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## FORMATION AND DEVELOPMENT OF CHILDREN'S CHOREOGRAPHIC EDUCATION IN KIROVOHRAD REGION IN THE SECOND HALF OF THE 70-S OF THE XX CENTURY

**Formulation and justification of the relevance of the problem.** At the present stage of the development of the Ukrainian statehood there is growing interest in the study and generalization of the process of formation and development of choreographic education in Kirovohrad region. Being aware of the need in the search for new forms and methods of choreographic education of youth, teachers and scientists are increasingly turning to the experience of the previous generations. According to this approach the study of choreographic education in Kirovohrad region in the 70-s of the 20th century is topical and timely.

**Analysis of the recent researches and publications.** The issues of formation and development of education in Kirovohrad region have been studied by O. Hora, S. Melnychuk, V. Postolatiy, V. Cherkasov, S. Shevchenko. The development of choreographic groups in the system of extracurricular education in Kirovohrad region has been covered in the works of A. Korotkov, A. Tarakanova. Significant impact on the study of the problem of the origin of choreography in Kirovohrad region has been made by B. Kokulenko, A. Korotkov, A. Kryvokhyzha, V. Pokhylenko.

**The aim of the article** is analysis of the processes of formation and development of children's choreographic education in Kirovohrad region in the late 70-s of the 20th century.

**The main material of the study.** Significant expansion of the network of children's extracurricular institutions is going on in the second half of the 70-s. New Pioneers and Schoolchildren Palaces, Stations of Young Technicians and Young Naturalists, new Musical Schools, Sightseeing and Touristic Stations are being created and opened in the cities. The institutions of vocational training are being established for the young people finishing the eight-year school. In this situation the number of young people involved into amateur art is considerably increasing. To preserve national traditions and achievements a number of regulations to improve the work of clubs has been adopted, namely: «The nomenclature of extracurricular institutions» (1976), «Typical

regulations of Pioneers Palaces» (1976), «Qualifying characteristics of children's pre-school and extracurricular establishments» (1977).

It should be noted that the purpose of choreographic education in the stated period was in the development of creative abilities of children, their obtaining of practical skills in the field of choreographic art, support of young talents in choreographic genre, education of aesthetic tastes and preferences of the younger generation. The first experimental base for the origin of choreographic education in Kirovohrad region were the clubs of amateur art activities, among which there were children's choreographic groups such as «Prolisok» (A. Ye. Korotkov as an Art Director) and «Yatranochka» (B. A. Strelbitska as an Art Director).

The above mentioned groups worked during the school year, and continued their work during the holiday time. According to this approach, firstly, there appeared the possibility to maintain and improve performance level; secondly, to continue work at the repertoire; thirdly, to carry out educational work with pupils, and, finally, to take part in massive, cultural and educational activities, creative projects of different levels.

Due to the popularization of choreographic art in Kirovohrad region, the talented youth is being involved to participate in the choreographic collectives, the number of participants in the ensembles is significantly increasing, choreographic activity obtains one of the main places of youth leisure.

Analysis of the sources shows that choreographic education in Kirovohrad region is actively developing due to more attention of regional and city authorities of public education to choreographic art. With the revival of cultural life of the region interest in choreographic training of children and teenagers is deepening, new dance groups and ensembles are being established. The choreographic ensemble «Stepivchanka» begins its work in Novoukrayinka in 1969 (V. S. Marushchak as an Art Director). Youth takes an active part in creating the first choreographic compositions: «Hitalochka», «Novoukrayinska Polka», «Hlibodary», «Kumasi», «Pavlivska Quadrille», «Kyrychanka»,

«Oh, there's, on the market» [4, p. 128]. Domestic dances were the basis of the program of the collective. They had bright ideological and emotional content, reflected the typical traits of the Ukrainian people: industriousness, openness, fun, love of freedom; they were a vivid reflection of family relations. In the process of choreographic formation in the collective, there went on familiarization with the origin of choreographic art, new choreographic skills based on the established classical traditions were being formed.

It is worth noting that choreographic vocabulary of stage compositions of the ensemble was clearly associated with the development of the plot in the educational process. During the educational process the collective participants faced a number of requirements, such as: expressiveness and clarity of the movements, readiness to a quick and original change of the picture of a dance, ability to perform choreographic combinations under diverse musical material. The participants of the collective were studying new movements used in dance performances. There were such movements as «tynky», «holubtsi», «vyhyliasy», «dribushky», «prytupy», «prysiadky», «kolupalochka», etc. Subsequently, the program was being complicated, so more technically complex movements such as «jumping» and «rotation» were in use for the performances.

