

THE PECULIARITIES OF STAGING A CHOREOGRAPHIC PERFORMANCE BY FUTURE ACTORS

Goncharenko Yu. V.

*PhD in Pedagogy, Associate Professor,
Associate Professor at the Department of Performing Arts
Zaporizhzhia National University
Zhukovskoho str., 66, Zaporizhzhia, Ukraine
orcid.org/0000-0003-1045-8368
julanagoncharenko@gmail.com*

Tkach G. O.

*Master
Zaporizhzhia National University
Zhukovskoho str., 66, Zaporizhzhia, Ukraine
orcid.org/0009-0006-6061-5906
tkachanna1004@gmail.com*

Kuzmin K. S.

*Lecturer at the Department of Performing Arts
Zaporizhzhia National University
Zhukovskoho str., 66, Zaporizhzhia, Ukraine
orcid.org/0000-0001-8593-7748
kam_znu@ukr.net*

Key words: *choreographic performance, character, future actors, peculiarities of the production, acting skills, choreographic and lexical content.*

The article, based on the analysis of pedagogical and art history literature, highlights the issues of staging choreographic compositions by future actors, reveals the peculiarities of the creative process of creating a choreographic product by them, based on their professional knowledge of acting skills, and is revealed and expressed through the basic principles of filling the emotional character of the internal psychophysical sphere of the created image. It is noted that a choreographic performance created and performed by the actors themselves is different from a choreographic performance created by professional choreographers and performed by professional choreographers. The difference lies in the fact that future actors have greater expression possibilities to reveal the stage character. This is based on their professional knowledge of acting, which is revealed and expressed through the basic principles of filling the emotional character of their inner psychophysical sphere. The plot that professional dramatic actors reveal in a dance performance is more expressive and actorly rich for the viewer and does not require explanation. The acquired knowledge of acting allows actors to use expressive means more emotionally and sensually, as well as to create characters in a choreographic performance through acting knowledge, skills and the use of the simplest expressive means – gestures, postures, movements that are manifested through pantomime and sketch acting. The creative collective process, during which future actors create mise-en-scene and dance patterns, choreographic and lexical content of characters, manifesting and revealing their creative potential in interaction and helping each other, allows them not only to perform choreographic performances, but also to be their co-authors,

which is the key to the development of creative thinking of future actors. The article also identifies differences in the expressive means of revealing the stage image of a role in dance and drama performances, which differ in the means of revealing the image, focus and methods of expression, but both types of theatre art require high skill, creativity and emotional expressiveness from the actors who create and perform the performance to successfully convey the idea and content of the performance to the audience.

ОСОБЛИВОСТІ ПОСТАНОВКИ ХОРЕОГРАФІЧНОЇ ВИСТАВИ МАЙБУТНІМИ АКТОРАМИ

Гончаренко Ю. В.

*кандидат педагогічних наук, доцент,
доцент кафедри акторської майстерності
Запорізький національний університет
вул. Жуковського, 66, Запоріжжя, Україна
orcid.org/0000-0003-1045-8368
julnanagoncharenko@gmail.com*

Ткач Г. О.

*магістр
Запорізький національний університет
вул. Жуковського, 66, Запоріжжя, Україна
orcid.org/0009-0006-6061-5906
tkachanna1004@gmail.com*

Кузьмін К. С.

*викладач кафедри акторської майстерності
Запорізький національний університет
вул. Жуковського, 66, Запоріжжя, Україна
orcid.org/0000-0001-8593-7748
kat_znu@ukr.net*

Ключові слова: *хореографічна вистава, сценічний образ, майбутні актори, особливості постановки, акторська майстерність, хореографічна лексика.*

У статті на основі аналізу педагогічної та мистецтвознавчої літератури висвітлюються питання постановочної діяльності хореографічних композицій саме майбутніми акторами, розкриваються особливості творчого процесу створення ними хореографічного продукту, що ґрунтуються на їхніх професійних знаннях із майстерності актора та розкриваються й виражаються через основні принципи наповнення емоційного характеру внутрішньої психофізичної сфери створеного образу. Зазначається, що хореографічна вистава, створена й виконана самими акторами, відрізняється від хореографічної вистави, яка створена професійними балетмейстерами й виконується професійними хореографами. Відмінність полягає в тому, що майбутні актори мають більші можливості вираження для розкриття сценічного характеру. Це ґрунтується на їхніх професійних знаннях із майстерності актора, що розкриваються й виражаються через основні принципи наповнення емоційного характеру їхньої внутрішньої психофізичної сфери. Сюжет,

