The place of discipline “Improvisation and contact improvisation” in the system of higher choreographic education of Ukraine

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In the article at the first time the author approach as for the method of teaching the discipline “Improvisation and contact improvisation” is given and justified on the high theoretical level including those processes which occur in the measures of higher humanitarian and art education, which influence on the work of higher educational establishment in the sphere of culture and art, which are responsible for the ensuring the person-creativity and professional formation of those who acquire the degree (qualification) of a bachelor, obtaining at the end of the diploma of the teacher of choreographic disciplines, assistant choreographer. The goal of the article is open the author approach to the theoretical analysis and the characteristics of methodical support of the discipline “Improvisation and contact improvisation” in the context of preparation the bachelor of choreographic profile at the higher educational establishments on the example of Kyiv National University of Culture and Art (KNUCA). This goal is realized in the following tasks: firstly, the definition of the theoretical status, the logic of the structure and the structure of the discipline, secondly, presentation and justification of teaching methods of “Improvisation and contact improvisation” through the prism of professional preparation of classical dance specialist in the modern conditions, and thirdly, in fact, the definition of the place of this course in the system of preparation of bachelors (on the basis of work experience at KNUCA). The author position lies in the development of such method of the pointed discipline which firstly, based on the synthesis of innovation and fundamentality, secondly, makes grounds for complementarity of the course as for the complex of disciplines of normative and selective blocks on the choreographical faculty and thirdly, corresponded to the requirements of professional development and mastery of students, mastery of the main methods and forms of pedagogical leadership of the choreographic team, the main approaches to the development of individualized learning strategies, helped master the theory and method of performing improvisation and contact improvisation, as well as acquiring practical skills in this direction. It is established that this approach corresponds to the principles of the priority and importance of the creative aspect of the stage-executive professional training of bachelors-choreographers and does not contradict the cultural orientation of their professional activity.

Key words: Art education of Ukraine; higher choreographical education; teaching method; improvisation; contact improvisation.
Introduction

The higher choreographic education is an integral part of the national cultural and artistic environment and the educational system of Ukraine. That’s why it is very important, underlining some points, which concern the training of choreographic staff, understanding the general context, as well as the main trends at the present stage with which the problem is linked.

The first and the most important, where should point, is the big transformation connects with democratization of humanitarian discourse on the post-soviet territory. Nowadays educational cultural and artistic environment more than ever demonstrates its openness towards innovative ideas, techniques and practices that play a key role in shaping a new culture of methodological thinking and creating a person’s creativity and initiative. In our realities it is specially noted on the example of “National doctrine of ukrainian education development in the XXI century”, National strategy of development of education in 2012-2021 years where is underlined on the urgency of change not only the educational paradigm (with informative-reproduction from informational and reproductive to personally oriented and “activity-developing”), but also on the importance of improving the quality of higher education in modern realities, when there is a sharp need for the synthesis of innovation and fundamentalism.

And it is personally to the “art education” the significance of this fundamental humanitarian component, which should not be lost in the spirit of the introduction of the latest techniques, is to emphasize this basis, turn it into the requirements of the present, providing the corresponding contours to the basis, without which it is difficult to regard education as cultural and artistic in its essence. And this, which is underlines O.Rudnytska, which direction is not mentioned, orientation on the development of taste and special abilities in a person, its value orientations and the enrichment of aesthetic experience, active and creative positioning within the limits of the chosen profession and improvement of one’s own sensual culture (Rudnytska, 2002, p. 30).

The above mentioned openness is presupposes the readiness and formation of a platform for dialogue with the axiological background, the methodological inclusion of the principle of plurality of knowledge about the object, to which are added subjective judgments (Sholokova, 2007, p. 15), which testifies to the importance of introducing such innovations that within the cultural and artistic sphere would not only create conditions for meeting the requirements of time, but also take into account the personal orientation without which it is impossible, neither the humanization of the educational process nor artistic education as such. That’s why, modern investigators rightly emphasize the observance of key trends in the development of artistic education at the present stage, including: the transition from regulation to development within the organization of the pedagogical process, the unity of education and training, the acceological orientation of personality development, the cultural value of the educational process, the ratio of the processes of humanization and humanization with innovation, the transition from reproduction to comprehension, creation of conditions for self-actualization and self-actualization, pedagogical interaction, development of interdisciplinarity and intersubject connection of artistic and artistic cycle, etc. (Kozyr, 2006, p. 31; Kuznetsova & Shevyrnytska, 2017, p. 18, Nikolai, 2013, p. 11-13).