Youth was gaining proficiency in choreographic compositions that contained colouring and choreographic vocabulary of dances of the people of the world. Ballet master's attempt to diversify the learning process not only did the performances of the «Stepivchanka» brighter and more interesting but also made it possible to get acquainted with the choreographic traditions of other peoples, their cultural heritage, subtleties and differences of technics and manners of performance of dance movements and exercises. Members of the collective were learning to distinguish between music of various nations getting acquainted with dressing, peculiarities of household and traditions of different regions.

The participating experience of the collective in the process of creating and performing of humorous dance compositions «Varenyky», «Failure Date», «Folk Musicians» is worth attention. These stagings contributed to the development of performers' acting skills. Students were trained to play the character of images, which were being transmitted with choreographic movements and combinations, creating a bright line of the plot and the development of events. Organically performers used requisite, stage scenery, makeup. Costumes and music served to render historic traditions of folk dance and intensified the impression of a single image.

Exploring the stages of the development of choreographic education in the collective «Stepivchanka», we can state a high level of training of the collective graduates and growing-up generation. Children's choreographic abilities are formed in the process of learning in the choreographic ensemble, the gained choreographic experience is transmitted from generation to generation.

A significant number of choreographic collectives was established on the basis of Culture Houses in the mentioned period. This initiative quickly found broad support of the local authorities, which became one of the prerequisites for the further formation and development of children's choreographic education in Kirovohrad region.

The most talented youth of Olexandria continued training in the choreographic collective «Vinochok» («Wreath»), which worked on the base of the City Culture House. «The assignment of the honorary title of «national amateur» to «Vinochok» in 1968 is considered as a high assessment of training and education of the creative youth.»[4, p. 124]. At this time there were held substantial changes as for the quality of the training in the collective. Requirements for the planning and structure of the educational process got higher, quality of the choreographic stagings improved, the repertoire of the collective was significantly redesigned and expanded. Clear demands regarding the discipline and serious attitude to the educational process were made for the students. All these demands influenced the quality and level of the stage culture of the performers greatly.

The first attempts of the instructors to systematize the choreographic material, which was created in different parts of Ukraine, played a great role in the development of choreographic education in Kirovohrad region. Thus, the participants of the collectives got the opportunity to learn and discern the specifics of choreographic vocabulary, construction of the compositions, features of dress of different regions.

The new program, which was built on the basis of the folk material from different regions of Ukraine, became an important part of choreographic education. The students were studying new, interesting and varied choreographic vocabulary of dances, among which there were «Poltavsky Panianochky», «Marena», «Zaporozhtsi», «Kozachok», «Hutsulochka». It should be noted that the dance «Zaporozhtsi» colorfully reflected the life and strength of Ukrainian Cossacks, their patriotic spirit. The main movements were «holubtsi», «prysiadky», «tropaky». The involvement of such choreographic compositions made significant influence not only on the physical development of

young people, but on the formation of moral qualities of an individual and nurturing of a sense of national consciousness as well. Special attention should be paid to the combination of teaching and education in the collective that creates the value system in the worldview of a child personality.

Specific features of people's heroics and the way of life were tracked in the repertoire of the collective. The choreography of such stagings stood out for using of broad movements, high jumps, complex combinations in the composition.

The analysis of the primary sources proves that in the 70-ies special attention was paid to the creation of educational programs, which displayed folk traditions and the way of life of the Ukrainian people, in choreographic collectives in Kirovohrad region. Preservation of cultural heritage, its identity and deep folk traditions was the priority of choreographic activities.

A considerable contribution to the development of choreographic education in Kirovohrad region was made by the choreographic ensemble «Vohnyk» («Flame»), which was created in 1962 on the basis of the Association of «Dniroenergobudprom» in Svitlovodsk. It should be noted that the stagings of the instructor of the collective V. K. Zhmurin were of domestic character, rendered the rituals and traditions of the Ukrainian people. Youth participation in the choreographic compositions such as «Vesillia v Malynivtsi» («Wedding in Malynivka»), «Bondari» («Coopers»), «Try Kumy» («Three Godmothers of One's Child»), «Taburyshchanska Polka», «Svitlovodski Rybalky» («Svitlovodsk Fishermen») aimed at teaching students to render the mentality of the Ukrainian people, its merry temper, optimism, kindness, heroism, industriousness. «Choreographic vocabulary of the compositions and performing manner had a folklore and ethnographic basis available in this area. The stagings were based on the plots which rendered people's life and peculiarities of the national traditions» [1, p. 127].

