

The Formation of Artistic Creativity's Culture of Amateur Team's Members by Means of Choreography

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Abstract — This article describes creativity as a separate activity, involving the change of reality and self-realization of 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 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 — component; creativity; culture; development; choreography; art

I. INTRODUCTION

Today the processes Russian cultural identity diffusion is intensifying, the risk of progressive westernization is growing while historical and cultural identity of individual territories, settlements, and small towns is being lost. The commercialization of cultural life has led to the unification of customs, traditions and lifestyles according to foreign models. The consequence of the mass replication of the Western way of life and behavior patterns is the standardization of cultural demands, the loss of national and cultural identity and the destruction of cultural individuality.

Indicators of the spiritual life of the society are becoming fewer. The gap between the specialized and ordinary living standards of the people continues to grow.

A decrease in the exactingness to the artistic level of works of art has led to a more intense flow of low quality literature, cinema, and music, which have significantly altered the aesthetic taste of the population. In essence, culture begins to lose the functions of social regulation, social consolidation, and spiritual and moral self-determination of a person, approaching a state that is characterized in sociology by the concept of anomie, i.e. lack of standards.

Of particular concern is the young generation, which becomes ever more distant from spiritual culture. Other factors contributing to this phenomenon are crisis of the education system and policy of mass-media that impress on people that immorality, violence, and neglect of the profession, work, marriage, family is a norm. Thus, the tendency observed today in society towards the degradation of spiritual life and the cultural environment is not balanced by positive processes and efforts aimed at optimizing social and cultural life, improving the existence and quality of human activity [1].

The necessary condition of dynamic development of the society and sustaining socio-cultural modernization is the predominance of highly artistic aesthetic values and ideals of national culture, and not values imposed by popular culture. In the 21st century the society, on the one hand, needs aesthetically developed personalities, who can understand, value and create beauty, but on the other hand, there is a pronounced tendency for the prevalence of rational and logical methods of cognition in the pedagogical process. This approach complicates the spiritual development of the younger generation, since it does not develop an emotional and sensual

sphere, without which a complete aesthetic development of a personality is impossible.

At the same time, the on-going innovative processes place high demands on the formation of the cultural values of the younger generation, paying particular attention to this age-group, since creativity underlies the formation of a personality focused on innovative transformations. The interrelation of creativity and innovation is also manifested in the sociocultural modernization of the society, and it strengthens the need for the formation of cultural values in the society, the most important component of which is artistic creativity, which can be carried out in various spheres of public life, including in the field of art, both professional and amateur. Attention to creativity can be explained by the need to educate a creative person who is able to make responsible social choices, be active, make effective decisions in the face of uncertainty and cardinal transformations, overcome crisis situations and all kinds of difficulties, participate in the formation of the society's culture. Choreographic art is a sphere of direct contact of a person's creative experience with artistic and aesthetic experience accumulated in professional and folk art. As practice shows, in modern conditions insufficient attention is paid to the development of the culture of artistic creativity in amateur choreographic groups, which are more focused on staged classes and exhibition performances.

The formation of a culture of artistic creativity 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 in this system is an element that contributes to the opening of the spiritual forces of an individual, fosters artistic appreciation, love of beauty, inspires creativity. In this regard, 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.

Therefore, the creation of conditions for the formation of an artistic creativity's culture of members of an amateur choreographic group by means of choreography determines the relevance of the research topic.

We believe that the effectiveness of the formation of artistic creativity's culture in the activities of amateur choreographic group suggests the presence of both general and specific pedagogical conditions. In this case, general pedagogical conditions reflect the external side of the pedagogical structure, and specific conditions are about internal parameters. Combination of general and specific characteristics forms a result that is adequate in terms of pedagogical criteria. Consequently, the creation of a pedagogically comfortable educational environment, including the psychological climate and a favorable creative atmosphere (the essence of pedagogical conditions), carried out in the process of teaching choreography, which forms a cultural space (an amateur choreographic group), forms a culture of

artistic creativity of the members (the result is pedagogically adequate).