In this way is necessary to come to the understanding these processes which are hold today in the system of higher choreographic education of Ukraine. According to the requires of national strategy and doctrine as of the of the important task which are put for the higher education establishments (HEE) in the sphere of culture and art is, firstly, provision of person-creativity and professional formation of those who acquire the degree (qualification) of the bachelor of arts education in a choreographic profile, and secondly, the decision of the problem of forming the competent person of the teacher of choreographic disciplines, the assistant of the choreographer, which is capable of independently and creatively solving professional problems, aware of the significance of this process and the degree of responsibility for the results. Of course HEE in this regard, acts as the center of education, culture and new technologies, which supports the initiative of teachers to modernize the structure and content of choreographic education, provides support for various forms of self-organization of students.

From this point is important to pay attention on the generating the innovative ideas in close connection with fundamentalization, humanization and professionalization, which can be traced on an example of discipline “Improvisation and contact improvisation” which holds the important place in the system of higher choreographical education. Its interdisciplinarity connections cover the block of general-professional and special subjects (the art of the choreographer, the contemporary theory and methodology, the classical dance ensemble, the technique of performing modern choreographic arts, the technique of duo-stage dance performance), which only confirms the thesis on the integration and complementarity of this course at the level of the methodology in the system of preparation of bachelors of choreographic profile.

As for the point of investigation of the given problem in such aspect is necessary to strike on some separate aspects of philosophical-educational, methodical, and theoretical-pedagogical justification of professional cultural-art education to which in their works many scientists turned, namely, E.Abdulin, V.Andriushchenko, V.Bekh, S.Honcharenko, M.Danilov, V.Zhavriasinskii, Iziaziun, H.Kostiuk, V.Kraievskii, V.Kremen, V.Luhovyi, V.Lutai, M.Mykhalchenko, H.Padalka, L.Pyhozhyi, O.Rudnytska, M.Stepko, O.Otych, A.Flier, O.Schokolovo. As for the professional education and training, the basis of the following famous theoreticians and patricians of dance art are K.Blazis, A.Vahanova, Ye. Valukina, I.Dubnik, R.Zakharova, F.Lopukhova, A.Messer, Zb.Zh-Nover, M.Putke, I.Smirnova, M.Tarasova and others.

Especially it should be pointed the situation with investigation of improvisation. As the whole so as in the area of choreographic art, it learns in the works of H.Bohdanov, I.Herasimova, Yu. Hlushchenko, I.Dubnik, A.Klimova, D.Lisvhtys, SM.aliseva, S.Rapporo, BR.unin, N.Skrychenko, H.Tw斯顿fohaes, V.Uralzka, I.Fomenko, V.Kharkin, and other. Such authors as A.Hirschon, V.Labunska, V.Kozlov, T.Shkuro, V.Krutkin, M.Bebik more detail investigate the contact improvisation. Nevertheless, the basis for further studies in
this direction remains the work of S.Pekstone, L.Nelson, N.Stark and their followers D.Hendrix, D.Mogerott, D.Lepkoff. It is also necessary to emphasize the information on practical issues of improvisation and contact improvisation contained on various Internet resources.

**Goal of the article**

The goal of the article is to open the author approach to the theoretical analysis and characteristic of methodical support of the discipline “Improvisation and compact improvisation” in the context of preparing bachelors of choreographic profile at HEE on the example of Kyiv National University of Culture and Art (KNUCA). This goal is realized in the following tasks, firstly, to the definition of the theoretical status, the logic of construction and the structure of discipline, and secondly, the statement and justification of the methodology of teaching "Improvisation and contact improvisation" through the prism of professional training of a classical dance specialist in modern conditions, and, third, in fact, the determination of the place this course in the system of preparation of bachelors (on the basis of experience of KNUCA).

**Methods of research**

For the solving given problems in the article are used the following methods: system-structural analysis, theoretical modeling, abstraction and concretization, induction and deduction, comparison, generalization, systematization and interpretation of facts.

**Discussion**

S.Novak in the article “Thinking about dance improvisation” points the following: “I asked the dancers and choreographers how they understand the essence of dance improvisation. Moreover they used words - instantaneousness, responsiveness, interaction, process and research. Improvisation was called "dance in the present," "spontaneous choreography," "messed up around," “Imagine when it comes.”I formed my own definition, based on the definition of the blues provided by writer Albert Murray: improvisation means the choice among the opportunities available at the moment, contrary to the performance of certain material that has been selected in advance” (Novak, 2017, p. 12).

