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## ВЗАЄМОДІЯ ТІЛЕСНИХ ВІДЧУТТІВ ТА РУХОВИХ ПРАКТИК У ФОРМУВАННІ ХОРЕОГРАФІЧНОГО ВИКОНАВСЬКОГО СТИЛЮ

**ШЕТЕЛЯ Наталія Ігорівна, ЧЕРКАСОВ Володимир Федорович. ВЗАЄМОДІЯ ТІЛЕСНИХ ВІДЧУТТІВ ТА РУХОВИХ ПРАКТИК У ФОРМУВАННІ ХОРЕОГРАФІЧНОГО ВИКОНАВСЬКОГО СТИЛЮ**

У статті доведено, що взаємодія між тілесними відчуттями та руховими вправами становить основу хореографічного виконавського стилю. Фізичні вправи та свідомі рухи сприяють розвитку танцівників, покращуючи їхні технічні навички та емоційну виразність. Це дозволяє не тільки виконувати рухи, але й відчувати та розуміти своє тіло на більш глибокому рівні під час танцю.

**Ключові слова:** тілесні відчуття, рухові практики, хореографічний виконавський стиль.

**SHETELYA Natalia Igorevna, CHERKASOV Volodymyr Fedorovych. INTERACTION BETWEEN BODY SENSATIONS AND MOVEMENT PRACTICES IN THE FORMATION OF CHOREOGRAPHIC PERFORMANCE STYLE**

*The article proves that the interaction between bodily sensations and movement exercises forms the basis of choreographic performance style. Physical exercises and conscious movements contribute to the development of dancers, improving their technical skills and emotional expressiveness. This allows not only to perform movements, but also to feel and understand one's body on a deeper level during dance. Listening to one's body, asking questions, analyzing and exploring the entire spectrum of movement variations are professional skills that a modern dancer must possess if he wants to achieve professional perfection in the modern choreographic space.*

*Awareness of physical sensations and the process of movement in each moment creates a space where transformation can occur. Through sensitivity to one's own body, the dancer tunes in to more subtle, deeper levels. Let's consider a few common self-regulation techniques, such as muscle relaxation and breathing regulation. The ability to control muscle tension and relaxation in the necessary muscle groups during a particular movement is one of the basic elements of modern dance. As a result, the technique under study is transformed from simply learning to relax muscles to learning to consciously use muscle relaxation and tension.*

*A method of creating a new dance language that is not associated with outdated «meaningful» and «ideological» associations, a phenomenology of the body, which can be interpreted as a study of simple body movements and the kinesthetic sensations associated with them. The main theme of the dance will be the presence of the body «here and now», which is rooted in the experience of everyday life. At the same time, the absence of psychological and artistic «events» is compensated by the perception of movement as a physical and motor event. The dancer feels emotions and images of movement, its meaning, quality, forms, texture, that is, a visual and kinetic form. Modern American researchers believe that all forms of movement organization in the creative structure are reflected in movement. Dance is no less rational than conceptual thinking, but each dancer differs in the level of bodily consciousness, which can primarily be perceived using verbal means.*

**Keywords:** bodily sensations, movement practices, choreographic performance style.

**Statement and justification of the relevance of the problem.** Dance, as the oldest form of culture, continues to exist in the postmodern era, and is determined by the deep transformations of the fundamental images and cultural concepts that it forms. Dance becomes a kind of archive of the intention of creating culture, it stores images, signs of symbolic configurations that come, are layered and formed in the space of the theatrical production of a particular work. With this approach, the study of the interaction of bodily sensations and movement practices in the formation of a choreographic performance style is relevant and timely.

