

**Choreography in the System of Art Education:
Modern Ukrainian and World Practice**

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Abstract: The research is about art education, particularly dance and its capacity to transfer knowledge to the present and future generations for their survival and continued practice from the perspective of the world but especially Ukraine. Education in art is one of the oldest forms of education and in modern times there are a lot of other factors that influence the choreography and dance forms. All these factors have been discussed in the study.

Purpose of the research is to look into the system of art education and its role in cultural conservation and the dissemination of culture in its globalized world. The other purpose of the project is also to find out the current scenario of the dance forms and the way they get affected by the global developments and their future.

The research methodology that has been used in this study is the qualitative as well as the quantitative data as the chief data sampling method. Also, both the secondary and primary data has been taken into consideration for this research.

Key words: *Dance forms, Art education, Traditional dance, Modern dance, Contemporary dance, Culture.*

Introduction

Art education is one of the most widespread types of education in the world and it is no different in Ukraine. Since the dawn of civilization humans have been dancing in rhythm for entertainment, this lead to the development of various kinds of dance forms related to different cultures. One of the major things about art education is also the conservation of culture and traditions (Pavelchuk et al. 2021). Ukraine is a Slavic nation and the traditional Slavic dance forms that are spread all across the Slavic region such as Barynia, Kamarinskaya, kozachok and many others are widespread here (Paukova & Kugai, 2020).

Over time some of these dance forms got influenced by many other forms of art such as the Mongolian forms as well as the European styles. However, they are still practised today in all their grandeur. Hence, the study of these has become more important. In this study, the teaching of these art forms, as well as the modern and foreign dance forms in Ukraine and the world, are going to be focused on. More specifically the element of choreography in modern art education is going to be explored in this detailed study. Choreography is one of the most essential elements of dance forms and is the soul of any dance form (Khotsianovska & Perova, 2018). The systemic education of it is going to be analysed in this study.

In Ukraine and the rest of the world, western education and culture have become more prominent and the traditional costumes and dances have been reduced to only festivals and other national holidays and events that have also changed a little over time (Shchur et al. 2019). These transformations are also going to be explored in detail in this study. This makes the art education of dances more important from a conservationist perspective. It is an accepted fact that the number of practitioners is going to get reduced over time and they are going to be a limited number of practitioners. In this regard, the conservation of choreographies needs to be done on a global scale as practitioners from other parts of the world take interest in them they are going to better stand a chance to survive the test of time. However, dance and choreography only are not limited to traditional art forms; they also include modern dance forms that are no lesser in their artistic value than the traditional dance forms. The choreography of these are also widely taught in Ukraine and they are popular among dancers and dance enthusiasts. This study is going to be covering the teaching of modern choreography as well.

Literature Review

Choreography is considered as the art of enhancing the culture of art by using various methods into a well-defined structure and pattern. For example, in the case of dance choreography, the choreographer plays a very vital role to put the dance steps into a sequence so that the art can be showcased in an improvised manner with the course of phrases.

However, according to Khotsianovska & Perova (2018), in the sphere of art and culture in Ukraine the vast theoretical aspect involves those practices that occur to measure the values of art and humanitarian education. To ensure the quality of the theoretical qualification cognitive non-linguistic, volitional, and affective factors weren't taken into account.

Moreover, it can be seen that these factors are effective in determining the ability of an individual to develop professional competencies as well. In Ukraine to become a teacher of "choreographic disciplines, assistant choreographer" the individual must have a bachelor's degree in humanitarian and arts. The organization of training is carried out in an individual educational area and a significant number of elective courses of academic disciplines.

In Ukraine universities, tutoring is seen widely used as a form of mentoring for the future professionals. Hence, tutors pose responsible for organizing the conditions for the formation and implementation of the individual development and learning of humanitarian and arts. For example, improvisation of art and humanitarian in the pretext of bachelor degree in the choreographic profile can be achieved in "Kyiv National University of Culture and Art (KNUCA)" Ukraine and many more. The main goal of "Kyiv National University of Culture and Art (KNUCA)" is dedicated to the significant part of the study time and the main ideology is devoted towards the practical training of specialists, as well as the individual work of students. This means a change in approaches to the development and learning of

humanitarian and arts so that the student can become a professional choreographer in the coming future.