який розкривають професійні драматичні актори в танцювальній виставі, є більш виразним і акторськи насиченим для глядача та не потребує пояснень. Здобуті знання з акторської майстерності дозволяють акторам більш емоційно й чуттєво використовувати виражальні засоби, а також створювати образи у хореографічній виставі через акторські знання, уміння й використання найпростіших виражальних засобів – жестів, поз, рухів які виявляються через пантоміму та етюдну акторську гру. Творчий колективний процес, упродовж якого майбутні актори створюють мізансцени й танцювальні малюнки, хореографічно-лексичну наповненість образів, проявляючи й розкриваючи свій творчий потенціал у взаємодії та допомозі одне одному, дозволяє їм не лише виконувати хореографічні вистави, а й бути їхніми співавторами, що є запорукою розвитку творчого мислення майбутніх акторів. Також у статті виявленні відмінності у виражальних засобах розкриття сценічного образу ролі в танцювальній і драматичній виставах, які відрізняються за засобом розкриття образу, спрямованістю та способами вираження, але обидва види театрального мистецтва вимагають від акторів, які створюють і виконують виставу, високої майстерності, творчості й емоційної виразності для успішної передачі ідеї та змісту вистави для глядачів.

Definition of the problem. In modern Ukraine, there is a rapid process of revival and transformation in the economic, political, cultural, social, and especially educational aspects. This process opens up new opportunities and prospects for contemporary Ukrainian theater education by deepening the mastery of all the basic principles of acting. Therefore, the imposition of disciplines aimed at the plastic development of future actors is necessary and timely. One such discipline is “The Art of Ballet Master”. Its implementation, in our opinion, will contribute to the overall development of acting skills, expand the potential of future specialists in their professional activities and further employment, and make them more competitive in the labor market.

The analysis of art history literature indicates that the work of a ballet master in choreographic art is quite developed and researched. The creativity of outstanding ballet masters in Ukraine, as well as the principles of constructing choreographic compositions and ballet performances, has been studied by T. Churpita, I. Gutnik, O. Martyniv, L. Pacunova, and others. For example, the scientific works of T. Churpita explore the creativity of the renowned choreographer and pedagogue M. Tregubov, who assigned a significant role to the synthesis of classical dance, folklore, and ordinary human gestures in the process of preparing ballet masters. Generalizing these types of dances is considered one of the main methods that future ballet masters should acquire. In scientific research of I. Gutnik, it is highlighted the significant contribution of ballet master O. Homon to the development of folk-stage choreographic art in Ukraine. This contribution lies in the expansion of the themes of Ukrainian folk dances on stage, as well as the enrichment of the folk dance lexicon through

the skilled processing of folklore material. However, the analysis of scientific and art history literature shows that the issue of staging activity, particularly in implementing the production of choreographic compositions by future actors, has been insufficiently considered. **Article objective.** Therefore, our work aims to reveal the peculiarities of staging a choreographic performance by future actors and to identify differences in the expressive means of revealing the stage image of the role in dance and dramatic performances. Let us consider this issue closely.

Presentation of the main material. Choreographic activity in the performing arts requires mastery of body plasticity, coordination of movements, and the psychophysical state of the future actor, as well as the lexical language of dance. Choreographic activity in the educational process of higher education institutions in Ukraine is aimed at the professional training of future actors and serves as one of the means of their professional development and formation. The discipline “The Art of Ballet Master” introduced into the teaching process of students of the specialty “Performing Arts” at Zaporizhzhya National University allows for a deeper mastery of choreographic activity not only in terms of developing the plasticity of the bodies of future actors, coordination of their movements, and psychophysical freedom, but also in terms of developing their artistic scope, imagination, attention, fantasy, and creative thinking. Even if students do not carry out the choreography of composition but only participate in it as performers, this also contributes to the development of their plastic culture, imaginative expressiveness, and stage mastery.