Such an interpretation is not left meaning, because in the translation from Latin the term "improvisus" means "unexpected" and "unpredictable", that is, not one that is timely harvested. As an active form of the creative process, improvisation has its own retrospective (folk comedy of antiquity, interlude of medieval drama, comedy del arte, performance by impromptu, etc.), and among the main spheres of its application in art are music, theater, painting and dance.

The improvisational component was accompanied by dance in its development from the time immemorial, but when it comes to the theory and practice of professional art, the improvisational component of the dance is formed much later, in comparison with music and theater, especially in the stage dance. Without going into detail in the historical excursion, especially since this was devoted to our other article (Khotsianoska, 2012), nevertheless, one should emphasize certain points that influenced the formation of the theoretical status of improvisation as a direction of modern choreography.

First of all, it is the creation of F.Delsart, Ye.Zh.Dalkrose, Zh.Demeni, where the name of the first associated enthusiasm is the expressiveness of the movement that began in the performing arts, with the name of the second - a system of training that contributed to the development of the ability to musical and plastic improvisation, and with the figure of the third - the gymnastics, which was intended for the development of grace and sophistication of movement through various exercises, combinations, rhythmic movements and improvisation. Secondly, it is the influence of dance avant-garde of L.Fuller, and "free dance" of A.Duncan in particular, the latter, striving to achieve the natural effect, shifts the focus from pure copying to the creation of individual movements. A characteristic feature of improvisation in the approach of A. Duncan was the emphasis on the principles from which the movement is born, for example, it could be music, literature, fine arts or everyday movements. But the movements themselves were provided with codes that allowed her to invent a dance technique and explore new sources of motion. “In dance practice Duncan the borders of the scene and everyday life, exercises and speeches are erased. She improvised at the first-best opportunity and made her stage different places: atelier, gardens, salons, thereby expanding the boundaries of dance art, transferring dance to everyday practice, as well as giving the opportunity to any person to join choreography” (Matushkina, 2014, p.99).

Thirdly, the formation of dance improvisation in the context of expressive dance in the 20-30’s of the XX century. (M. Graham, M.Wigman, H. Tamiris, D. Humphrey, G. Palucca, R. von Laban et al.). Which outlined the ideas of active experiments with processes oriented towards, rather than aiming for, improvisation as a "spontaneous combination" and a method of development, the idea of improvisation as an open art form, etc., was grounded. The German expressive dance emphasized improvisation and explored it from different approaches, during which the basic principle was the freedom of individual expression. Fourth, the understanding of improvisation in dance-modernism in the 1950’s, among which the most prominent is the figure of M.Keningham, who owns well-known words: "I am not more philosophical than my legs". And in the next twenty years in the postmodern dance (I. Rainer, L. Nelson, S. Foti, F. Neville, M. Bills, etc.), within which great attention was paid to the improvisational performance, the understanding of individual skills for the solo and group improvisation, inventions of contact improvisation, one of the founders of which was S.Pelston.

On the whole, according to M.Matushkina (Matushkina, 2014, p.98, 101), if in the first half of the XX century dance improvisation appears more as a means for creating new elements of movements in choreography, there is an experiment and research of dance, then in the 80’s and 90’s it turns into one of the key components of productions and choreographic systems. The methods associated with it are used as a means of creating and staging dance, becoming an
integral part of the choreographic process, as well as systematically addressing them as part of the direct performance of the dance, as they see the means for expanding the sources of motion. If we take into account our time, dance and contact improvisation in the western choreographic tradition is highly prized in the status of practice of performance and through the prism of aesthetics of modern dance.

The steps taken in connection with the aforementioned studies by S. Peckstone, L. Nelson, N. Stark, D. Hendrix, D. Morgenrot and D. Lepkoff, and today form an important theoretical framework of dance improvisation. Author’s understanding of this frame was the basis of our proposed variant of constructing the logic and structuring of the discipline "Method of performing improvisation and contact improvisation", which involves 40 auditorium hours and 60 for independent work. The purpose of this course is multicomponent, which includes: mastering the theory and method of performing improvisation and contact improvisation; acquiring practical skills in building and conducting classes in choreographic collectives; acquiring practical skills of improvisation and interaction of partners in contact improvisation. The goal is realized in such tasks: familiarization with improvisation and contact improvisation as a direction of modern choreographic art and peculiarities of the improvisational creative process; mastering skills of solo improvisation, simulation and non-simulation improvisation, pair and group interaction; accumulation of theoretical knowledge and practical skills in carrying out classes for improvisation and contact improvisation.

