

THE IMPACT OF CHOREOGRAPHIC IMPROVISATION ON THE DEVELOPMENT OF PSYCHOPHYSICAL FREEDOM OF FUTURE ACTORS: ARTISTIC-PEDAGOGICAL ASPECT

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The article, based on the analysis of pedagogical and art history literature, highlights the issues of the influence of dance improvisation on the formation of psychophysical freedom of future actors and also confirms that the psychophysical apparatus of an actor can be formed both by methods of general artistic and pedagogical training and in the process of their dance and improvisational works. It is noted that one of the types of choreographic art, the tools of which can stimulate the development of both physical and spiritual qualities of the actor's personality, is dance improvisation, the founder of which was I. Duncan. The famous dancer created a new choreographic culture of performance, that is, a new harmonious, free dance, which combined the internal emotional manifestations of a human personality with natural and physical, aesthetically colored bodily movements. The basis of this method is improvisation, which is the instantaneous birth of free movement, in which the internal state of the performer's identity is reflected, in other words, psychophysical freedom is manifested. The principles on which the I. Duncan's method essentially coincides with the theory of professional development of acting personnel, highlighted in the art historical works of E. Craig, M. Chekhov, L. Kurbas, etc. It has been scientifically proven that the use of the I. Duncan's improvisational method in the educational process of future actors is necessary because this means will stimulate students – future actors to create new unique plastic compositions, which they will be able to use in their acting to create a bright stage character. In addition, the free dance method is the most accessible for future actors to master, since its lexical base builds on natural movements that are not technically difficult and do not require

advanced knowledge of the lexical language of various types of choreographic art. We believe that the combination of relaxed, natural movements with the basic vocabulary of classical, historical and domestic, modern dances, which are mandatory in the educational process of future actors, will contribute to the creative manifestation of the improvisational work of the actor not only in dance but also in creating the stage character of the personality in a dramatic performance.

ВПЛИВ ХОРЕОГРАФІЧНОЇ ІМПРОВІЗАЦІЇ НА РОЗВИТОК ПСИХОФІЗИЧНОЇ СВОБОДИ МАЙБУТНІХ АКТОРІВ: МИСТЕЦЬКО-ПЕДАГОГІЧНИЙ АСПЕКТ

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Ключові слова: *хореографічна імпровізація, психофізична свобода, психофізика, метод А. Дункан, майбутні актори, навчально-виховний процес.*

У статті на основі аналізу педагогічної та мистецтвознавчої літератури висвітлюються питання впливу танцювальної імпровізації на розвиток психофізичної свободи майбутніх акторів. Визначається, що психофізичний апарат актора може формуватися як методами загальної мистецько-педагогічної підготовки, так і в процесі танцювально-імпровізаційної діяльності. Зазначається, що одним із видів хореографічного мистецтва, засоби якого здатні стимулювати розвиток як фізичних, так і духовних якостей особистості актора, є танцювальна імпровізація, засновницею якої була А. Дункан. Принципи, на яких ґрунтується метод А. Дункан, за своєю суттю збігаються з теорією професійного розвитку акторських кадрів, висвітлених у мистецтвознавчих працях Е. Крега, М. Чехова, Л. Курбаса та ін. Науково доведено, що використання імпровізаційного методу А. Дункан у навчально-виховному процесі майбутніх акторів є необхідним, бо саме його засоби стимулюватимуть студентів – майбутніх акторів до створення нових неповторних пластичних композицій, які вони зможуть використовувати у власній акторській діяльності для створення яскравого сценічного характеру. Вважаємо, що поєднання невимушених,

природних рухів із базовою лексикою класичного, історико-побутового, сучасного танців, які є обов'язковими в навчально-виховному процесі майбутніх акторів, сприятимуть творчому прояву в імпровізаційній діяльності актора не тільки в танці, а й у створенні сценічного характеру персонажа драматичної вистави.