In the art-historical works of Konstantin Stanislavski and Michael Chekhov, it is noted that

choreography is one of the main tools for the professional development of acting talents. According to Michael Chekhov, it is the actor's body, which aesthetically and artistically moves in space, rhythm, and time, that reveals the character of the role on stage.

According to the works of K. Stanislavski, he also paid great attention to plasticity, considering that actors need simple but expressive, aesthetically colored, filled with sincere feelings, and meaningful and natural movements. [4]

An analysis of the art criticism works of Ukrainian choreographer O. Plakhotnyuk allows us to note that dance is a specific form of social interaction. In addition, he pays special attention to the character of a person's spiritual attitude to the world through dance. According to him, dance art is oriented towards certain needs and encompasses individuals who obtain a specific experience from this activity that is based on moral, ethical, and most importantly, aesthetic ideals, which are a necessary precondition for cultivating the artist's worldview [2]. It is very valuable that O. Plakhotnyuk refers to the work of T. Shevchenko in his art criticism works, glorifying the image of the Kobzar, and indicating that his works contain a mighty power and greatness of the Ukrainian people. This power inspires contemporary cultural figures to continue to refer to his work not only in literary and theatrical activities but also through choreographic means. According to an assertion of O. Plakhotnyuk, traditions, and folklore were meticulously described in the works of T. Shevchenko. In his opinion, they are very close to the art of dance, to its expressive means, lexical language, and imagery perception [3].

The confirmation of this can be found in the emergence of many experimental theaters in modern Ukraine. In realizing their creative projects, art practitioners try to change the stereotypes of audiences by introducing musicals or choreographic performances into the repertoire of theaters, enriching the theatrical stages of Ukraine with new artistic forms. Such theaters include "Dramatic Theater on Podol", "Koleso", "Komuna", "Kolektor", and "Voskresinnya". An analysis of their creative works shows that the main roles in these choreographic performances are played by actors who convey the content of the performance through dance. The character of the main heroes is revealed through emotionally colored movements, and expressive poses that are understandable and artistically rich for the viewer. The lexical content of the dance images in combination with the expressive means of acting skills allows the viewer to delve even deeper into the plot of the performance and understand its content. Therefore, we believe that the introduction of the discipline "The Art of Ballet Master" into the educational process of training future actors at the Zaporizhzhia National University is necessary and timely for their creative development and professional growth.

During the study of the "The Art of Ballet Master" discipline, future actors develop skills and abilities in both staging activities and dance mastery. However, in the process of working and performing a choreographic production, future actors may encounter expressive tools that are unfamiliar to them. Therefore, let's analyze and identify these tools.

In a dramatic performance, the main expressive tool is words, through which the audience understands the mood, character, and content of the work. In addition to this, actors use natural gestures and poses that are revealed through their psychophysical apparatus. As for a choreographic performance, it is devoid of the main tool that an actor uses to reveal their stage character – words. It has its stylistic specifics, intonation, and expressive pronunciation, and is the main mean of communication between the actor and the audience in revealing the image of the role.

However, in a choreographic performance, the main tool for revealing the character is the artistically aesthetic, emotionally colored, musically organized movement of the human body, supplemented by poses, gestures, and pantomime. Apart from that, pantomime is an additional tool that moves the content of the performance and contributes to the disclosure of the stage character. The movement should not only be technically and masterfully executed but also be plastically-artistic, expressive, filled with characteristic content, and correspond to the mood of the music, as it is one of the means through which the audience perceives and understands the stage character. It should be noted that in the art of dance, there are fewer tools for revealing the character of the role than in the dramatic arts, as movements, gestures, and poses serve as additional means of revealing the character in a dramatic performance.