Apart from this, it can be seen that art and humanitarian help to preserve the culture of the nation. Thus it can be seen from the report that folk dance plays a very vital role in preserving the national heritage of Ukraine and provides a unique identity in global aspects. Therefore it has been identified by the governmental bodies of Ukraine that for the formation of a unique national identity “*National State Program Education*” must prioritize the organic components of arts and humanities. Hence “*National State Program Education*” mainly aims to attract the citizens of Ukraine towards the unique layers of deep spirituality and culture. Simultaneously, it can be said that the national culture can slowly put the cosmovision towards the citizens and especially the young children based on the values and ethics of a culture. Children’s choreography is considered the most integral part of the continued sustainability of choreographic education. On the other hand, during the Soviet Union era choreographic education has resulted in showcasing success towards the expedient analysis of choreography in general and pre-education institutions of Ukrainian SSR.

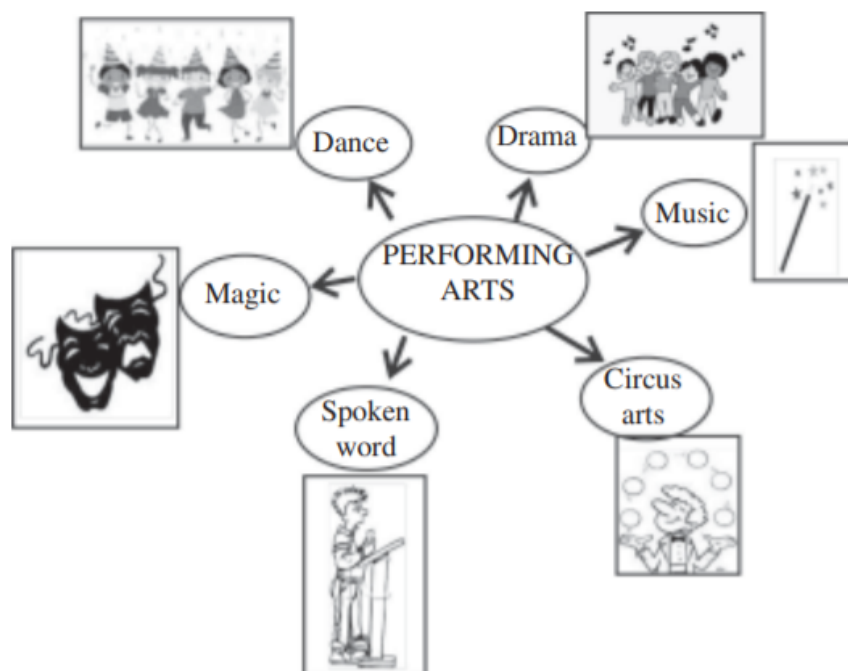


Figure 1: Different types of performing arts

(Source: Olenev *et al.* 2021)

Apart from that according to Bilova, (2018), based on various analyses and scientific interpretations higher choreographic educational system in the global practice has higher arts education. Globally choreographic education is categorized into many branches and implemented for example. “ higher schools of dance, higher art schools, academies, professional studios, universities of arts and sports, classical universities” within these institutes professional trainings of choreographers, cultural performers, ballet masters, future performers are delivered. This is considered as the comparatively higher availability of resources and the well-structured educational system as compared to Ukraine. In the Global context, the need for multilingual professionals in various fields of activity is constantly growing, and the development of professional competencies has recently become one of the basic choreographic educational areas.

Moreover, in order to form professional competencies, new methods of learning Arts for vocational purposes are used. This is due to the significant impact of methods, well-defined education systems, educational processes, institutions on the competence of students (Yefimenko *et al.* p. 16). Skills formation is one of the basic learning objectives, while choreography is the top priority. On the other hand, Ukraine poses limited accessibility to the resources and simultaneously has less impact on the global place.