**Analysis of recent research and publications.** Research into the problems of modern choreography in the works of Ukrainian choreographers, including: O. Gres, E. Kovalenko, A. Korol, M. Korosteva, A. Pidlypska, O. Plahotniuk, M. Pogrebnyak, D. Sharykov, E. Yanina-Ledovska, etc. In addition, performances with modern choreography were studied by art historians O. Afonina, I. Gorbunova, I. Drach, O. Zavyalova, G. Polyanska, O. Chepalov. An important stage in the development of choreographic art in Ukraine was the 50s–90s of the XXth century. This period was marked by changes in the ballet theater and folk

choreography, bright personalities and innovative productions by P. Vyrsky, V. Vronsky, A. Shevchenko and other choreographers.

**The purpose of the article** is to investigate the interaction of bodily sensations and motor practices in the formation of choreographic performance style.

**Presentation of the main material of the study.** The artistic space of a choreographic work includes: physical dimension (stage space and its boundaries, stage plane and levels (parterre, middle level, top), interaction with scenery, light, costumes); kinetic space (trajectories of dancers' movements, rhythmic organization of space, dynamics of movements, speed, direction, amplitude); symbolic space (metaphorical meanings of positions and movements, cultural codes and archetypes, emotional and psychological fullness).

Hermeneutics of a choreographic work involves: morphological – analysis of form and structure; semantic – disclosure of meanings and meanings; pragmatic – impact on the viewer; contextual analysis (historical, cultural); structural analysis of the composition; psychoanalytic approach; phenomenological reading of a choreographic work.

The hermeneutic circle is an understanding of the whole through parts and vice versa – each movement acquires meaning in the context of the entire work, and the work is revealed through individual elements. A choreographic work, like a literary or musical work, contains symbols and signs that require interpretation. Movements can convey emotions, ideas, or even social or cultural messages. Hermeneutics helps to understand how these movements can be «read» or «decoded», depending on the context. Each choreographic work exists in a certain cultural and historical context, which determines its meaning. For example, modern dance can have different meanings depending on the period in which it was created, as well as in the context of a particular social problem. Dance is an art that is expressed through the body. The hermeneutics of choreography requires attention to bodily expressions, because bodily gestures have their own specific symbolism. Body language, which conveys feelings, conflicts, social roles, can be very ambiguous.

The hermeneutics of a choreographic work often includes elements of philosophy, art theory, sociology, psychology, and history, as dance is a complex cultural phenomenon. Each of these disciplines can help in understanding not only the technical aspects of dance, but also its deeper meanings. In a choreographic work, each movement or combination of movements can be a metaphor for something larger – for example, struggle, rebirth, connection, or rupture.

Hermeneutics allows us to find out what cultural or social contexts determine these metaphors. Sometimes the meaning of a choreographic work can only be revealed through interaction with the viewer. How the audience perceives the dance is also part of the hermeneutic process. Therefore, it is important to consider how the work affects different people, depending on their experience, emotional state, and cultural characteristics. In a work where dancers perform movements, hermeneutic analysis may indicate social or personal conflict, while in a work with smooth and calm movements, a theme of harmony, peace, or spiritual healing may be discerned. Dance semiotics and symbolism are studied as primary tools for deciphering the meaning and understanding of the complex language of movement. In addition, body cognition theory reveals the complex relationships between mind, body, and environment in the context of dance. Philosophical inquiry provides a basic framework for understanding the nature and meaning of dance as an art form. In the field of dance theory, philosophical foundations address ontological issues about the nature of action, realization, and expression. Dance as a human

expression raises profound philosophical questions about the relationship between body and mind, the nature of aesthetics, and the role of art in society. Philosophical perspectives such as phenomenology, existentialism, and pragmatism provide a unique perspective on the subjective experiences of dancers and spectators, and explore concepts such as presence, orientation, and authenticity [8].

The philosophical quest for dance ontology examines the ontological position of dance behavior, the meaning of ritual in culture, and the dimensions of dance as human expression. By addressing philosophical foundations, researchers and practitioners can understand the ontological, epistemological, and ethical dimensions of dance as a change in art.

