

Choreography in the art education system: modern Ukrainian and world practice

Olga Bigus^{1*}, Dmytro Bazela¹, Alina Pidlypska¹, Olha Bilash¹, Svitlana Yefanova¹, Nataliia Khodakivska¹

¹ Kyiv National University of Culture and Arts, Ukraine.

* Correspondence: Olga Bigus; olga.bigus@gmail.com

ABSTRACT

The purpose of this study was to investigate the system of art education and its role in the conservation and dissemination of culture in a globalized world, and to find out the current scenario of dance forms and the way they are affected by global developments and their future. This study was also aimed to focus on the teaching of these art forms, as well as modern and foreign dance forms in Ukraine and around the world, and to examine the element of choreography in modern arts education. Both qualitative as well as quantitative methods of data collection were used. Data collection took the form of primary research (a survey consisting of 2 questions related to dance education and choreography) and secondary research (a set of 11 major articles). The survey was conducted on 51 dancers (teachers and students of fine arts) and the questionnaire data were analyzed using descriptive analysis. Artists of pure traditional descent still believe in reviving traditional forms of dance in their true form, rather than combining them with other contemporary styles. The participants were of the opinion that the popularity of dance education is falling in popularity over the years, and also do not see the fusion genre of choreography as authentic or sharing the traditional or cultural values of the traditional dance forms. The results also showed that the system of art education is an efficient manner of transferring knowledge about the choreography of traditional and modern dance forms all across the world and that people associate traditional dance forms with cultural identity. Our study indicated a continuing legacy of art education for dance forms and their choreography for the coming generations, also the continuous existence of the traditional and modern art forms in their original and fused forms.

KEYWORDS

Dance Form; Art Education; Traditional and Modern Dance; Contemporary Dance; Culture

1. INTRODUCTION

Art education is one of the most widespread types of education in the world and it is not different in Ukraine. Since the dawn of civilization, humans have been dancing in rhythm for entertainment, which led to the development of various 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. Choreography is one of the most essential elements of dance forms and the soul of any dance form (Khotsianovska & Perova, 2018).

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 festivals and other national holidays and events, which 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 because if practitioners from other parts of the world are interested in them, they have a better chance of surviving the test of time. However, dance and choreography are not limited only to traditional art forms; they also include modern dance forms that are no lesser in their artistic value than the traditional dance forms. The choreographies are also widely taught in Ukraine and are very popular among dancers and dance enthusiasts. The purpose of this study is to investigate the system of art education and its role in the conservation and dissemination of culture in a globalized world, and to find out the current scenario of dance forms and the way they are affected by global developments and their future. This study will also focus on the teaching of these art forms, as well as modern and foreign dance forms in Ukraine and around the world, and to examine the element of choreography in modern arts education.

2. LITERATURE REVIEW

Choreography is considered the art of enhancing the culture of art into a well-defined structure and pattern through the use of various methods. For example, in the case of dance choreography, the choreographer plays a very important role in sequencing the dance steps so that the

art can be showcased in an improvised manner with the course of the 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", one 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 Ukrainian universities, tutoring is seen widely used as a form of mentoring future professionals. Hence, tutors are 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 the "Kyiv National University of Culture and Art (KNUCA)" is to devote a large part of the study time to practical training of specialists and 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 stated that art and humanitarian help to preserve the culture of the nation. For example, the report states that folk dance plays a very important 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, the National State Program on Education must prioritize the organic components of arts and humanities. Hence, this program, mainly aims to attract the citizens of Ukraine towards the unique layers of deep spirituality and culture. Simultaneously, 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 (Soviet Socialist Republic). Figure 1 presents different types of performing arts such as dance, drama, music, circus arts, spoken work and magic.