It is worth noting that choreographic training in the collective had significant educational impact on the formation of the sense of national identity, patriotism and dignity in the young. Analyzing the educational process it should be mentioned that the concert activity was one of the main directions of work of the collective. This contributed to the formation of the choreographic technical skills of the participants of the collective. Own performance style of choreographic compositions appeared, the repertoire was renewed, new choreographic skills were formed, creative activity of the participants were developed.

Due to the high level of choreographic education the collective toured a lot in different

regions of Ukraine and abroad. The instructor of the collective K. Zhmurin created a choreographic composition «Moldova Suite» for the tour to Moldova. Due to this composition there was a significant expansion of the performers' choreographic vocabulary and enrichment of the repertoire.

Exploring the origins of the choreographic education of the region, it should be stressed upon that the development of choreographic art and choreographic education in Kirovohrad region was largely influenced by the activity of the well-known in Ukraine and abroad choreographer and art director, organizer of the choreographic movement in Kirovohrad region A. M. Kryvokhyzha, whose students created new choreographic ensembles. So, «in 1972 on the basis of the Kirovohrad City Palace named after I. S. Kompaniyets the choreographic ensemble «Vesna» («Spring») was founded and headed by V. I. Horinnyi» [4, p.131].

The first staging of the ensemble was the choreographic composition «Oh, spring has come» created on the basis of spring ceremonies. As a basis of the dance was the women's circle which, according to the plot, gradually transformed into playing spring games and entertainment. All the action was accompanied by the orchestra and choral singing. Performing this staging the students witnessed the creative tandem of a ballet master, choir master and orchestra conductor working at the embodiment of one of the variants of musical and choreographic folklore and preservation of folk customs and traditions. This experience played a big role for the participants of the collective who chose the future profession of a ballet master.

The high level of the choreographic preparation in the collective stimulated the creation of the children's Studio «Vesnianka» based on the choreographic ensemble «Vesna» («Spring»). The participants of this studio, who were constant audience for the adult dancers, later became the participants of the concerts.

At the initial stage of the training the students got acquainted with the notional apparatus, the meaning of the term «choreographic composition». It should be stressed that it was in the repertoire of the choreographic ensemble «Vesna» («Spring»), where this term was disclosed in the context of a full staging, that had a clear structure, in which drama, music, vocals and choreography correlated with each other proportionally. In each choreographic composition the plot, which is logical and consistent in its development, is clearly tracked. This is especially noticeable in the compositions that describe the phenomena of nature.

The choreography of the collective differed from others with a peculiar manner of

performance, dramatized choreographic performances on the stage, high professional performing level, original and interesting program construction, bright originality, uniqueness of the style. In the repertoire of the collective a significant number of the stagings was created on the basis of the synthesis of a song and dance. This combination greatly affected the perception of the artistic image, which combined means of musical expression: rhythm, timbre, intonation characteristics, dynamics, different pace, by the students. Affinity of choreography, music and songs were of great historical and informative value and had artistic value.

The instructor tried to introduce stable traditions of choreographic art, to preserve the national character and the Ukrainian coloring, to render its domestic characteristics and peculiarities with choreographic images to the process of training. In many choreographic stagings of the collective, the theme and plot are closely related to natural phenomena. Using the method of the stage interpretation in choreographic stagings, theatricalization of the Ukrainian dance took place.

It is necessary to underline the positive impact of creative environment on the upbringing of the younger generation of Ukrainians. The attempt of a ballet master to convey social and historical values and cultural heritage, spirituality and experience of the Ukrainian people through folklore was of a great success. During the cooperation between the students and the ballet master there was a mutual creative self-realization, a synthesis of talent and stage mastery.

The peculiarity of the studied period is acquiring of the features of continuity of education by choreographic education. Graduates of children's choreographic collectives of the city and region entered choreographic collectives which had been formed at the factories and enterprises. This contributed to the gradual development of the creative potential of an individual and comprehensive enrichment of the spiritual world of the performers and audience. Systematic and targeted educational activity of the participants of choreographic collectives contributed to the development of choreographic skills, nurturing of human values.

Continuous choreographic education on the basis of self-education stimulated motivation to self-improvement and professional growth. In this situation, in 1968 the ensemble «Kolos», headed by the Art Director V. M. Slobodeniuk, was established in Kirovohrad. The participants of the first cast of the collective were the youth, students and factory workers of the plant «Chervona Zirka» («Red Star»), most of whom had been members of children's dance collectives.