Semiotics and symbolism play an important role in deciphering dance languages. Depending on semiotic meaning and communication theory, a dance researcher analyzes how symbolic, behavioral, and gestural cues are used in choreography and explores how dancers communicate, describe emotions, and metaphor with physical expressions. By deciphering the semiotic codes embedded in dance works, researchers have uncovered the symbolism of dance elements, as well as discovered social and political messages in hidden descriptions, cultural references, and dance vocabulary.

State cognition theory provides a comprehensive view of the relationship between mind, body, and environment in the dance environment. State cognition is based on a cognitive principle based on the interaction between physical experience and sensory movement, and provides a theoretical framework for understanding how dancers perceive, interpret, and respond to stimuli. The dance state approach emphasizes the role of ontological feeling, ontological sensory feedback, and physical practice in shaping dancers' perceptions of space, time, and force. In addition, state cognition theory emphasizes the essence of state in dance and choreography learning, and emphasizes the importance of developing experiential knowledge and improvisation skills.

In dance, force plays an important role in conveying emotions, rhythmic phrases, and the content of the theme. Dancers create contrast and nuance by varying the speed, strength, and sharpness of their movements, and their ability to radiate different moods and atmospheres. For example, intense and powerful movements convey tension and aggression, while smooth and elastic movements evoke calm and elegance [7].

Kinetic energy controls the physical mechanisms of movement, such as gravity, momentum, and inertia. The choreographer uses kinetic energy to create sequences of movements

and expressive movements that utilize the body's natural momentum and motion. By understanding the principles of kinetic energy, dancers can improve their technical skills and artistic expression, creating fluid, powerful, and exciting movements [4].

Dance is closely linked to various cultural and social ceremonies and traditions. These ceremonies are usually used as a means of communicating with the gods, marking important events in life, and connecting with the community. The preservation of dance traditions is very important for preserving and sustaining cultural identity. Through dance, which is passed down from generation to generation, a community inherits customs, values, and beliefs. However, globalization and modernization have raised the issue of preserving traditional dance forms. Traditional dance risks being buried in a more popular and commercial genre. Therefore, efforts to record, reconstruct, and preserve traditional dances are very important to protect cultural heritage and promote generational continuity.

Dance is a powerful means of expressing individual and group identity, as well as questioning commonly accepted statements and stereotypes. Dancers interpret culture, race, gender, and socio-political identity through gestures and costumes, and represent their existence and behavior on stage. Contemporary dances, such as hip-hop and vocal, are forms of cultural expression and resistance that express the experiences of marginalized people, including people of color, and provide a space for affirming identity.

In general, dynamism and dynamics are important aesthetic principles of dance that enhance the power of expression, fluidity, and movement. By knowing these principles, choreographers and dancers can create sophisticated artistic choreography that engages audiences with the power of movement and conveys deep meaning.

The achievements of dance theory are often associated with its connection with other fields of study. Dance as a language, areas that are related to the study of languages present wide opportunities for research. In this work, linguistics is considered as a proposal for understanding the idea of language, which allows it to be considered in the dance phenomenon, which is then taken further with the systemic approach of semiotics to its structures of representation. Thanks to Peirce's research on how signs work, present themselves and articulate, it is possible to organize various forms of audience access to the content transmitted through dance vocabulary.

Scientists prefer non-symbolic constructions, thereby making the approach to

interpretation through comparison with verbal language more difficult and at times less fruitful than expected. The theory through semiotics is currently very little dispersed, but such as the characterization of the dance sign as an index through its bodily construction, the analysis of the plurality of forms of representation of the foundation in the dance sign and the avoidance of the diversity of forms of communication of dance as a language. Specialized events (scientific meetings, conferences, associations) are absent. From dance theory, few undergraduate and graduate programs consider it as a field of study, and many times, when dance is considered through the prism of theory, theory is understood as any approach presented in words. But this is not a discussion on the development of dance theory over time and this brief presentation of the field aims to explain why researchers such as this one are still so dependent on other fields of study.

