

The Role of Choreography in the Formation of Personality in the Development of Modern Society

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Abstract — The relevance of this subject is driven by the need to further develop and seek new efficient, most relevant child entity working methods in the choreographic collective. History and past experience serve as a good example of this. Each professional's projection of themselves with regards to their future activities is connected with the development of their self-analysis. Professional self-analysis prerequisites proceed from the importance of values formation, development of self-confidence in the process of a given activity. Self-analysis in such cases is the consequence of the reflexive realization of circumstances appearing, targets selection and new challenges associated with personal self-determination required under educational tensions whenever academic, professional and other issues arise. Self-analysis is one of vital conditions providing professional establishment and development of a choreographic specialist. The author raises the issue of moral upbringing among the younger generation by means of initiation to art, including choreography. Dance lessons offer specific means of knowledge gain which help broaden the frames of traditional disciplines such as history, literature, geography and others. The upbringing function of choreography is effective because it has the deepest impact on person's emotions and feelings. Theoretical and practical aspects of influence of occupations by modern dances on formation of system of values are revealed. The role of modern dance culture in the aesthetic development of children and adolescents is defined. This article describes creativity as a separate activity, involving the change of reality and self-realization of a man in the process of creating material and spiritual values, the extension of the limits of human capabilities. Obligatory condition of creativity is the transformation of the world and the formation of a man as a creative person. The culture of dance is a phenomenon, aimed at the transformation of reality, the creation of new socially significant cultural values, development of innovation, continuity, and as human beings and the Creator of the entire cultural development of society, by means of choreographic art.

Keywords — choreography; creativity; ar; creativity; globalization; management.

I. INTRODUCTION

The gap that has developed in recent decades between the academic training of students of choreographic faculties and their level of culture defines the task of the research which is the preparation of the 21-st century specialist. The National Doctrine of Education and the Concept of Modernization of Russian Education until 2025 emphasize the role of the formation of a "harmoniously developed, socially active, creative person" that is able not only to find his/her place in the world, but also to deliver on the potential of solving complicated issues associated with the professional activity. The strategy of the development of professional education involves changes in artistic pedagogy as well. In the system of higher education, there is a shift from the formation of the "image" of knowledge to the "image" of a professional. Today's choreography student needs to feel like a subject of the educational process, the author of his/her life, a citizen of the motherland and a representative of the spiritual and moral culture of his/her people. The issue of improving choreographic education which arose in the light of the idea of humanizing the society, directly depends on the quality of the educational process and graduates' training. Universities of culture and arts are considered to be the most important link in the system of professional training of teachers and artistic

directors of choreographic troupes. There are many problems in the pedagogical process. One of the main ones is developing the intellectual culture of the future specialist, therefore the issue of professional and pedagogical direction of personality of future tutors for the younger generation is currently important.

This is also required by the arising digitalization of society, culture and art. The matter is that digitalization is a global trend which has an effect not only on the employment market, but also on changes in the variety of professional occupations and parameters of professional culture in society. New generations of applicants, students and graduates find themselves in a markedly different situation than the previous generations. Changes in the system of occupational guidance, education and career support, as well as the intensification of the creation and development of appropriate digital environments and the degree to which they affect the process of occupational adaptation of young people are ultimate conditions for the development of professional culture of young people.

A number of researchers proceed from the assumption that the digital environment is becoming another space that defines professional milestones, attitude to career building, ideas about the future of the profession and productive behavioral strategies. At issue are both formal intentionally created digital environments and informal digital communication channels.

We believe that the future choreographer needs to realize, discover or reinvent himself/herself in a new world of global changes. As I. A. Ilyin, an outstanding Russian philosopher, wrote, the first thing that every person who wants to create culture and foster the spiritual potential of the nation needs is a sense of his/her own destiny, purpose and responsibility.