It is very important that the amateur choreographic group being a culture-forming space must have sufficient potential to create a culture of artistic creativity: through the formation of a culture of artistic relations stimulates each member to the accumulation of knowledge, impressions, to the exchange of spiritual values, to the cultural and aesthetic organization of all life and activity. It activates all types of motivations of members (needs, interests, motives, aspirations, goals, ideals) to creative and performing activities by means of choreographic art. Cultural and aesthetic activities of a choreographic group (creativity) and the artistic repertoire have the necessary impact on the inner world of the members and their creative potential [2]. In this regard, we have identified general and specific pedagogical conditions.

We have revealed that the pedagogical conditions for the effective organization of the process 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;
- development of a model for the formation of a culture of artistic creativity in an amateur choreographic group.

Based on the indicated forms and the nature of their interaction in the educational process, we have chosen methods that help to develop the creative potential of the members in the choreographic group: a) method of explanation; b) method of illustration; c) method of visualization; d) method of emotional-volitional exposure.

Our scientific research resulted in drawing up a model that would help create a culture of artistic creativity of choreographic group members; this model includes targeted, meaningful and effective blocks, components of artistic creativity culture, main types of creative activity, main forms of creative activity, 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 problem of the formation of a culture of artistic creativity is quite multifaceted, therefore, its comprehension required a research into the works of philosophers, sociologists, cultural scientists, teachers and psychologists.

General theoretical studies are presented by the works of modern theorists and practitioners of dance art, such as L.D. Blok, V.M. Bogdanov-Berezovskiy, I.Ya. Vershina, K.Ya. Goleizovskiy, R.V. Zakharov, N.M. Sadovskaya, Yu.E. Sokolovskiy, V.I. Uralskaya and others. Aesthetic and philosophical problems of choreography are considered by researchers R. Arnheim, V.V. Vanslov, A.L. Volynskiy, P.M. Karp, G.P. Menchikov and others. Methodology of teaching choreography was studied in the works of Yu.B. Abdokov, L.S. Andrusenko, G.F. Bogdanov, A.V. Zankova, E.A. Kurulenko [3], A.K. Kulbekova, E.V. Konorova, E.V. Nikolaeva, V.N. Nilova, B.B. Manuylova, I.N. Mordovina, P.A. Pestova, G.N. Pribylova, M.V. Sudakova, T.V. Tarasenko, E.N. Fokina, N.A. Khaykara, A.S. Yatsenko and others. The works of the above authors form the basis of the theory and practice of the Russian system of choreographic education.

In separate works and publications, questions of the organization and creative activity of choreographic groups are covered (M.S. Bogolyubskaya, V.E. Borovik, L.V. Bukhvostova, V.S. Goncharova, O.A. Gorobchuk, G.P. Gusev [4], N.V. Darenskaya, V.P. Dogaev, E.O. Kaburneeva [5], G.V. Mayer, I.N. Mordovina [1], L.Ya. Nikolayeva, A.F. Rodin, S.N. Temlyantseva, V.F. Chabannyi, and others).

The problems of the implementation of the pedagogical potential of socio-cultural practice are disclosed in the studies of notable Russian specialists: M.A. Ariarskiy, G.M. Birzhenyuk, E.I. Grigoryeva, M.I. Dolzhenkova, V.Z. Dulikova, A.D. Zharkov, T.G. Kiseleva, Yu.D. Krasilnikov, V.I. Kurbatov, I.Yu. Marchenko, A.P. Markov, V.E. Novatorov, R.G. Salakhutdinov, A.V. Sokolov, Yu.A. Streltsov, E.Yu. Streltsova, V.Ya. Surtayev, V.E. Triodin, V.V. Tuyev, N.N. Yaroshenko and others.

Despite the significant amount of literature on various aspects of the formation and development of a creative personality, insufficient attention has been paid to the formation of a culture of artistic creativity of adolescents. Thus, for example, among the problems of developing a culture of artistic creativity in the context of socio-cultural activity, the mechanism of the formation of a culture of artistic creativity of participants in amateur choreographic group has not been specifically studied. Meanwhile, in real socio-cultural practice, there is a number of contradictions:

- between the growing need of society for creative personalities, who are capable of fully functioning in modern conditions, and the unfulfilled educational potential of choreography in an amateur group to form a culture of artistic creativity of its members;
- between the social need of the society in the formation of a culture of artistic creativity and the insufficient

development of a technology for effective use of choreography as a means of forming a culture of artistic creativity of amateur choreographic group's members.