We can state high demands of the ballet

master-producer according to the subject of the plot material, its dramatic basics. His deep professional vision contributed to the creation of the choreographic compositions of high level of skillfulness.

Due to high performing skills of the participants of the collective, creative persistence and talent of the ballet master, the collective develops fast, its quantitative contingent increases significantly.

It is clear that the current system of continuous choreographic education united the young people who studied in higher and secondary educational establishments of Kirovohrad region. Created on the basis of Kirovohrad O.S. Pushkin State Pedagogical Institute choreographic ensemble «Yunist» («Youth») retained and multiplied traditions of choreographic art of Kirovohrad region, and was a centre of choreographic education, a source of nurturing of human and national values.

The collective was created in 1963. The first its supervisor was Ye. Pavlushchenko, who was one of the soloists of the ensemble «Yatran». In 1964 the collective was headed by V. Slobodeniuk [4, p. 113]. The students take part in the choreographic stagings «Topolia» («Poplar»), Ukrainian folk dance «Hopak», Hungarian folk dance «Chardash». The high level of choreography in the collective was shown while touring abroad and winning the competitions in Turkey (1967) and Belgium (1968).

Since 1968 the collective of the ensemble «Yunist» («Youth») has come to a qualitatively new level. The concert repertoire was expanded and enriched greatly, the demands of the supervisor on the stage culture of the participants got higher. The program was updated with the following choreographic compositions as «Zhaivoronok» («Skylark»), «Zustrich» («Meeting»), the Turkmen dance «Dzhihity», the Ukrainian folk dance «Hopak». The choreographic composition «Yunist Vitaye» («Youth Welcomes») becomes the standard of the collective.

In the 70s there was a creative growth of the collective, the quantitative contingent of the participants considerably increased, creative links with the collectives abroad got expanded. The number of the concert tours of the ensemble «Yunist» («Youth») in Belgium, Bulgaria, France, Germany, Portugal, Cyprus increased significantly. Such creative activity motivated the participants of the collective positively and shaped their responsible attitudes to choreographic activities.

Pointing out peculiarities of choreographic education in the ensemble «Yunist» («Youth») the attention should be paid to the originality of

the fulfillment of choreographic compositions inherent only to the participants of the collective, namely liveliness, vitality, using of complex combinations of tricks in the stagings, high technique and dynamics, purity, synchronism and accuracy of execution of the dance movements. The unique manner of performance, the acting play, the mood of the performers caused positive emotions of the audience and deserved appreciation. «After the concert some of the meticulous hosts at the backstage scene searched diligently and wanted to make sure, if there were not any arcane mechanisms on the legs of the Inhul dancers – they didn't believe that the human body is capable of such stunts» [1, p. 50].

Exploring the features of the creative contribution of the choreographic ensemble «Yunist» («Youth») to the development of choreographic education in Kirovohrad region we discovered that a significant number of graduates of the collective continued working in the choreographic collectives: in the cities of Novoukrayinka, Kryvyi Rih, Olexandria and villages of the region. «Graduates learned not only the art of choreography, but obtained leadership skills of managing an amateur collective» [6, p. 50].

Despite the fact that in the second half of the 70-s of the XX century the country experienced a noticeable weakening and decline of the achievements of education, namely: a formal approach to the organization of the educational process, leveling of the creative development of a child, weakening of the initiative on search of new forms of work, in Kirovohrad region children's dance collectives continued their active work, the repertoire was renewed, new programs were created and the methodical base was enriched. On the basis of enterprises and organizations, as well as City and Village Clubs and Schoolchildren Houses new dance groups were created. The instructors of these collectives were professionals who had been soloists of the dance ensembles themselves and had been eternally in love with choreographic art, who dreamed of involving young people in the national treasury of choreographic culture.

It is appropriate to stress that despite the significant decrease in funding of education compared with other sectors of the national economy, updating of the material base of the educational institutions according to the residual principle, the instructors of the children's dance collectives searched for the possibilities to create a proper rehearsal base, found means to purchase new clothing, cared about additional funding of choreographic collectives participating in contests, festivals and reviews of different levels.

**Conclusions and prospects for further research.** Therefore, exploring choreographic

education as one of the areas of education, the main principle of which is humanization of the educational process, we can assert that the conditions for identifying individual characteristics, abilities and personality development of a child were created in the choreographic collectives. Studying experience and creative heritage of children's choreographic collectives of the region, we can mention their influence on the processes of the origin, formation and development of the children's choreographic education in Kirovohrad region. The prospects for further research are related to the review of the experience of outstanding choreographers of the region, study and generalization of children's choreographic collectives activity of Kirovohrad region.

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