functional concept of the

formation of the interpretive competence of future choreography teachers in the process of professional training is relevant and timely.

The analysis of the sources of pedagogical and artistic direction confirms that domestic and foreign scientists, including: L. M. Androschuk, T. O. Blahova, V. S. Bosiy, O. S. Goldrych, O. Yu. Zakharova, A. Ye. Nikitin, A. M. Pidlypska, O. A. Plahotnyuk, V. F. Pokhilenko, O. E. Rebrova, O. S. Skrypnyk, I. V. Spinul, A. O. Stryzhakov, N. I. Tarasov, S. S. Tverdokhlib, V. F. Cherkasov, V.T. Shevchenko, to varying extents, certain questions regarding the formation of interpretation skills of future choreography teachers in the process of working on a choreographic piece were investigated and revealed. The topic of our scientific search significantly complements the research of the named authors, enables the realization of the structural and functional concept of the formation of interpretative competence of future teachers of choreography in the process of professional training.

## **2. Method**

Theoretical methods, the purpose of which was to establish precedents and determine external connections between them. With their help, it was possible to find out what exactly caused these connections and why they are needed.

Empirical methods of observation and research of contact phenomena, experiment, as well as generalization, classification and description of the results of experimental research, their implementation in practical human activity.

### *2.1 Definition of the Key Concepts of the Study*

To clarify the content of any phenomenon in the artistic environment, it is advisable to determine the essence of the main concepts that characterize the content component of the phenomenon under study. With this approach, it is worth noting that the term “interpretation” comes from the Latin “interpretatio”—clarification, interpretation of scientific and literary texts. Regarding the nature of choreographic art, it is an explanation and interpretation of choreographic art works.

Delineating the essential nature of the term “competence”, in pedagogical science, depending on the field of activity, we find many interpretations of this concept. Competence translated from the Latin “competentia” means a range of issues in which a person is well-versed, has knowledge and experience. First of all, competence means awareness, awareness, and authority. We agree with the definitions of scientists regarding the stated definition and believe that competence consists of a complex of knowledge, abilities and skills in a certain type of professional activity, experience and moral and aesthetic values, worldviews and way of thinking. Competence determines a person’s ability to have an active position in life and successfully carry out professional activities.

In the context of the subject field of our research, we believe that the interpretive competence of the future choreography teachers is knowledge and experience that stimulate a complex communicative process, an artistic interpretation of an author’s work or folklore traditions based on the hermeneutic

theory of knowledge, the process of reproducing a meaningful storyline, taking into account genre, stylistic, compositional and rhythmic features, the result of which is the appearance of new dance compositions or works of choreographic art.

### *2.2 Factors of Formation of Interpretative Competence*

According to this approach, the task of the interpreter is to help the participants of the choreographic action to understand the author's idea, content and meaning of the work, to depict an action or character in the dance, to embody a certain idea through the true expression of feelings. The choice of methodology, method and methods of interpretation should always be motivated and foreseen by the nature of the work and the purpose of interpretation.

Choreographic interpretation is a multifaceted artistic phenomenon that occurs through the integration of a number of factors that contribute to the formation of new dance compositions that interact with each other and contribute to the creative development of the interpreter's choreographic skill, the formation of the interpretive competence of the future choreography teachers. Among such factors, it is worth highlighting: mastery of the technique of compositional construction of a choreographic work; objectivity in the interpretation of works of choreographic art; professional and practical experience of the interpreter; the intellectual and creative nature of the director's activity; the level of development of artistic and creative thinking of the teacher-choreographer.

## **3. Result**

### *3.1 Methodology of the Compositional Construction of a Choreographic Work*

It deserves special attention that future teachers of choreography should perfectly master the method of compositional construction of a choreographic work. According to the laws of dramaturgy, the compositional structure of a choreographic number consists of five parts, namely: exposition, beginning, action development, climax, denouement. First of all, it is the emergence of an idea or a theme of a choreographic piece in the mind of a future choreography teacher. According to the defined idea, the most optimal options for creating a compositional plan of a choreographic work or a miniature are selected, in which the production is divided into parts, the time, place of action, nature of music and precise timing are precisely indicated.

It is also worth remembering the correspondence of the musical material to the director's choreographic idea, correlation with it. If a choreographic piece is set to specially written music, the director interprets it in accordance with the composer's intention, as well as in accordance with the traditions and requirements of choreographic art. Having decided on the musical accompaniment, the teacher-choreographer begins to create the choreography of the performance and interpret it according to the laws of drama.