Definition of the problem. One of the important factors that contribute to the formation of aesthetic plasticity, the upbringing of motor coloring and the naturalness of actions of future actors is choreographic improvisation. It significantly affects not only the physical improvement of students but also the development of their inner world: emotions and feelings, with the help of which the stage image of the role of a dramatic performance is revealed. In other words, dance improvisation contains factors that can influence the formation of psychophysical freedom of future actors.

Analysis of recent research and publications. The issue of the development of psychophysics and its impact on the actor was considered by such reformers of the theatrical stage as B. Brecht, E. Craig, L. Kurbas, M. Chekhov, and others. Famous directors of the last century E. Craig and M. Chekhov, to form the psychophysical freedom of actors, introduced the principles of free dance into their professional practices. However, we do not find scientific substantiation of the problem of the impact of dance improvisation on the professional development of actors. **That is why the purpose of our work** is to determine the influence of choreographic improvisation according to the Isadora Duncan method on the advancement of the psychophysical freedom of future actors.

Presentation of the main material. In the art historical work of Grigory Maksymenko, we find a definition of the concept of psychophysical apparatus. In his opinion, it is not only an intellectual and emotional, but also a musical and plastic, creative tool of the actor, which encourages his mind, nervous system and body to act [2]. The researcher notes that the psychophysical apparatus is developed through systematic exercises and training aimed at the interaction of various emotions and feelings, the depth of experiences, figurative vision, the internal atmosphere of the actor, as well as organic movements, gestures, poses and plasticity in general.

An outstanding director of the 20th century. E. Craig, considering the problem of the psychophysical progression of actors, noted that the actor's body should develop under the influence of mental impulses, namely vibrations of thought (imagination), feelings and will, which would pass through the actor's body, making it mobile, sensual and flexible. In his opinion, all biomechanical movements of the personality should be consciously restored in a dynamic reaction, which automatically occurs in the hidden actions of

the actor and keeps his body in balance. So after using conscious ways in creative work, the actor is on the edge beyond which his consciousness cannot go, after this the process of ignorance occurs, that is, intuition, which obeys not the actor's thinking, but his creative experience and feeling, in other words, the naturalness of a person. The prominent director believed that the manifestation of consciousness in the creative process kills the most frank and unwitting feelings and experiences. Therefore, the method of physical acts is based on the actor's perception of the naturalness of the depicted image, which allows the actor to achieve the correct, organic creative state of well-being. In this way, nature itself comes to the aid of the actor's action, and it is through the naturalness of the internal state that the truthfulness of the created stage character will be revealed and the creative initiative of the actor's play will be manifested. It is the stage condition of well-being, which is combined with the organic needs of the nature of the actor's personality, that is the most correct, stable state of presence on the stage [7].

Analysis of the scientific works of G. Mylenka allows us to assert that the famous director M. Chekhov also pointed out the need for the psychophysical development of actors. From her works, we learn that, according to M. Chekhov, the actor should practice technical methods to awaken his feelings, as well as pay attention to what comes from the depths of his subconscious when physical action and gestures are guided by him. Therefore, physical act prompts the actor to internal emotions that are manifested in physical actions. M. Chekhov was also convinced that the actor's body should advance under the influence of mental impulses, such as vibrations of thought (imagination), feelings and will, piercing the actor's body, making it mobile, sensitive and flexible [4]. So, we can note that the actor's ability to improvise is an indicator of the development of his psychophysical apparatus.

One of the types of choreographic art, the tools that can stimulate the development of both physical and spiritual qualities of the actor's personality, is dance improvisation, the founder of which was I. Duncan. The famous dancer created a new choreographic culture of performance, that is, a new harmonious, free dance, which combined the internal emotional manifestations of a human personality with natural and physical, aesthetically colored bodily movements. The basis of this method is improvisa-

tion, which is the instantaneous birth of free movement, in which the internal state of the performer's identity is reflected, in other words, psychophysical freedom is manifested.

To understand I. Duncan's dance improvisational method, it is necessary to delve into the origins of her ideological views on the art of choreography.