Dance art can be seen as a form of communication, in comparison with several aspects of linguistics and semiotics theories, and has reflected on considerations of neuroaesthetics. Here, the answer is offered between any of these fields, and, of course, none of these fields is presented to such an extent that it would try to exhaust the possibilities of reflection and interaction between them and the possibility of scientifically based reflection on dance. Whatever the limitations of creating a theory of dance, it has been done, and with one aspect in mind: the idea of dance as language. Although this reference to art as language initially appears as a metaphorical application of the concept (for a history of how the concept of language was studied, see Calabrese, 1984), this understanding places dance and art in general under this concept of communication through systems, which can be called language in its broader sense (for the relationship between the idea of language and system, see Barthes, 1984).

In a narrow sense, however, much of the discussion should be considered as demonstrating that dance can properly be called a language, and therefore indicating what the characteristics of language are, how it functions, and what it is capable of – and this is the research that the field of dance theory is most lacking.

Although dance is often positioned as a language, few authors have dared to do so in an attempt to demonstrate what the consideration of the idea of language is and how it can be adapted to an art form such as dance. Even when (and if) this question were answered and dance could be demonstrated as corresponding to this category of languages, there would still be a need to address the systematic aspect of the organization of language and its representation in the media of

dance. These studies can be developed using different approaches, linking dance to the fields of linguistics and semiotics. The constant references to dance as a language, although metaphorical or rhetorical, have largely assumed such an approximation between dance and the verbals of language (in most linguistic theory they are simply called language), and this is where linguistics would act as the first means of reflection, as the original field dedicated to the study of language. But the linguistic understanding of the representation of language is narrowed by the specificity of the object under study [7].

The modern development of dance as an art form places high demands on the quality of dancer education. This forces us to change our approach to developing and working with the body. At this stage, the most important thing is not to master basic technical skills, but to understand how to perform a movement and what causes it. The adaptation process includes techniques, methods, and training in working with the kinesthetic sense, which is an important part of the development and improvement of a performing style. The performer's body is formed under the influence of music and/or dance, transforming into a body with a certain structure, competencies, and consciousness. Thus, the performer's body is not just a human body, but a cultural body with special physical skills and an increased awareness of corporeality. In addition, dance and music often occur simultaneously and can be intertwined to such an extent that they become inseparable.

Dance is easy to recognize, but it is much more difficult to compose an accurate description of it. According to one authority in the field, dance is «from the dancer's perspective, a purposeful, intentionally rhythmic, and culturally conditioned sequence of nonverbal body movements that are not ordinary motor acts but have intrinsic aesthetic value» [1]. Dance is also very multifaceted, has spatial and temporal aspects, and combines visual and auditory arts. It can be both interactive and simply contemplative, and is an unusual art form in that it can also be considered a sport. Since movements make up the vocabulary of dance, it is natural that a dancer:

- firstly, must have a rich «vocabulary»
- secondly, must be able to freely, clearly and accurately use words, «phrases», «sentences», «dialogues», etc.

Being conscious in your actions, being able to control and regulate your emotional state, being attentive to yourself and to everything that happens «here and now» – these are the skills necessary for a harmonious and creative life. Being conscious, effective and harmonious in

dance means understanding how your body works, how to effectively use it in movement, understanding its basic principles, realizing the importance of breathing in movement and, of course, applying all this in practice. On the other hand, there is the ability to be aware of the space of movement – how it is built «here and now».

Awareness of physical sensations and the process of movement in each moment creates a space where transformation can occur. Thanks to sensitivity to one's own body, the dancer tunes in to more subtle, deeper levels. Let's consider a few general methods of self-regulation, such as muscle relaxation and breathing regulation. The ability to control muscle tension and relaxation in the necessary muscle groups during the execution of a certain movement is one of the main elements of modern dance. As a result, the studied technique transforms from simply learning to relax muscles to learning to consciously use muscle relaxation and tension. Two factors mainly influence the development of this skill:

- awareness of the differences in the functions of the spine and muscles (resistance to gravity is a function of the skeleton, execution of movements is a function of the muscles);

- conscious regulation of tension and relaxation of muscle groups involved in the movement.