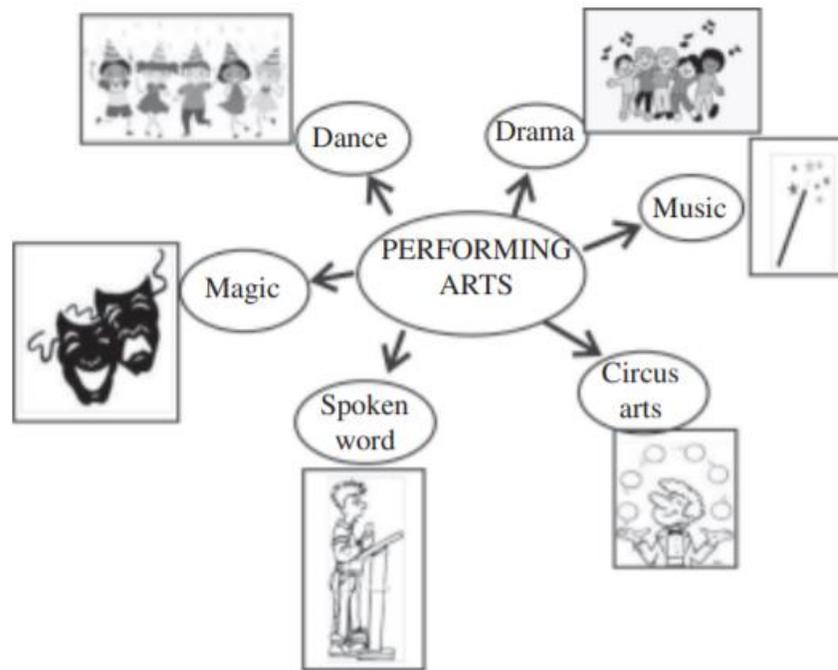


Figure 1. Different types of performing arts (Olenev et al., 2021)

According to Bilova (2018), based on various analyses and scientific interpretations, the higher choreographic educational system in the global practice has a higher artistic level. 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 etc. In these institutes, professional trainings of choreographers, cultural performers, ballet masters and 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., 2021). 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 shows the availability of resources and the perspectives of the different countries (Poland, Germany and Ukraine) on art and culture.

Table 1. The availability of resources and the perspectives of the different countries on art and culture.

Country name	The availability of resources and the perspective of the countries about 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.

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, levelling 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 and knowledge of professionals in work is considered the key aspect for building a great choreographic educational system within a country. Most importantly arts and culture play a very important role for a country to save its heritage. Simultaneously, the country can showcase its cultural beauty on a global platform if it preserves art and culture efficiently.

3. METHODS

In this study, both qualitative as well as quantitative methods of data collection were used to analyse the atmosphere of art education in Ukraine with regards to choreography and dance forms. Similarly, the data collection was done in the form of primary research (a survey consisting of 2 questions related to dance education and choreography) and secondary research (a set of 11 major articles). A total of 51 dancers (teachers and students of fine arts) participated in this study. The collected data were analysed and the results were obtained from them. After classifying the data, it was clustered and common trends were observed. The thematic analysis of the secondary data is presented in the result section.

The purpose of the primary research was 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 more data can

be analysed and better conclusions can be drawn. In this way, the research paper can gain considerable data from the people that are directly involved in the process. A group of 51 dancers (teachers and students of fine arts) that are directly involved in the art of dance and choreography were interviewed through two questions related to dance education and choreography:

1. Would you agree with the notion that art education of dance and choreography is falling in popularity over the years?
2. 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 answers were organized according to the Likert scale, (1-5): Strongly disagree (1), disagree (2), neither agree or disagree (3), agree (4), and strongly agree (5).

The secondary data included the analysis and the condensation as well as the examination of the works of the previous researchers. A set of 11 major articles, as well as other articles, were taken into consideration for their authenticity and quality of information. The aim of the secondary research was to enable the researchers to get a picture of the reality of the situation of art classes and the teaching process of choreography.

The Statistical Package for the Social Sciences software (SPSS) was used for data analysis. The analytical methods used in the primary research were descriptive statistics (number and percentage).

4. RESULTS

The efficiency of the teaching and learning process and other factors were analysed. The results of these observations and analysis are presented in this section of the study. The study focuses on Ukraine but from the perspective of the situation of dance and choreography development as well as the teaching and learning procedures across the world.

4.1. Primary Research

The presentation of results begins with Table 2, which shows the results of the primary research data that included two questions about dance education and choreography. Table 2 presents the participants' responses.

Table 2. Participants' responses regarding the questions about dance and choreography

Questions	Strongly		Neutral	Disagree	Strongly
	agree	Agree			disagree
	n(%)	n(%)			n(%)
Do you agree with the notion that art education of dance and choreography is falling in popularity over the years?	10(19.6)	16(31.37)	20(39.21)	5(9.0)	1(0.82)
Do 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?	2(4.0)	3(6.0)	18(35.0)	16(32.0)	12(23.0)

Regarding the first question of Table 2 (do you agree with the notion that art education of dance and choreography is falling in popularity over the years?), we can see that participants believe that dance forms are being picked up by lesser and lesser students over the years. Out of the 51 participants who responded to this question, $N=16$, $\%=31.37$ of them chose to agree and $N=10$, $\%=19.6$ chose to strongly agree. This brings the total number of people who agreed ($N=26$, $\%=51.07$). This is the largest group overall, while the group that chose to stay neutral is the largest individual group ($N=20$, $\%=39.21$), which is close to the group of those who agreed overall. In addition, a total of $N=5$, $\%=9.0$ of participants chose to disagree and $N=1$, $\%=0.82$, chose to strongly disagree with the notion and believe that 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 ($N=6$, $\%=9.82$).