Her passion for dance and the natural development of her psychophysical apparatus gave I. Duncan had the opportunity not only to demonstrate her dancing talent but also to earn money, even at a young age. In her memoirs, Isadora Duncan notes that she began dancing in early childhood, and from the age of six, she gave paid dance lessons to neighboring children, for whom she created movements on her own [1].

From the scientific works of Kundys R.Y., Kiptilova N.V., and Baydina A.O. we learn that the dancer's desire to express herself and convey her vision of the plasticity of dance into the choreography of that time motivated her to move to progressive Europe. While in London, she enthusiastically studied Walt Whitman's poetry, avant-garde trends in painting, Nietzsche's philosophy, and Wagner's idea of the synthesis of arts [2]. All this formed I. Duncan was a multifaceted, cultural personality and accordingly influenced her choreographic work, namely, the creation of free dance, which was called modern and in its essence reflected the latest views on the life of Europe in the late 19th and early 20th centuries. In other words, her improvisational dance was a demonstration of the philosophical, cultural, and aesthetic programs of that time.

In addition, I. Duncan's new ideas about free dance are formed under the impact of Greek art. So, for a true understanding of the naturalness of movements and a further creative search for new ideas and forms of dance improvisation, the famous dancer enthusiastically studies the features of ancient art. Just in Greece, her views on the new choreographic culture of performance are finally formed, that is, on harmonious, free dance, which combines internal emotionality with natural, aesthetically colored movements of the human body. Therefore, the basis of this method is improvisation, which is the instant birth of free movement, which reflects the inner state of the performer's individual.

In our previous studies on the aesthetic education of school-age children, we noted that I. Duncan's dance compositions consisted of a small number of relaxed movements, just simple steps, light running, low jumps, and very expressive gestures and poses. According to the famous dancer, to create a meaningful dance full of emotions and feelings, it is not necessary to study and master the technical vocabulary of ballet art. She considered ballet dance to be a complex of mechanical movements that not only do not convey emotions and characteristic fea-

tures of the created image but also do not reflect the meaningful content of the musical composition [1]. In her opinion, music is a driving force for the meaningful content of the movements of the human body that reflect its soul. Thus, I. Duncan was one of the first who introduced unstressed, relaxed movements, including parterre, transforming the natural relaxation of the physical body into expressive poses and gestures.

Unfortunately, Isadora Duncan did not leave a clear methodology, so her principles of plasticity are collected from various articles, interviews, notebooks, and memoirs. In the work of Anne Dailey, the principles of choreographic plasticity are indicated, which, in her opinion, are the basis of Isadora Duncan's aesthetic and social theory:

the basic concept of the naturalness of the individual arises from the body;

dance movements arise not only from the internal feelings of the person's identity but also from the universe that surrounds a person;

the human personality strives for beauty, which is inherent in the culture and art of life;

movement is an expression of the inner world of the one who moves, both externally and internally;

the structuredness of the construction of improvisational movements, following musical accompaniment;

dance improvisation should always reflect the inner aesthetic world of the individual and its physical beauty [6].

One of an I. Duncan's reforms in choreographic art, which we learn from the work of R. Y. Kundys, N. V. Kiptilova and A. O. Baydina, concerns the movement of the center of balance to the solar plexus of the performers – above the physical center of gravity. Due to this approach, the movements of the upper body, arms and head of the artists became more dynamic and amplitude and also increased the emotional expressiveness of the dance. Secondly, the movement of the source of movement from the physical center of gravity to the solar plexus area prevented the mechanicalness of its performance, because this part of the body is closely connected with breathing, which turns dance into a reproduction of internal manifestations, so, it allows movements to breathe and be alive. In modern choreographic art, breathing movements have become a metaphor for free improvisational dance. So it can be noted that breathing creates harmony of the body's rhythm with the rhythms of nature. It is from the merging of bodily rhythm with natural or musical rhythm that a person feels joy, and his movements become emotional and expressive. By moving the source of movement from the physical center of gravity to the solar plexus area, Duncan emphasized the role of breathing as an internal impulse to move [2].