According to the goal and tasks the given structure of the discipline which contains five parts with relevant thematic fillings 1) "Peculiarities of improvisational creative process" (improvisation as the trend of modern choreographic art, improvisational studies for continuous performance of several dances, improvised variation, exercises on the sensation of space, contrast movement in exercises); 2) "Imitation improvisation" (mirror image of movement in pair and group exercises, uniform reflection of movement in pair and group exercises); 3) "Changing the role of imitation improvisation" (changing the role of exercises on mirror image movement, changing the role of exercises on unified reflection of motion); 4) "Non-imitation methods of interaction of partners" (active and passive roles in exercises, work with weight); 5) "Structure of the lesson on improvisation and contact improvisation" (the method of constructing a lesson on improvisation and contact improvisation, combining simulation and non-simulation methods of interaction of partners).

It is necessary to underline that in 2000 at the first time in Ukraine at the chair of classical choreography of KNUCA was enter the discipline “Improvisation and contact improvisation”. According to this was the unique method developed which has been improving since that time. It involves getting the student knowledge about the specifics of improvisation and contact improvisation as a direction of contemporary choreographic art, its place in performing and choreographer’s art, finding out the characteristic features of solo dance improvisation, mirroring and unifying interaction of partners, as well as non-imitative ways of interaction of partners. Students should be aware of the method of implementation of spatial exercises, exercises on contrasting movement exercises with neimitatsiy movement and interaction partners with the method of constructing lesson improvisation and contact improvisation.

At the same time, the application of this technique is aimed at developing a number of skills among students, among which it is necessary to distinguish: the ability to understand music and embody the nature of a musical composition in improvised dance moves; freely improvise for musical accompaniment; have the plastic potential of the body necessary for maximum freedom of self-expression; own dance space and skills of contrast movement; be able to interact with a partner and a group of partners; have the skills of active and passive roles in a pair and group and skills in working with weight; demonstrate skills of mastering a mirror and unparalleled interaction in a pair and a group; change role during exercises; make lesson exercises with improvisation and contact improvisation.

The above mentioned knowledge and skills, which the student should master while studying this discipline, only confirms its importance in the context of improving the professional training of specialists in this field, which is one of the main conditions for the effective development of classical choreography in Ukraine at the present stage. "Improvisation as the most active form of creativity promotes the formation of professional qualities and development of artistic abilities, the acquisition of individual creative style, creative courage and independence. Dance improvisation activities significantly increase the general professional level of the dancer" (Khotsianovska, 2011, p. 176).

As for the contact improvisation, is necessary to remember, that it goes about the base level which taking on the examples of motions in duet. When the pair motions together they support spontaneous bodily, physical dialogue with the help of kinetic sensory signals of weight distribution and inertia. Through the absorption of this inertia and balance, the body relaxes, frees itself from excessive muscular tension, refuses some intentions and guidelines to stay in the "flow" and do not contradict the natural course of things, using everything that happens at hand.

With the help of falling, moving and staying in a position upside down, the body is more and more deeply aware of its own natural motor capabilities. Those simple duo exercises that students have to take attracts their attention to important segments of free improvisation, such as the support and acceptance of the weight of the partner’s body, how it can absorb our weight, jump on one another, lying down, and riding on the partner. This is done, with the aim of achieving the state of organic movement, when there are all the grounds for expressing the enormous essential energy of the body itself. A separate weight becomes the need for the development of dexterity, a sense of balance, which should work in dynamics under the condition of physical disorientation, while guaranteeing security, relying only on the instinct of self-saving.

Contact improvisation is closely connected with the game, that’s why it is called art-sport. This co-operation is only reinforces the thesis of the boundlessness of the sphere of the organic movement of the body, which is simply overwhelmed by the potencies for self-expression. And this potential is disclosed subject to the basic principles of contact improvisation, which can not be violated during the development of methodological support: 1) the movement
follows the displacement of the point of contact between the bodies of partners; 2) feeling with the skin; 3) flood; 4) a sense of movement from the inside; 5) use of spherical space (360°); 6) passing by inertia, weight and traffic flow; 7) the presence of the viewer, which is always implied; 8) a view of the dancer as an ordinary person; 9) give the opportunity to "dance"; 10) the importance of both measures.