Table 1: Different countries and their perspective on art and culture

Country name	Perspective of art and choreography
Poland	one university, two academies, four professional studios, four higher schools, and many Dance schools dedicated to Choreography.

Germany	“Two higher schools of dance, six higher art schools, two universities of arts and one sports university, two classical universities” and many schools who have dance and arts as the co-curricular activities
Ukraine	Most of the art and cultural universities are monitored by the ministry of art and culture and Ukraine has limited number of art and cultural schools. However many schools in Ukraine have arts as a co-curricular activity.

(Source: compiled by the author)

Apart from that, continuous professional competence is the key concept in theory to gain choreographic education. In the scientific literature, the concept of communicative competence is defined as “a relational construct shaped by regular training and practice sessions. The success of the formation of professional competencies is considered as a consequence of personal responsibility and achievement of goals, leveling the processes of relationships as a basis for art and culture as well as choreographic education (Dyachenko, 2021). . On the other hand discrepancy of developed principles of standards for the formation of professional competencies with existing skills, knowledge of professionals in working situations is considered as the key aspect to building a great Choreographic educational system within a country. Most importantly arts and culture play a very vital role for a country to save its heritage. Simultaneously the country can showcase its cultural beauty within a global platform if it preserves the art and culture efficiently.

Methodology

In this study, both qualitative as well as quantitative methods of data sampling are going to be able to analyse the atmosphere of art education in Ukraine with regards to choreography

and dance forms better. Similarly, the data collection is going to be done in the form of secondary research as well as the primary research done in the form of surveys. The collected data are going to be analysed and the results are going to be obtained from them. The common trends are going to be observed, and after the classification of the data these are going to be clustered and common trends are going to be noted and the thematic analysis of the secondary data are going to be done in the result section. Apart from that, a set of two survey questions is going to be asked to the teachers and the students of fine arts (dancers in specific). These questions are going to be related to dance education and choreography. This is going to let the research paper gain considerable data from the people that are directly involved in the process.

In this research, the secondary data is going to be the analysis and the condensation as well as the examination of the works of the previous researchers. The survey is going to enable the researchers to gain knowledge of the ground reality of the situation of art classes and the teaching process of choreography. The primary research is going to fill some of the literature gaps as well as produce more data for the researchers to make the research more accurate and more detailed as there is going to be more data to be analysed and a better conclusion to be drawn.

For the purpose of the primary research, a group of 51 individuals that are directly involved in the fine art of dance and choreography are going to be surveyed with the aid of two research questions that are going to follow the scaled answer method to see the number of people that choose to agree or disagree. This is going to reveal the opinions of the choreographers and the dancers themselves. For the secondary research, a set of 11 major articles, as well as other articles, have been taken into consideration for their authenticity and quality of information. These are going to give the study a good perspective of the situation of the dance and choreography in Ukraine and across the world.

Results

The teaching and learning process efficiency and other factors have been analysed by the researcher. The results of these observations and analysis have been done in this results section of the study. The study has been done focusing on Ukraine but from the perspective of the situation of dance and choreography development as well as the teaching and learning procedures across the globe.

First, the secondary research is going to be analysed with the help of Thematic analysis. The data collected from the works of the previous researchers have been analysed and three common themes have been obtained from them. These theses are as follows:

Thematic Analysis:

Theme 1: The transfer of knowledge of dance and choreography has been successful through the means of Art education in Ukraine and in other parts of the world.

The analysis of the literature of the previous research works has yielded the result that the transfer of knowledge of the dance forms both modern as well as traditional has been successful for so long and the trends show that this result is going to be valid for the rest of the century as well (Yeniasır & Gökbulut, 2018). Even though it is hard to predict the scale of the transfer as has been noted earlier that the numbers of practitioners are going to get reduced over time as the trends from all across the world show. However, in the age of globalization, the transfer of cultural knowledge is more significant and from the world perspective, the Slavic forms of dance are going to find constantly the required practitioner numbers for them to survive for a long time.