An important stage in the creation of a choreographic work is the preliminary work on studying and summarizing the materials that characterize the main characters, the preparation of the choreographic

text and the recording of this text. This leads to the creation in the imagination of the director of an artistic idea regarding the interpretation of the content of the choreographic work. The most responsible stage is staging and rehearsal work in the choreographic team, showing and studying solo parts and cardio ballet with the team members. And in the end, the final stage is considered the presentation of a choreographic work on the stage or inclusion in a concert program presented at the discretion of the audience.

### *3.2 Objectivity in the Interpretation of Works of Choreographic Art*

Objectivity in the interpretation of works of choreographic art is characterized by a generally accepted system of concepts and assessments that function in the field of choreographic art and enable the interpreter to create a certain choreographic composition that corresponds to the laws of creating an artistic image in which the character of the hero is revealed on stage in his behavior and actions means of choreographic art. In addition, with the help of certain movements and musical accompaniment, the color of the dance is reproduced, which is the embodiment of the cultural traditions of this or that people, complemented by inherent stage attributes and appropriate costumes. Objectivity in the interpretation of works of choreographic art is ensured by unwavering adherence to the principles of scientific knowledge, multifacetedness of the cognitive process, systematicity, complexity and comprehensiveness of the study of a choreographic work.

It is appropriate to emphasize that objectivity in the interpretation of works of choreographic art is based on universal human values, which help the interpreter to objectively reproduce the general picture and compositional structure of the choreographic work, to place emphasis on the main and culminating episodes of the stage action, to preserve synchronicity and clarity in mass scenes, faithfully interpret solo episodes and create positive motivation and motivation for success, which will allow the audience to get aesthetic pleasure from communicating and perceiving choreographic compositions and the concert program in general.

There is no doubt that in the process of objective interpretation of works of choreographic art, the creative intuition of the interpreter is of great importance, the ability to grasp the truth by directly understanding it without justification and any evidence. The process of creativity, making sense of the data of sensory perception is often carried out through a momentary generalization, a kind of mental closure, directly from the initial data to the result. There is a rapid mobilization of previous experience to understand the essence of any episode or stage-artistic image.

A sharpened intuitive feeling is usually gained by the interpreter, based on a solid foundation of professional and life experience, through inspiration. Most scientists and choreographers believe that moments of inspiration are the most fruitful in the creative process. After some, perhaps long and painful searches, suddenly there is a strange feeling of creative impulse and clarity of consciousness. At this moment, the director works quickly and himself feels that he is doing professionally and qualitatively, exactly as needed, as he wanted. It is quite clear that intuition and inspiration prompt the future teacher of

choreography to create a finished artistic image, which is a confirmation of the high level of skill of the interpreter of the choreographic work.

### *3.3 Professional and Practical Experience*

An eloquent evidence of the formation of the director's interpretive competence is his professional and practical experience, which is formed as a result of the theoretical and practical training of the future teacher of choreography within the framework of a higher educational institution, and above all, in the process of studying a number of disciplines, among which: mastering the basics of classical, folk and stage and modern ballroom dancing, introduction of rhythmic gymnastics, performance of parterre exercises. The formation of a worldview and choreographic thinking takes place during the study of the history of the emergence and formation of choreographic art, folklore and ethnographic traditions and choreographic culture of different regions of Ukraine, the activities of professional, amateur and children's and youth choreographic groups, the formation and development of choreographic education in Ukraine in different periods of historical development. In addition, the basics of the theory of domestic and foreign dance art, folk choreography, dance art methodology. In addition, future specialists in the field of choreographic art study the method of choreographic work with children of different age groups in preschool education institutions, general educational institutions and extracurricular institutions of aesthetic orientation. A certain role is played by the study of elementary musical literacy, learning to play a musical instrument, and the development of vocal and creative abilities.

There is no doubt that the practice of working in choreographic groups, participation in the work of educational dance groups, and performances in concert programs of various levels, festivals, competitions, and Olympiads are of great importance. The practical experience gained by university students has a positive effect on their professional development and enables the formation of universal and professional values, is a significant factor in solving the problems of artistic and aesthetic education of young people and the formation of interpretive competence of the future choreography teacher.