Theoretical and methodological basis of the research was composed:

at the philosophical level: the study of harmonious and comprehensive development of personality, ways and means of developing its creative orientation (A.I. Arnoldov, N.A. Berdyaev, A.Ya. Flier, P.A. Florenskiy, etc.); concepts of social formation of personality (V.D. Bulgakov, R.Kh. Gilmeeva, V.Sh. Maslennikova, G.P. Menchikov, V.E. Novatorov, Z.A. Safiullina, L.Yu. Sirotkin, etc.);

at the general scientific level: the nature of creativity, the essence and content of creative education (Yu.K. Babanskiy, Yu.B. Borev, J. Gilford, O.M. Dyachenko, T.I. Ilyina, M.Kh. Gerondokov, I.I. Kiyaschenko, M.S. Kagan, V.M. Pivoev, Z.M. Yavgildina, etc.);

at a specific scientific level:

- studies devoted to history, theory, technology and modern socio-cultural activities (B.S. Alishev, M.A. Ariarskiy, T.I. Baklanova, S. B. Brizhatova, E. I. Grigoryeva, A.D. Zharkov, A.S. Kargin [6], T.G. Kiseleva, Yu.D. Krasilnikov, E.L. Kudrina, V.E. Novatorov, A.P. Markov, R.G. Salakhutdinov, E.I. Smirnova, Yu. A. Streltsov, V. Ya. Surtaev, V. M. Ryabkov, V. E. Triodin, N.N. Yaroshenko, etc.);
- studies devoted to the methodology of work in a choreographic group (L.V. Bukhvostova, A.Ya. Vaganova [7], G.P. Gusev [4], I.N. Mordovina [8], V.F. Chabanny, etc.);
- studies of the process of personality formation by means of choreographic art (M.S. Bogolyubskaya, L.A. Kayumova, E.A. Kurulenko, B.B. Manuylov, A.M. Messerer [8], I.N. Mordovina, V.Yu. Nikitin [9], E.V. Nikolaeva, V.N. Nilov, V.V. Okuneva, N.I. Tarasov, T.S. Tkachenko, T.A. Ustinova, A.B. Cherednyakova, A.S. Ltsenko, N.N. Yanaeva [10] etc.);
- studies devoted to the development and implementation of pedagogical models in pedagogical and socio-cultural practice (N.M. Borytko, L.N. Buylova, B.S. Gershunskiy, V.V. Kraevskiy, V.M. Monakhov, V.A. Slastenin, V.V. Serikov, etc.);
- studies devoted to the socio-cultural activities of a personality (G.M. Birzhenyuk, V.Z. Dulikov, R.S. Garifullina, E.I. Grigoryeva, L.S. Zharkova, A.P. Markov, B.G. Mosalev, etc.).

Thus, the problem of this research can be defined as organizational and pedagogical conditions for the formation of a culture of artistic creativity among amateur choreographic group members.

II. METHODS

Research hypothesis: the formation of a culture of artistic creativity of amateur choreographic group's members can be effective in the implementation of the following organizational and pedagogical conditions:

- the creation of a pedagogically comfortable educational environment, including a psychological climate and a 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 based on 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 classes, taking into account the age related features of a personality;
- development of a model for the formation of a culture of artistic creativity in an amateur choreographic group.

To achieve the goal of this dissertation research, we set the following tasks:

1. To reveal the essence of "culture of artistic creativity" category and to give our own interpretation of "the formation of a culture of artistic creativity" concept as a pedagogical process.
2. To determine the pedagogical potential of choreography in the formation of a culture of artistic creativity.
3. To identify the specifics of leisure activities in the formation of a culture of artistic creativity of amateur choreographic group's members.
4. To identify, justify and experimentally test the organizational and pedagogical conditions for the formation of a culture of artistic creativity in amateur choreographic group.