Therefore, we can confidently say that the principles on which the I. Duncan's method essentially coincides with the theory of professional development of acting personnel, highlighted in the art historical works of E. Craig, M. Chekhov, L. Kurbas, etc. Thus, the psychophysical apparatus of an actor can be formed, both by the methods of general training of actors and in the process of their dance and improvisational work.

According to I. Duncan, the dance of two people should in no case be identical, and the rhythm and movements of the dance should naturally harmonize with the individual body and individual soul of the dancer. She notes that the new school of dance should consist of those movements that are in the closest harmony with the perfect form of the human body and which themselves should develop and improve the human body [5]. She proposed to radically revise the views on the art of dance, to recognize it as a highly cultural manifestation of the humanity of the 20th century.

Therefore, the use of the improvisational method of I. Duncan in the educational process of future actors is, in our opinion, necessary, because these tools will stimulate students to create new unique plastic compositions that they can use in their works to create a vivid stage character. In addition, the free dance method is the most accessible for future actors to master, since its lexical base builds on natural movements that are not technically difficult and do not require advanced knowledge of the lexical language of various types of choreographic art. We believe that the combination of relaxed, natural movements with the basic vocabulary of classical, historical and domestic, modern dances, which are mandatory in the educational process of future actors, will contribute to the creative manifestation of the improvisational work of the actor not only in dance but also in creating the stage character of the personality in a dramatic performance.

Here is an example of creating choreographic numbers for the musical performance "Evenings on a Farm Near Dikanka" using the improvisational method of I. Duncan, which also allowed stimulating individual psychophysical manifestations of future actors. Thus, for a more accurate identification of the character of roles of the selected play, one of the ways to search for the nature of the image was choreographic improvisation.

Determining the characteristics of the hero, his personality, way of life, habits, specifics of behavior, and plasticity gives the actor an impetus for improvisational actions, in which he finds and selects the necessary plastic forms, that can convey the essence of the stage image to the viewer. The reproduction

of the improvisational movement of the performers is prompted by musical material that corresponds to the character of the created personage and makes it possible to reveal the stage image through psychophysics.

In the process of creating a performance, not only the main characters are involved, but also the artists who act as extras. In their execution, free movements are practiced, but they have a slightly different character because more than one person is involved in their presentation: the demonstration of movements is carried out by a team of performers. The play itself also requires the aestheticization of all its elements: synchronicity and unity of the execution of movements in mass scenes. Therefore, during the creation of improvisational movements, modern technical tools are used, with the help of which the process of improvisation is recorded. Then the best improvisation is selected, which fully reveals the stage character of the personalities of the show, and the movements and dance *mise-en-scenes* recorded on video are transferred for mastering by other participants in the spectacle. During the free dance, the actors try to concentrate on the image; this process contributes to the emergence of feelings and thoughts in their souls, which are accordingly realized in physical form through choreography, at the same time developing the psychophysical sphere of the actor. The artists are prompted to reproduce plastic movement by the characters of certain heroes, who have an individual nature of the image, as well as musical material that corresponds to the specificity of the role and as a result, allows revealing the stage image through psychophysics.

Conclusions and prospects for further developments in this area. Thus, the improvisational methods introduced by I. Duncan affect the development of psychophysical freedom of future actors, which is formed during choreographic art classes, as well as when creating a stage image of a dramatic show. It has been proven that the psychophysical apparatus of an actor can be formed, both by the methods of general training of actors and in the process of their dance and improvisational work. The use of I. Duncan's improvisational method in the educational process of training future actors will encourage them to create new unique dance and plastic compositions that they can use in their professional works to create a bright stage character. We believe that the described method applies not only to work on an improvisational image but also has a comprehensive effect on the actor's stage freedom, because it teaches how to organically respond to unpredictable changes during the performance, using an improvisational component, which will be the goal of our further research.

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