It is quite clear that an important factor in the formation of interpretative competence is participation in joint creative projects and observation of performances, analysis of stage performances and the level of choreographic skill of other professional and amateur groups.

There is no doubt that the involvement of future teachers of choreography in active creative activity in choreographic collectives enables the development of a creative idea regarding the creation of a choreographic work with a certain dance image, which includes the choice of expressive means, the search for a compositional solution, the search for a unified style, the use of possible artistic and choreographic techniques.

It is quite natural that in the process of active creative activity, the experience of stage performance skills is formed in future teachers of choreography, which has a positive effect on the development of

choreographic thinking. In addition, the experience of collective responsibility, creativity, the ability to work in a team and to treat the suggestions and opinions of one's comrades with respect, to show creative initiative in discussing certain problematic issues, and to treat folklore traditions and the heritage of previous generations with respect are formed.

#### *3.4 Intellectual and Creative Nature of the Choreographer's Activity*

Special attention should be paid to the intellectual and creative nature of the activity of a choreographer who accumulates experience working with choreographic groups, acquired knowledge, skills and abilities in the field of choreographic art and the ability to quickly and appropriately use them in the staging of new choreographic performances, as well as in the interpretation of a stage and artistic image or the compositional construction of a choreographic action.

Note that the basis of intellectual and creative activity is a genetically determined property of the nervous system, which determines the speed and accuracy of information processing, the representation of the process and the final result, with the help of which the stage-art image is constructed. Therefore, it is quite clear that during the production of dance numbers, the individual level of intelligence of the choreographer is revealed, its influence on the participants of the creative process is determined, who intuitively perceive the intellectual and creative energy of their leader and, under the influence of energy impulses, reproduce the individual style of the author of the work or the peculiarities of folklore traditions of representatives of different nationalities and countries of the world.

It is quite natural that the experience of the intellectual and creative activity of a choreography teacher is formed in the process of creative work with a choreographic team, during which the activation of emotional and volitional processes takes place, which require the activation of thinking, imagination, attention, memory, perception, feeling, that is, those mental processes that affect the final result of the product of creativity, the creation of a new choreographic composition that is unique, original, and unique. The famous psychologist L. Vygotsky emphasized that "we call creative activity that creates something new". Therefore, it is natural that the higher the intellectual and creative potential of an artist, the more original and unique the consequences of his creative activity. This is evidenced by the performances of choreographic compositions and dances by famous choreographers, including: V. S. Bosiy, M. M. Vantukh, P. P. Virskyi, A. E. Korotkov, A. M. Kryvokhizha, O. I. Litvinov, D. V. Matvienko, R. V. Poklitaru, V. F. Pokhilenko, H. M. Chapkis, V. M. Yama.

Valuable from the point of view of the study of the mentioned definition is the opinion that the formation of the interpretive competence of future teachers of choreography depends on the development of their artistic thinking, the essence of which is to foresee and forecast a situation of success, in which the viewer receives aesthetic pleasure from communication with works of choreographic art. The level of development of artistic thinking, i.e., thinking in terms of categories and symbols of choreographic art, determines the extent to which the teacher-choreographer is oriented in the issues of theory and practice of choreographic art. The final result of staging a stage action depends

on the depth and scope of artistic thinking.

The essence, main characteristics and functions of artistic thinking are revealed through aesthetic culture, through the peculiarities of perception and evaluation of works of choreographic art, through the identification of the commonality and specificity of various types and genres of choreography.

The study of the specified aspects of the intellectual and creative nature of the activity of choreography teachers makes it possible to determine the essence of artistic-figurative thinking as a type of associative-figurative thinking related to this or that genre of choreography, musical accompaniment or reproduction of a stage image in a musical performance. At the same time, it is a process of manipulating thoughts and feelings through the perception of a choreographic-artistic image and personal life experience.

#### **4. Discussion**

In view of what has been said and taking into account the insufficient development of the mentioned issues, let us emphasize that the structural-functional concept of the formation of the interpretive competence of future teachers of choreography in the process of professional training depends to a certain extent on mastering the method of compositional construction of a choreographic work; objectivity in the interpretation of works of choreographic art; professional and practical experience of the interpreter; the intellectual and creative nature of the director's activity; the level of development of artistic and creative thinking of the teacher-choreographer.

Prospects for further scientific research may be related to the formation of interpretative competence in certain genres of choreographic art.

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