In solving the issue of professional and pedagogical direction of personality of choreography students who constantly deal with different types of arts, relevant directions are those that study the development of artistic and aesthetic needs, interests and ideals defining the level of culture of the specialist, the success of mastering and fruitfulness of performing pedagogical, artistic and creative activities associated with the creation of new choreographic images and meanings. Despite the variety of research papers on issues of professional direction, the topic under study in such presentation of the problem is one of the least developed areas of pedagogical scientific knowledge. Integral interaction of a choreography student with art allows to discover his/her real capabilities in a chosen professional occupation, expand the variety of artistic and aesthetic needs and interests, as well as to adjust his/her idealistic ideas in order to balance the inner world. The synthetically working consciousness of a choreography student which is developed based on a stable foundation of the valuable and motivational and emotionally sensual sphere of art, gradually turns into an essential spiritual force and creates the need for creative self expression.

The matter is that in the conditions of innovative processes that take place in the today's society, special attention is paid

to the development of a creative personality, since the formation, preparation and implementation of innovative transformations are based on creativity. The creative personality can be developed in various areas of social life, including during activities of amateur choreographic groups. As an important component of modern culture, choreographic art is a sphere of direct contact of a person's creative experience with the most comprehensive artistic and aesthetic experience accumulated in professional and folk art [4].

As practice shows, in modern conditions insufficient attention is paid to the development of the creative personality in amateur choreographic groups, which are more focused on staged classes and exhibition performances.

In our opinion, the development of a creative personality in the conditions of an amateur choreographic group should be considered from the perspective of a systematic approach as an integral set of interconnected and interacting elements. Dance is an element that contributes to the opening of the spiritual forces of an individual, fosters artistic appreciation, love of beauty, inspires creativity. And if on the one hand, dance has a revitalizing effect on the growing organism, having a beneficial effect on the work of heart, respiratory system, blood circulation, strengthening muscles and improving posture, on the other hand, dance helps to develop a harmoniously developed personality and allows developing its creative side.

The wave of suicides among adolescents which has astounded Russia's community in recent years and made Russia one of the leaders in this aspect, demands close attention to the individual and to the creative personality in particular, which actualizes the problem in the topic of this article.

Increasing attention to the issues of creativity is particularly important in the light of the today's social and cultural situation in our country, since only a creative person is capable of making responsible social choices, taking effective decisions in the face of uncertainty and cardinal transformations, as well as overcoming crisis situations and all kinds of difficulties.

Most researchers believe that creative activity is an essential need for a creative person which is mostly characterized by creative behavior [10]. We believe that a creative person is distinguished by creative abilities which are considered as individual psychological abilities of a person; such abilities meet the requirements of creative activity and are a condition for its success. Creative abilities are associated with the creation of a new and unique product, with the search for new means of activity.

The term "creative person" can often be found next to the term "artistic person". A creative person is someone who has internal conditions that ensure his/her creative activity or the research activity which is not initiated from the outside [11].

Activities of an artistic person however are not always productive. Let us define productive creative activity as the

creative process which results in a new achievement. Thus, it can be concluded that an artistic person is a creative person who, as a result of the influence of external factors, develops additional motives, personal entities, and abilities needed for the actualization of a person's creative potential, which helps achieve creative results in one or more creative activities. It is essential that everyone must improve their creative thinking skills. It requires creating conditions for the development of creativity, control them, and use the opportunities of the creative process to the full extent.

As we mentioned above, the role of the choreography teacher is very important in this matter. In order to create (educate), a choreography teacher must use the entire set of characteristics of a creative person (creative thinking, creativity and creative abilities) in his/her pedagogical activity.

Mentioning the term of creative thinking, it is necessary to specify that it means learning something new. It is a part of human intelligence. Creativity means the ability to creatively perform any work and any actions aimed at a particular result in order to improve something or someone. Creative abilities are qualities and competencies, skills and special characteristics of the motivational area of the choreographic group's members which evolve and lead to the formation of a creative personality and fulfillment of each member's potential.