The analysis of the secondary data collected also reveals that the system of art education is an efficient manner of transferring knowledge of choreography of traditional and

modern dance forms all across the world. Students of fine arts colleges across the world have not dwindled in from of the growing demand for science education in the world today (McCarthy & Uglund, 2019). Research shows that a significant number of these art students are dancers and choreographers.

Theme 2: The acceptances of cultural dance forms have been associated with nationalism and cultural identity.

It has been noted by the previous researchers in a recurring way that people associate traditional dance forms with cultural identity. This is to say that the people of one culture have an inclination towards their own culture and identity (Lopes, 2021). These include many things such as taking pride in their language, cuisine, practices and also art forms such as dances. Dance and music are some of the most prolific parts of the traditional cultures and their practice are endorsed and appreciated by the members of society. This makes the traditional dance forms secure and ready to be transferred to future generations (Pudov et al. 2020). The inclusion of these art forms is often seen in Ukraine as well as in other parts of the world in study curriculums in schools that have helped with the conservation and transfer of this knowledge very efficient. In the regular educational organizations, it has also been noted to be a common practice of events being hosted in schools and in them, these traditional dance forms are performed as a part of the events. This makes the cultural identity of the students strong and from the perspective of this research, the cultural dance forms more accepted in society and prominent.

Theme 3: The fusions of traditional and modern dance forms are becoming popular among dancers.

The detailed analysis of the secondary research has shown that modern dancers have brought about a genre of dance that is experimental in nature and is a fusion of modern dance forms with the traditional ones. These may not be just a fusion between one modern and one

traditional, but also be a fusion between two traditional dance forms or a fusion between modern music and dance forms of the traditional styles (Volbea, B. (2018). According to research these are growing in popularity and are often the stepping stone for future dancers to get involved in the process of dances and choreography as these fusions are often interesting and they are also appealing to the minds of the younger generations. These type of fusion genres gives rise to creativity and breaks the traditional rigidity of traditional art forms. In order to research further, this has also been included as one of the survey questions as a lot of the knowledge transfer, as well as the survival of the dance forms, depending on its acceptance of it among the coming generations.

The primary analysis has also been done for this research. The data of the primary research has been obtained from the following research questions.

Survey Question 1:

Q1. Would you agree with the notion that art education of dance and choreography is falling in popularity over the years?

Table 2: The result of the survey from the first survey question

“Given options”	“Total Participants”	“Response collected”	“Percentage”
“Strongly Agree”	“51”	10	19.00%
“Agree”	“51”	16	31.00%
“Neutral”	“51”	20	39.00%
“Disagree”	“51”	5	10.00%
“Strongly Disagree”	“51”	1	1.00%

(Source: Self-created by the researcher)

It can be observed that from the results from the first survey question is that the people are of the opinion that the dance forms are being picked up by lesser and lesser students over the years. Out of the 51 people that have participated in the survey it can be seen that 16 chose to agree and 10 chose to strongly agree. This brings the total number of people that agree to a total of 26. This is collectively the largest group while the group that chose to stay neutral forms the largest individual group with around 20 people that is close to the combined agreeing group. Hence these people feel that the observations they made have not been consistent. The bottom half of Table 2 shows the people that have been found to be disagreeing with the notion and thinks that the dance forms are gaining popularity over the years and are not deteriorating. However individually and combined they form the smallest group and are in the minority.