We can note that a choreographic performance created and done by actors themselves differs from a choreographic performance created by professional choreographers and made by professional dancers. In our opinion, this difference lies in the fact that future actors have greater opportunities for expressing their stage character. This is based on their professional knowledge of acting skills, which are expressed through the basic principles of emotional character development in their inner psychophysical sphere. The plot that professional dramatic actors reveal in a dance performance is more expressive and actor filled for the viewer and does not require explanations (libretto). The knowledge gained from acting mastery allows actors to use expressive tools more emotionally and sensitively, as in addition to choreography, the actor also uses pantomime and his own experience gained during the preparation of silent acting studies. These studies are aimed at expressing and revealing the qualities of the character role, and the inner world of the hero, and they are filled

with emotional intensity and brightness of images. This is achieved because the actors possess the principles of creating a character according to Konstantin Stanislavski and apply them in their performing activities during the dance show. These principles include, among others, the principle of the truth of life, which is the main dominant for any realistic art; the principle of super-objective, which, correctly defining its goal, allows one to choose the right technical methods and expressive means without mistakes; the principle of active action, which reveals the naturalness and organicity of the actor's presence on the stage, emphasizing that nothing artificial and mechanical can be present in the actor's performance, and everything should occur through the psychophysical natural process. Therefore, in the opinion of Konstantin Stanislavski, everything culminates in the creation of a stage character through organic artistic transformation [4].

Based on the methodological works of O. Enska, A. Maksymenko, and I. Tkachenko, we can note that another additional tool that influences the expression of emotions and is capable of conveying the character's emotional state is the dance pattern, without which it is impossible to fully reveal the dance image. They also believe that contrast is a significant means of expressiveness in choreography. Thus, a simple dance pattern becomes bright and impressive if it follows a complex one [1]. The dance pattern as the main mean of creating a choreographic performance was determined by the outstanding theorist of choreographic art, J. Noverre. He wrote that acquaintance with the geometry of dance is useful for directors because it ensures the quality of dance figures, and structured combinations, and adds clarity to the forms, which, in turn, reduces transitions from one figure to another. J. Noverre emphasized that knowledge of dance patterns and their proper use in creating a choreographic performance ensures its greater expressiveness and reveals its content [5].

Dance routines in a choreographed performance created by future actors appear as separate interludes and fulfill specific tasks in revealing both the character of the hero and the overall content of the show.

This is another unique aspect of the actors' staging activities.

A dance show created by a ballet master and performed by professional dancers has a clear structure and certain boundaries that the choreographer cannot violate. It includes a mandatory presentation of the duet dance pas de deux, as well as solo performances showcasing the technical skill of the main performers. The pas de trois and pas de quatre feature the supporting characters of the performance demonstrating their technical prowess, while mass scenes involving the corps de ballet complement the dance production with vibrant group scenes. However, for actors who create and perform in a choreographic staging, this is not the main focus. The development of characters occurs not through technically virtuosic movements but through the actors' knowledge, skills, and use of the simplest expressive means such as gestures, poses, and movements, which will be revealed through pantomime and etude acting.

The peculiarity of choreographic performances in the educational process of training future actors lies in creating a dance artistic product by a group of students. In the Zaporizhzhia National University, during the study of the discipline "The Art of Ballet Master," students themselves carry out the production activities through joint imaginative work. Such an approach is innovative in the educational process of preparing acting personnel in Ukraine. Since the discipline "The Art of Ballet Master" was entered into the educational process of professional training for future actors, all actors can master the skill of creating plastic compositions. This is an art activity during which there is an exchange of new ideas, creativity, and communication between actors-students directors, and actors-students performers. The process of this communication carried out the development of creative thinking, internal freedom, and the ability to feel and understand the partner on the stage both physically during movement execution and emotionally during making the image. In other words, an imaginative collective process takes place, during which future actors create interludes and dance patterns, choreographic-lexical content of images, poses,

Table 1

Comparative analysis of choreographic and dramatic performances

The choreographic performance created by future actors	Dramatic performance
Main tool: movement, mastery of the lexical language of dance	Main tool: word
Additional tools: pantomime, non-verbal etudes, mime, rhythm	Additional tools: natural gestures, poses, etude, vocal, mime
Mastery of the principles of character development and acting	Mastery of the principles of character development and acting
Music as the main mean of conveying the mood of characters	Music as an additional tool
Understanding the plot and characters of the play	Understanding the plot and characters of the play
Extensive craftsmanship	Extensive craftsmanship

gestures, pantomime, and non-verbal studies, demonstrating and revealing their art potential through interaction and mutual assistance. In summary, such joint creative work allows Zaporizhzhia National University students specializing in “Performing Art” not only to do choreographic performances but also to be their co-authors, which is a guarantee of the development of the artistic thinking of future actors.