Considering the results of the second question of Table 2 (do 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?), we can see that the number of participants who agree is in the minority ($N=2$, $\%=4.0$ of participants who strongly agree and $N=3$, $\%=6.0$ of participants who agree) and the number of participants who disagree is in the majority ($N=16$, $\%=32.0$ of participants who disagree and $N=12$, $\%=23.0$ who strongly disagree). Individually speaking, the neutral group is still the largest group but the number of people who chose to disagree with the notion is higher with 28 votes, while agreeing groups (collectively and individually) are in the minority with only 5 votes.

4.2. Secondary Research

The secondary research is analysed with the help of thematic analysis. The data collected from the works of the previous researchers was analysed, and three common themes have been obtained from them.

4.2.1. Theme 1: Knowledge transfer

The analysis of the literature of previous research has shown 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 (Yeniasır & Gökbulut, 2018). Even though it is hard to predict the scale of the transfer, it has already been established that the number of practitioners is 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 of greater importance, 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 about the 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 (Carter, 1984).

4.2.2. Theme 2: The association between the acceptance of cultural dance, 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. That is, people of a 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 school curricula in Ukraine as well as in other parts of the world, which have been very effective in preserving transferring this knowledge. It is also common practice in regular educational institutions to hold events in schools where these traditional dance forms are performed as part of the events. This strengthens the cultural identity of the students and, from the perspective of this research, makes the cultural dance forms more accepted and prominent in society.

4.2.3. Theme 3: The fusion of traditional and modern dance forms

The detailed analysis of the secondary research has shown that modern dancers have produced a genre of dance that is experimental in nature and is a fusion of modern dance forms with

the traditional ones. This can be not just a fusion between a modern and a traditional form, but also a fusion between two traditional dance forms or a fusion between modern music and dance forms of the traditional styles (Volbea, 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 dance and choreography, as these fusions are often interesting and appeal to the minds of younger generations. These types of fusion genre encourage creativity and break the traditional rigidity of traditional art forms. In order to further the research, this question was also included in the survey, as a lot of the knowledge transfer, as well as the survival of the dance forms, depends on acceptance by future generations.

5. DISCUSSION

Based on the research results of the first question of the study survey, we notice that participants believe that the popularity of dance education is falling in popularity over the years. This question was largely answered by the teachers of dance and choreography, who noticed the decreasing number of students in Ukraine and the rest of the world in terms of traditional dance forms. However, these results were obtained on an individual level from each country and do not accurately describe the situation of particular traditional dance styles in other parts of the world. This has been yielded from the secondary research that states that on a global scale, dance forms have been found to be stable in their entirety, as the populations of the world are comparatively much larger than individual countries. However, this does not mean that the number of practitioners of traditional dance forms will increase in the near future.

From the results of the second survey question, it is clear that the majority of the participants 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. 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 clear results, as it directly contradicts the observation made in the secondary research. The secondary research states 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 who it from a more negative perspective. The discussion of the secondary research revealed three major themes, which were discussed in the results section. The first theme identified was that art education is effective in

being able to transfer knowledge (Sumarwati et al., 2019). This means that 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 how people identify with art forms such as dance (Smith, 2018). This was proven to be true as the art forms 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, 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, which is very difficult to predict.

6. CONCLUSIONS

This study has taken into consideration the perspective of the laypeople as well as the practitioners themselves. We know that there are a lot of uncovered areas that provide the scope for future research as well as for the other researchers, but the thematic 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. In conclusion, the results of our study indicate a continuing legacy of art education for dance forms and their choreography for the coming generations. From the world perspective, the results showed the continuous existence of the traditional and modern art forms in their original and 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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AUTHOR CONTRIBUTIONS

All authors listed have made a substantial, direct and intellectual contribution to the work, and approved it for publication.

CONFLICTS OF INTEREST

The authors declare no conflict of interest.

FUNDING

This research received no external funding.

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