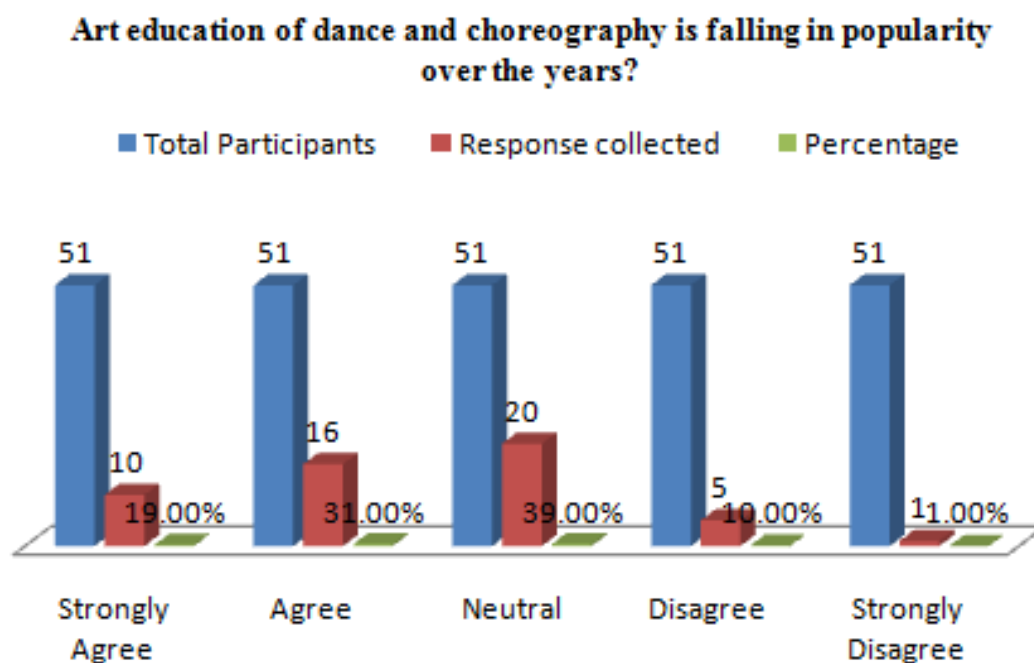


Figure 1: The statistical representation of the results obtained from the first survey question

(Source: self-created by the researcher)

In the statistical analysis it can be clearly seen that the number of people that chose to stay neutral is greater in number occupying about 39% of the total votes while the lowest is of the strongly disagreeing group with only 1% of the total obtained votes.

Survey question 2

Q2. Would you agree that contemporary fusion dance forms could play an important role in the conservation of the traditional dance forms of Ukraine and the world?

(The result of the second survey question has been shown in table three of the study given below.)

Table 3: The result of the survey from the first survey question

“Given options”	“Total Participants”	“Response collected”	“Percentage”
“Strongly Agree”	“51”	2	4%
“Agree”	“51”	3	6%
“Neutral”	“51”	18	35%
Disagree	“51”	16	32%
“Strongly Disagree”	“51”	12	23%

(Source: Self-created by the researcher)

The second survey question results clearly shows that the difference between the primary and secondary research. The number of people that are agreeing is in the minority in this survey and the number of people choosing to disagree is in the majority. Individually

speaking, the neutral group is still the largest group but the number of people that chose to disagree with the notion is higher with 28 votes while the agreeing groups collectively and individually are in the minority with only 5 votes.

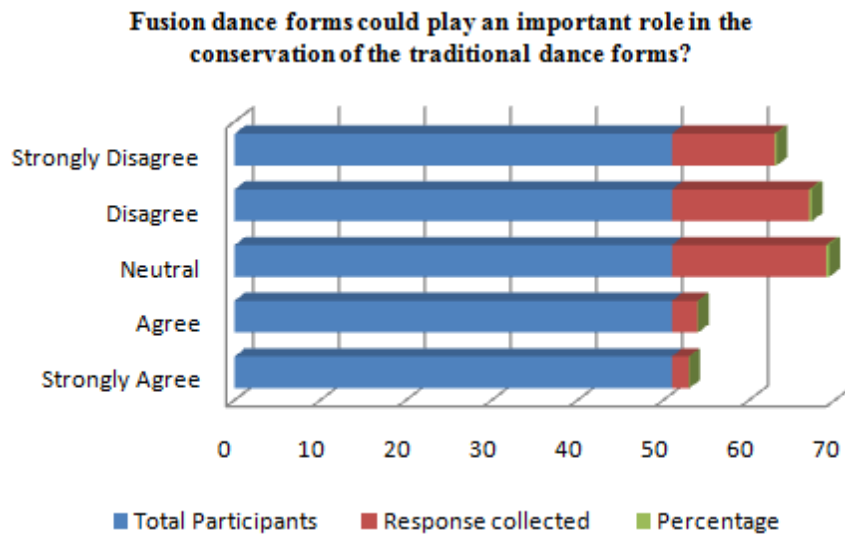


Figure 2: The statistical representation of the results obtained from the second survey question