Based on the analysis of creating a choreographic performance and its execution by future actors, we identified distinct and common means of revealing the stage character in dance and dramatic shows.

As we can see, the differences in expressive means of portraying a character on stage in dance and drama performances are determined by the fact that in a choreographic production, this is achieved through dance, rhythm, gestures, poses, music accompaniment, pantomime, and acting experience. In a dramatic show, however, the character is revealed through words, dialogues, monologues, natural gestures, and poses. Overall, choreographic and dramatic performances differ in the means of revealing the character, direction, and methods of expression, but both types of theatrical art require actors who create and perform the show to have high skills, creativity, and emotional expressiveness to successfully convey the idea and content of the production to the audience.

Conclusions and prospects for further developments in this area. Therefore, the analysis of the means of creating and making a choreographic per-

formance by future actors has allowed us to identify the following features of their staging activities:

- The choreography is created by a team of students – future actors.
- The creators of the dance performance also act in the main roles in the show.
- The principles of acting technique by Stanislavski are used to reveal the stage character.
- The stage characters are not only revealed through dance movements but also pantomime.
- Pantomime and etude work in acting skills, which are subordinate to the musical composition, are the means of revealing the content of the dance performance.
- The selection of musical material for the choreographic performance is done by the students – future actors.
- The development of stage images and their dance patterns is determined and created independently by the future actors.

Mastering the discipline of “The Art of Ballet Master”, which has been implemented into the educational process of professional training for future actors at Zaporizhzhia National University, is truly essential, as evidenced by the employment of graduates of the “Performing Art” specialty in numerous theaters in Ukraine and abroad, where they work not only as leading stage actors but also serve as chief choreographers. Defining the characteristics of such activity will be the goal of our further research.

BIBLIOGRAPHY

1. Енська О., Максименко А., Ткаченко І. Композиція танцю та мистецтво балетмейстера. Суми : ФОП Цьома С.П., 2020. 157 с. URL: <https://repository.sspu.edu.ua/bitstream/>.
2. Плахотнюк О. Джаз танець на академічній балетній сцені: генезис та персоналії. *Актуальні питання гуманітарних наук*. 2014. Вип. 8. С. 164–168. URL: http://nbuv.gov.ua/UJRN/apgnd_2014_8_26.
3. Плахотнюк О. Творчість Тараса Шевченка на балетній сцені. *Вісник Львівського університету. Серія мистецтвознавство*. 2014. Вип. 15. С. 171–176.
4. Станіславський К. С. Робота над роллю. Ревізор. Реальне відчуття життя п'єси та ролі (1936–1937). Львів : [б.в.]. 2018, 84 с. URL: <https://kultart.lnu.edu.ua/wp-content/uploads/2021/10/Stanslavskyu-Druk.pdf>.
5. Noverre J. G. Lettres sur la dance. URL: <https://lire-demain.fr/livre/9782914958370-lettres-sur-la-danse/>.

REFERENCES

1. Enska O., Maksymenko A., Tkachenko I. (2020) Kompozytsiia tantsiu ta mystetstvo baletmeistera [Dance composition and the art of ballet master]. Sumy. 157 p. URL: <https://repository.sspu.edu.ua/bitstream/>.
2. Plakhotniuk O. (2014) Dzhaz tanets na akademichnii baletnii stseni: henezys ta personalii [Jazz dance on the academic ballet stage: genesis and personalities]. Current issues of humanitarian sciences. Ed. 8. P. 164-168. URL: http://nbuv.gov.ua/UJRN/apgnd_2014_8_26.
3. Plakhotniuk O. (2014) Tvorchist Tarasa Shevchenka na baletnii stseni [Art of Taras Shevchenko on the ballet stage]. Lviv University bulletin. Art history series. Ed. 15. P. 171-176.
4. Stanislavskyi K. S. (2018) [Robota nad rolliu. Revizor. Realne vidchuttia zhyttia piesy ta roli (1936–1937)] Work on the role. The auditor. A real sense of the life of the play and the role (1936–1937). Lviv. 84 p. URL: <https://kultart.lnu.edu.ua/wp-content/uploads/2021/10/Stanslavskyu-Druk.pdf>.