From a philosophical point of view, creativity is understood as an activity that creates something brand new which has never been created before [7].

Psychologists understand creativity as the highest level of logical thinking which is an impulse for activity "which results in the creation of material and spiritual values" [8].

To summarize the opinions of most researchers, let us define creativity as a creative activity characterized by the uniqueness in terms of the nature of implementation on the one hand and in terms of the obtained result on the other hand. The result of creative activities is always unique.

Creating conditions for development of a creative personality, forming strong motivation for choreography by amateur team's members and their achieving a high creative result are possible using different methods, both traditional and innovative, which is particularly important in choreographic group classes.

Case studies and the authors' own experience show that traditional training methods include methods and recommendations for learning dance techniques, creating and learning dance combinations, overall aesthetic development of members of an amateur choreographic group.

Innovative methods include modern pedagogical techniques for developing leadership abilities, pedagogical aspects of creative activity, methods of developing interpersonal communication in a group, integration during the creation of a collective creative product of a choreographic

group, methods of creating an artistic environment by means of choreography.

The experience of working in amateur choreographic groups of the Republic of Tatarstan and the Netherlands allows us to suggest a complex method which includes elements of both traditional and innovative approaches to develop creativity in an individual — a member of an amateur artistic group.

This complex method includes the following components:

- visual component (visual presentation of the material by the teacher, learning new dance moves based on video materials, examining ideal examples of dance culture);

- theoretical component (explaining the rules of performing dance moves by taking into account the age of the members);

- practical component (learning the elements of dance combinations and exercising, mastering the elements by frequently repeating them, training muscle memory; using video filming in practical classes for the work at the next stage);

- reflexive component (includes using videos of practical classes for analysis and comparison, which allows seeing the advantages and disadvantages of the work; obtaining a fixation on mentally repeating the dance combinations);

- creative component (includes self-realization of an individual during the development of a dance combination through his/her own suggestions for the dance scheme).

A choreography teacher should try to ensure that the forms, methods and pedagogical techniques that he/she uses in his/her work meet the interests and needs of an individual — a member of an amateur choreographic group [8].

For example, the leading technique should be the technique of learning in a team according to which choreography classes are conducted in individual and group form, as well as in team and play form. In the first case, members are divided into groups of several students. The groups are given specific tasks, for example, to repeat the learned dance moves. This work is extremely effective for each member of an amateur choreographic group to master new material. Individual work in a team can be a type of the individual and group form. Group members help each other out with their individual tasks, check them, and point out the mistakes.

Thus, it can be said that the development of a creative personality in an amateur choreographic group should take place not only during leisure and creative activities, but also during preparation for mandatory classes (ballet bar).

We recommend choreography teachers to use in their activities the following forms of classes for the effective work of a choreographic group and for achieving a high creative result:

- group form (groups are formed based on the age of members and differ by gender; a group can consist of 10 to 12 students; a group can include students that take part in any dance combination or *étude*);

- collective form (used for conducting final rehearsals, ensembles, dance performances which may include several age groups);

- individual form (work with solo performers or the most creative members; this form is also necessary for the members who have not mastered the material yet).

When working with younger members of a choreographic group, it is recommended for a choreographer to use games as a learning technique. This technique takes into account the psychology of members of this age, as well as the fact that the leading activity here is the game, and many exercises have the form of dance and music games. In this case, we are talking not only about the use of games to unwind and relax, but also to discover and further develop a creative personality by means of the objective set by the teacher [7].

For example, the authors of this article use unorthodox class exercises in the form of fairy tales when working with this age group. Using an example of such class exercise, one can see how traditional choreography moves become animated by acquiring the form of animals, plants, natural phenomena and objects, which helps make them clearer and more interesting, as well as develops imagination and emotional sensitivity and builds the foundation of creativity among students.

In the course of this creative work, members of an amateur choreographic group master professional skills (such as turn-out capabilities, flexibility, muscle sensations, etc.) with interest and pleasure.