The purpose of the research is to theoretically substantiate and experimentally verify the organizational and pedagogical conditions for the formation of a culture of artistic creativity of amateur choreographic group's members.

Research methods. During the study, a systematic approach was used, as well as methods of comparison, generalization, questionnaires, interviews, expert survey and interview, analysis of official documentation and content analysis of press materials, socio-cultural modeling, and pedagogical experiment.

III. RESULTS AND DISCUSSION

As a result of the study, individual characteristics of members of the amateur choreographic group were identified; the criteria for the formation of a culture of artistic creativity are defined; the formative potential of choreography is revealed; the organizational and pedagogical conditions of the

formation and development of the culture of artistic creativity of members in amateur choreographic group were experimentally verified.

As many researchers believe, choreographic art with its sensual nature and creative spirit is inherent to give joy of multifaceted artistic creativity [7, 10, 11]. In this regard, the creative potential of an amateur choreographic group contributes to solving the problem of the formation of a culture of artistic creativity. The diverse functions of a leader require developed general aesthetic, special choreographic and creative abilities from him.

For example, N.N. Yanaeva states that the development of members' creativity involves the use of special methods in the art process, the organization of productive creative thinking based on new principles [10]. The next author considers art as a reliable and careful guardian of the spiritual heritage of the people. Amateur groups conduct significant work on the development of human creative abilities, are true centers for the harmonious education of the personality, its cultural and aesthetic development [11].

With the development of civilization, dance passed from shamanic and healing forms to secular entertainment, and later it became an elite art. Its inimitable technique requires constant work. The main thing is the emotional and individual expression of the dancer, through the body we directly experience and react in life [7]. In addition to a strictly and structured technique, dance embodied the movement coming from the heart, from the depths of the soul, dance embodied movement.

The transition of dance to a therapeutic modality indicates that the body and psyche are inseparable. A person loses contact with his/her own body. Despite the fact that this is an objective process, at a certain stage in life he/she may find that it is fragmentary. "Each time, when alienating some part of himself, he loses a part of creative energy and vitality together with it. Therefore, the natural course of personal development implies the need to acquire this very integrity" [2].

Body is an instrument of movement, a process of movement, movement as a dance, and dance as a movement in a very broad sense of the word. If, at some point, you listen to what is happening inside a body, you can enter into the numerous impulses that constantly manifest in it.

Language of dance is creation of an image and transformation, other worlds, different lives. This is a merger with music, vivid strong feelings, beautiful relationships, non-verbal communication. Dance is a beautiful and emotionally rich way to harmoniously develop and strengthen human body, its coordination, dexterity, adjust the figure, get rid of many diseases and to improve health. Ultimately, this is a way of self-improvement. Researchers believe that in the process of professional development of a ballet dancer personality, a need arises for the development of many natural abilities and skills, without which the creative realization of the artist is unthinkable. This is a long and laborious process that requires not only talent, but also discipline, constant self-improvement, and the multifaceted and consistently complicated methods of choreographic pedagogy [5]. Language of movement and

dance is the most universal and ancient language. Cultural code of folk and social dances is the first form of people interaction and teaming up. Ritual dances are the main form of contact with the spiritual part of the Universe.

IV. CONCLUSION

The main assumptions and results of the study have been repeatedly tested and discussed at scientific conferences such as: international (Kazan, 2010, 2011; Bishkek, 2011), all-Russian with international participation (Perm, 2011), inter-university ones (Kazan, 2008, 2009). The implementation of the research findings was carried out in the course of socio-cultural activities and the educational process at the Department of Modern and Competitive Ballroom Dance of Federal State-Funded Educational Institution of Higher Vocational Education "Kazan State University of Culture and Arts", in the choreographic groups "Varicoloured team", the choreographic groups at secondary schools No. 174 and 175, ice theater "Riviera" (Kazan), as well as in the private choreographic group Helderse Balletschool Martine Goedegebuure Niderlande, as evidenced by the acts of implementation.

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