(Source: self-created by the researcher)

The statistical representation can be seen that the single largest majority group similar to the result obtained from the first survey question is the same. This group is the neutral group. These people chose to not pick any sides or were unsure about if the contemporary dance style can help the traditional dance forms in Ukraine and around the world or not. The disagreeing group occupies the second and the third spots in the survey chart being at 16 and 18 respectively.

Discussion

It can be seen from the research results from the first survey that the people are of the opinion that the popularity of dance education is falling in popularity over the years

(Boltaboeva & Madaminov, 2021). This question has been largely answered by the teachers of dance and choreography that noticed the decreasing number of students in Ukraine and the rest of the world in terms of traditional dance forms. These results however have been yielded on the individual level from each country and do not accurately describe the situation of particular traditional dance styles in other parts of the world. That has been yielded from the secondary research that states that on a global scale dance forms have been found to be stable in their overall participants as the populations of the world are comparatively much larger than the individual countries. However, this is not to say that the number of traditional dance form practitioners by percentile is going to increase in the near future.

It can be observed from the results of the second survey question that the majority of the dance teachers and the teachers have agreed with the fact that the modern contemporary dance or the fusion dance is not enough to resurrect the truly pure dance forms of the traditional nature (Mtshali, 2020). This survey makes it clear that the teachers and practitioners of the pure traditional dance forms do not see the fusion genre of choreography as authentic or sharing the traditional or cultural values of the traditional dance forms. This is from the perspective of Ukraine as well as the other parts of the world. The second survey question yielded unique results as it can be noted that it directly contradicts the observation made in the secondary research. The secondary research says that modern fusion-based choreography is good for the survival of the traditional dance forms and is a viable option for the practitioners of traditional as well as modern dance forms that also double as therapy (Heniwaty, 2018). However, the survey shows the perspective of the traditional dancers and they look at it from a more negative perspective.

The discussion of the secondary research has yielded three major themes and the three of them have been discussed in the results section. The first theme that was noticed was that art education is effective in being able to transfer knowledge (Sumarwati et al. 2019). This is

to say that the people are benefiting from the art education as well as the art forms as they are being continued in the community of dancers and choreographers in Ukraine and worldwide. The second theme was the cultural identity and the identification of them with the art forms such as dance (Smith, 2018). This was proven to be true as the artforms were in fact associated with cultural identity ensuring their continuity in the communities they originate from (Georgios, 2018). The third theme was about the contemporary and fusion dance ensuring the continuity of dance forms that were disputed by the practitioners themselves, thereby contradicting the works done by the previous researchers. However, it is important to note that the global culture in the age of globalization is influenced by many factors and may change in the near future and the prediction of it is very hard.

Conclusion

On a concluding note, it can be said that the research has taken into consideration the perspective of lay people as well as the practitioners themselves. The observation of previous researchers has been considered alongside that of the practitioners. The anomalies that were found were only in a few places or otherwise they both prove each other for their authenticity and accuracy of research. There are a lot of uncovered areas that provides the scope for future research as well as for the other researchers but the research that has been conducted in this study is detailed and condensed. The review of the literature and the survey yielded many facts that were previously unknown for the community of dancers and choreographers from the perspective of Ukraine as well as for the world. The study therefore can be concluded as conclusive and rich in information and analytical reasoning. It can be said thus from the study that the results indicate a continuing legacy of art education for dance forms and their choreography for the coming generations. From the world perspective, the results that have

been obtained indicate the continuous existence of the traditional and modern art forms in their original as well as fused forms. Even though the practitioners of the traditional arts do not view the contemporary styles as authentic, it cannot be denied that it is a stepping stone for many new dancers due to its attractiveness and other reasons.

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