More than 210 children of 9 age groups from 3 to 17 years old attend the dance studio of Alla Romanenko (Kazan).

Pre-school students (3-6 years old) are offered a system of exercises for primary dance and choreographic training which helps develop basic physical skills and abilities. They perform small dance combinations in the form of fairy-tales such as "Playful Cats" or "Matryoshka Dolls" sharing the ideas of kindness and friendship with the audience and showing their creative approach to the presentation of the idea.

The junior group consists of 6-12 years old students. The pattern of the dance is more complicated. Dance routines require greater flexibility, plasticity, accuracy and expressiveness of moves, emotional intensity and more expressive performance. "Tatar dance", for example, is characterized by complex dance elements of folk orientation. The students are required to master certain skills, coordination of moves, cohesiveness and responsibility for themselves and their dance partners.

Methods of working with children when creating an image can be different. The choreography teacher should always take into account the interests and ideas of his/her students and try

to be closer to their world. With that in mind, a choreographic image can be searched for during collaboration of the group members and the teacher. For example, the teacher presents musical material with imaginative content to the students. While listening to it, they are asked to draw on a piece of paper what they would like to see based on this musical material. As a result, the teacher's world and the world of a member of a choreographic group can find common imaginative solutions when creating a dance routine. However not always and not all students open up the world of their fantasies, i.e. show creativity. Some students need time to incorporate their ideas into a dance routine. In this case, the teacher can ask them to portray an image by means of dance movements. The most important thing for the teacher here is to see the world through the eyes of the student. Experience has proven that most junior group students are glad to talk or express their opinion; they long for communication, emotionally absorb everything that the choreography teacher shows to them and show a great interest in the world around them. By giving such tasks, the teacher supports his/her students in their creative self-validation. Let us assume that the image is "butterfly" — each student will have their own approach to the representation of this image.

When creating a dance routine based on fairy tales, the process can be arranged as follows: students find fairy tales that, in their opinion, are close to a given topic and unconsciously choose images of characters, relationships between them and occurring situations that interest them, get themselves familiar with the plots of fairy tales. Creative imagination, randomness and the need to act independently create a completely different approach to choreography exercises. Students start actively searching for new stories and characters. For choreography it means creating dance routines which will remain interesting for a long time. As for adolescents who have just started choreography training, it is quite difficult for them to incorporate an image into a dance routine. Their teacher can turn on music for them so that they can intuitively feel the rhythm and try to dance. Of course, their movements will be awkward and amateurish, but for the teacher this is the basis for creativity. Based on rhythmical movements of the students, the choreographer creates free-style dance movements to perform. Based on such principle, interesting dance routines can be created where the students express themselves brightly and creatively.

Thus, creating choreographic images when working with members of an amateur choreographic group is a creative and exciting process. Only choreographers who are not interested in the level of creative thinking of their students may have difficulties with creating dance routines. Only the collective approach that motivates all students allows finding a solution to represent images of favorite stories and characters, and most importantly, to involve students in the atmosphere of the development of a creative personality [5].

Psychological diagnostics plays a special role in the development of creativity of members of an amateur choreographic group. Based on the analysis of existing

approaches to the diagnostics of members of an amateur group, they are determined by the authors' views on the phenomenology of this psychic phenomenon and are focused mostly on identifying specific characteristics of manifestations and signs of giftedness. At the same time, not enough attention is being paid to the investigation of the entire creative personality.

We believe that the principles of psychological diagnostics of creativity of members of an amateur choreographic group shall be explained based on two theses:

a) understanding creativity as a unique quality of personality which forms a complete psychological system of the highest level;

b) understanding creativity as a developing quality of personality in accordance with the dynamic theory of giftedness (DToG).