If we look at the contact improvisation as a means of professional and personal perfection, then important for us in the methodological and pedagogical plan will remain: the development of new approaches to self-knowledge of perfection through the sphere of the subconscious; understanding touch as a sensitive, common focused work of consciousness and body; analysis and expansion of the bodily potential on the basis of a continuous improvisation flow; increase of the professional level of the performer at the expense of harmonization of virtuoso technique and acting skills; the disclosure of internal resources due to the closer attention to their own feelings, to their breathing, the provision of proper time for relaxation, stretching and massage, which also extends the kinesfera of movement, develops flexibility and coordination; perfection of duo work, which is impossible without work on contrast and adjustment, without gaining weight, feeling of gravity, disorientation, providing yourself and a partner when falling and focusing attention to each other (Konovalova, 2011, p. 76).

Trying to point the place of this discipline in the system of preparation of bachelor of choreographic profile, we will base, first of all, on our experience in teaching this course in KNUCA. The main the challenges facing the HEE, which are preparing the data of specialists, are due to the main contradictions: firstly, between the new requirements of modern society and the competent readiness of bachelors of arts education in the profile "Choreographic Art" for solving professional problems and the lack of a scientifically substantiated system of training future educators - choreographers, capable of solving pedagogical and choreographic problems in educational institutions of different types; secondly, between the needs of the system of higher pedagogical education in an effective model of preparation of bachelors of choreographic profile regarding the solution of professional tasks, levels and criteria for assessing their readiness for practical activity, and the lack of scientific and methodological support for this process (Pallei & Bondarenko, 2017, p. 212).

That's why working under the theoretical-methodical justification of the course "Improvisation and contact improvisation", including many years experience of teaching this discipline to the students of choreographical faculty of KNUCA, we will proceed from the top priority and importance of the creative aspect of the stage-executive professional training of bachelors-choreographers, in HEE, for the fact that the cultural and artistic orientation of culture and culture is dominated by the cultural orientation of professional activity (Yurieva, 2015, p. 97). Offering the aforementioned version of the methodology of teaching the course on improvisation and contact improvisation in the author's wording, the authors proceeded not only from the organic integration of the course to the complex of disciplines of normative and selective blocks, but from the fact that this subject contributes to the formation of key competencies (the
desire for self-development, advanced training and mastery, mastery of the main methods and forms of pedagogical leadership by the amateur choreographic team, the main approaches to the development of the individual but-oriented training strategies) and corresponds to the general logic of the implementation of professional-creative formation of a specialist in the law enforcement in the field of culture and arts in HEE.

Conclusions

Thus, in exploring some aspects of the theoretical and methodological provision of choreographic education as a component of artistic education and humanitarian space of Ukraine, in this article we considered the author’s approach to the development of discipline "Improvisation and contact improvisation" which was created and tested during the classes in the measures of classical dance and modern choreography direction at KNUCA. Applying system-structural analysis, theoretical modeling, abstraction and concretization, induction and deduction, comparison, generalization, systematization and interpretation of facts according to the goals and objectives set, it was found that in the conditions of democratization of humanitarian discourse in the post-Soviet space and the actualization of the synthesis of the generation of innovative ideas with the processes of fundamentalization, humanization and professionalization in higher education, there is a need to develop methodological support for choreographic education, which would answer Lo principles of priority and importance of the creative aspect scenically executive training Bachelors, choreographers and not contrary to the cultural orientation of their professional activities. Structural and theoretical and methodological foundations of the discipline "Improvisation and contact improvisation", which were analyzed in the article, indicate the importance of this course in the system of choreographic education at the present stage, its complementarity and integration into the complex of disciplines of normative and selective blocks. The author suggests and discusses the variant of thematic content (peculiarities of the improvisational creative process, imitation improvisation and its associated role change, non-imitation methods of interaction between partners and the structure of the lesson on improvisation and contact improvisation), according to the authors, corresponds to the improvement of skills and skills of students, mastery of the main methods and forms of pedagogical leadership of the choreographic team, the main approaches to the development of individualized learning strategies, assists the learner hannut theory and implementation techniques of improvisation and contact improvisation and practical skills in this area.

References