Breathing plays one of the most important roles in movement and its control. Therefore, attention to breathing regulation is also an important part of consciousness training. During the performance of exercises related to intensive physical labor (training of various muscle groups) and stretching, the development of breathing regulation skills is manifested. Usually, the performance of such exercises is accompanied by a violation of the breathing rhythm, i.e.: breathing slows down, becomes more superficial and is no longer conscious. During the performance of such exercises, it is necessary to give a person the opportunity to really feel how the formation of a calm breathing rhythm, in which rhythmic phases are preserved, contributes to effective work, and how, with the help of deep breathing, one can consciously relax tense areas of the body. This exercise helps to maintain awareness and concentration on the body and contributes to the effective performance of specific exercises [3].

Fast, rhythmic or slow movements, movements that include turns, jumps and resistance, also require correct breathing and contribute to the development of the ability to regulate the breathing rhythm. The attention that dancers pay to their breathing helps us understand the importance of controlling it during training. Breathing and tension are inextricably linked,

therefore, by making breathing more relaxed and deep, we help our body become softer, freer and more relaxed.

Choreography appears as a multifunctional space where intense dialogue takes place, and where the human body acts not only as an instrument, but also as an active subject of cultural, cognitive and emotional expression. With the help of a plastic language of movement that does not require verbal communication, choreographic practice forms unique forms of communication where concepts are expressed through physical stimuli, rhythm, dynamic movement, spatial orientation and physical contact. In this context, the body is seen as a carrier of socio-cultural codes, individual experiences, traumas, memories and transcendental meaning, which are transmitted to the viewer through non-verbal means. «The referential process (the translation of specific symbolic forms into the language of dance) is carried out through the movements of the human body and interaction with other motifs (structural elements of this cultural model)» [4].

**Conclusions and prospects for further research in the direction.** The interaction between bodily sensations and movement exercises forms the basis of the choreographic performance style. Physical exercises and conscious movements contribute to the development of dancers, improving their technical skills and emotional expressiveness. This allows not only to perform movements, but also to feel and understand one's body on a deeper level during the dance. Listening to one's body, asking questions, analyzing and exploring the full range of movement variations are professional skills that a modern dancer must possess if he wants to achieve professional excellence in the modern choreographic space.

Prospects for further scientific research are determined by further research into the formation of the choreographic performance style.

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## STEM-ОРІЄНТОВАНІ ІГРОВІ ТЕХНОЛОГІЇ У ПІДГОТОВЦІ СТУДЕНТІВ ДО ВИКЛАДАННЯ МАТЕМАТИКИ В ПОЧАТКОВІЙ ШКОЛІ

**БЕВЗЮК Марина Сергіївна, БІЛАН Валентина Андріївна. STEM-ОРІЄНТОВАНІ ІГРОВІ ТЕХНОЛОГІЇ У ПІДГОТОВЦІ СТУДЕНТІВ ДО ВИКЛАДАННЯ МАТЕМАТИКИ В ПОЧАТКОВІЙ ШКОЛІ**

У статті розглядається проблема впровадження STEM-орієнтованих ігрових технологій у процес професійної підготовки майбутніх учителів початкової школи, зокрема у викладанні математичної освітньої галузі. Актуальність дослідження зумовлена необхідністю оновлення змісту педагогічної освіти відповідно до сучасних тенденцій розвитку науки, техніки, технологій та суспільства.

**Ключові слова:** STEM-освіта, ігрові технології, підготовка майбутніх учителів, математична освітня галузь, початкова школа, професійна компетентність.

**BEVZIUK Maryna Serhiivna, BILAN Valentyna Andreevna. STEM-ORIENTED GAMIFICATION TECHNOLOGIES IN PREPARING STUDENTS TO TEACH MATHEMATICS IN PRIMARY SCHOOL**