Based on these theses, the following basic principles of psychological diagnostics of creativity can be identified:

1) a person-centered approach. The diagnostics shall be aimed at studying a complete system of interrelated qualities of a creative personality by taking into account new age specific formations, the relationship and interaction of intelligence and affect, characteristics of self-consciousness, level of development of emotional-volitional and communicative spheres, etc., and not on single abilities or qualities of mind;

2) a dynamic approach (study interval, detailed observation of the behavior of the subject in different situations, investigation of the dynamics of his/her development, discovering psychological obstacles and finding the means to overcome them). The dynamic approach is based on the dynamic theory of giftedness (DToG) which determines a paradigm shift: a transition from the diagnostics of selection to the diagnostics of development;

3) a prognostic approach.

According to the prognostic approach, the result of the study is not only the determination of the level of overall and mental development of a person, the level of development of general and special abilities, and the level of giftedness, but also the prognosis of the creative development of a person and focus on discovering creative potential.

These principles provided the basis for our comprehensive experimental study on personal, professional and creative development of members of an amateur choreographic group. The issue of personal and professional development is particularly acute nowadays due to the need for developing new social and economic experience. On the one hand, new professional occupations that appeared due to the transition to a market economy have not yet taken root in the professional culture of our society. On the other hand, there is a painful process of destroying traditional forms of professional development that are being changed today.

Currently, there are three main directions of changes in the professional world:

- the first direction is disappearance of certain professions;

- the second direction is changes in a number of professions in terms of conducted actions and operations;

- the third direction is emerging of new professions that have no analogues in the past. All these changes are progressive and irreversible. The requirements for a creative personality will change accordingly. More precisely, they are going to increase in comparison with the existing requirements for general mental development, educational background and personal qualities. It should also be taken into account that personal and professional self-identification is the main new formation of a person at an early stage of his/her development.

Amateur choreographic groups of the dance studio of Alla Romanenko, School of Music No. 30 and General Education Schools No. 174 and No. 175 took part in experiments for a comprehensive study of the creative orientation of members of an amateur choreographic group. 89 members of choreographic groups in total took part in the study, including 56 members from 8 to 11 years old (young school age) and 33 members of adolescent age from 12 to 15 years old.

The results of the ascertaining experiment showed that many students are characterized by undifferentiated and incoherent professional interests. Thus, the analysis of indicators of the expressiveness of cognitive and professional interests showed that, on an average, one student has 6 to 15 cognitive and professional interests out of 29. The indicators of correspondence between the type of personality, creative orientation and cognitive interests of the study participants amount to no more than 50 %.

II. RESEARCH QUESTIONS AND METHODS

The problem is to differ between "pure" and "mixed" personality types of the members of an amateur choreographic group.

The authors set themselves the following tasks:

1. to analyze the following research terms and definitions: "creativity", "creativity", "giftedness";

2. to define principles of psychological diagnostics of a person's creativity;

3. to take into account play and regional components;

4. to investigate the genesis of training of choreography students.

Analysis of literature on the research statement, modelling, experiment.

III. FINDINGS

In general, experiments showed that members of amateur choreographic groups have significant difficulties with professional self-identification, as demonstrated by the fact that half of the students have two or even three types of orientation, areas of professional preferences and multidirectional interests. These data allow concluding that there is a need for systematic training that contributes to the development of creative orientation of a personality or formation of a creative personality and professional development of group members. That is, such systematic training would help increase the effectiveness of professional orientation of a person based on the development of a creative personality.

The number of intellectually gifted students among the study participants amounted to 29.8 % of the total participant number. The number of creatively gifted participants amounted to 6.1 % in terms of imaginative creativity and 7.7 % in terms of verbal creativity of the total participant number. During the study, a decrease in creativity indicators with an increase in the participant age was noticed. We also noticed the lack of indicators of high creativity among participants with a high intelligence level. Most intellectually gifted participants have medium or above medium levels of creativity.

Based on the obtained data, it can be concluded that intellectually gifted members of an amateur choreographic group gradually lose their intellectual and creative potential in the conditions of traditional education. The absence of special conditions leads to the fact that students do not discover or develop their creative abilities, which in a number of cases can cause personal degradation.

The innovative experience accumulated by choreography teachers to this date will not only be studied and summarized, but also effectively implemented in educational process, which will serve as an impulse for new creative and pedagogical projects [5].

The research data contain explained criteria for the formation of a creative personality which allow to evaluate the effectiveness of organizational and educational work in amateur choreographic groups in terms of the development of creativity of a person — a member of an amateur group.

The conducted research allowed to identify psychological characteristics of a person — a member of an amateur choreographic group; to define the criteria of creativity of a person; to reveal potential of choreography for the formation; to experimentally test organizational and pedagogical conditions of the formation and development of a creative personality in an amateur choreographic group.

IV. CONCLUSION

Creativity is the highest form of manifestation of a person's activity intended to transform reality and create new socially significant cultural values. The author's classification of the

category "creativity" in terms of a number of indicators is necessary for making decisions on controlling the process of the formation and development of creativity in different environments.

The most suitable age for forming a culture of artistic creativity is adolescent age (12 to 15 years old), when a person is most exposed to both external (perception of cultural values) and internal manifestations (self-validation, self-development, innovation) which determine the development of a person as an individual and creator that shapes the culture of the society.

The task of cultural and recreational centers is to implement educational cultural programs for teenagers to the full extent which are based on the principles of inclusion of unengaged groups. Improving the organization of cultural forms of young people's recreational activities will give an opportunity for informal communication, creative self-realization, intellectual development, and will contribute to the educational impact on large groups of young people.

In regard to the dissertation research, the term "formation of artistic creativity's culture" shall be understood as the process of development of the innovation, continuity of cultural values and the person as an individual and creator of the culture of the society by means of choreography in social and cultural activities of an amateur choreographic group.

The amateur choreographic group being a culture-forming space has sufficient potential to create a culture of artistic creativity: through the potential of choreography it helps create a culture of artistic relations and stimulates each member to the accumulation of knowledge, impressions, to the exchange of spiritual values. It activates all types of motivations of members (needs, interests, motives, aspirations, goals, ideals) to learn the culture of creative and performing activities by means of choreographic art. The artistic creativity's culture formed in the choreographic group by means of the artistic repertoire has an impact on the inner world of the members and their potential. In this regard, we have identified general and specific pedagogical conditions of forming a culture of artistic creativity in the activities of an amateur choreographic group.

The pedagogical conditions of forming a culture of artistic creativity in the activities of an amateur choreographic group are:

- the creation of a pedagogically comfortable educational environment, including psychological climate and benevolent creative atmosphere, based on the principles of optimal communication between members of an amateur choreographic group and teachers-choreographers, group leaders;

- the development of intellectual mobility and emotional capabilities on the basis of reflexive self-realization of the creative independence of members of an amateur choreographic group;

- the use of an individual approach to group members in the process of choreography, taking into account the age-related characteristics of the character;

The scientific research resulted in drawing up a model that would help create a culture of artistic creativity of an amateur choreographic group member; this model includes targeted, meaningful, activity-oriented and organizational and methodological blocks, components of artistic creativity culture, pedagogical conditions, forms and methods of organizing the process of formation of artistic creativity's culture.

During the formative experiment, the working research hypothesis was fully proved. It was found that the higher the degree of realization of the whole above selected set of pedagogical conditions within the framework of the integral process of educating the artistic creativity's culture of members of a choreographic group, the higher is the effectiveness of the process of forming a culture of artistic creativity of members of a choreographic group.

The consumption of Web content by young people in Russia during the formation of professional culture significantly correlates with the system of values-based orientations, social attitudes and their expectations [2, 3].

This study however does not cover all the problems of the formation of artistic creativity's culture of members of an amateur choreographic group. The suggested model, mechanism, algorithm of its implementation and approaches can be used as a basis for determination of the abilities of amateur artistic groups to form a culture of artistic creativity of members individually and thus, the culture of the entire society.

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