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THE DEVELOPMENT OF CHOREOGRAPHIC EDUCATION OF PRESCHOOL AND PRIMARY SCHOOL AGE CHILDREN IN UKRAINE DURING THE POST-WWII PERIOD

O. G. Vylkhova*

The article discusses the impact of choreographic art on the personality of preschool and primary school age children as a powerful factor of motivational development, self-realization, independence, and organization. Children's folk choreography is an integral part of the system of continuous choreographic education, aimed at the self-improvement of children in their free time. Choreographic education in the Soviet Era had an effective solution which resulted in significant success, and as such, it is extremely expedient to study and analyze circle dance work in pre-school and general education institutions of the Ukrainian SSR.

During the Soviet Era, children's folk choreography was developed, and therefore the study of its features becomes of exceptional importance within the context of the modernization of the national education system.

Due to the devastating effects of the Second World War, all pre-school, secondary and extra-curricular education networks were subjected to brutal destruction.

The general tendency of the post-war period was the rapid growth of children's folk choreography, which indicated the growing cultural and educational role of choreographic art as an important means of raising children and young people. The article examines the main forms of choreographic work conducted with children of preschool and primary school age, the main form of which were dance clubs located at varying educational establishments. Such clubs allowed for significant educational work to be conducted with children, specifically within the area of choreographic art.

Key words: education, choreographic education, preschool children, primary school children, pre-school establishments, a network of secondary and extra-curricular educational establishments, schoolchildren dance groups, children's amateur groups.

*Candidate of Pedagogical Sciences
(Poltava V. G. Korolenko National Pedagogical University)
oksana.vilhovadinec@gmail.com
ORCID: 0000-0002-9152-2511

ОСОБЛИВОСТІ ХОРЕОГРАФІЧНОГО ВИХОВАННЯ ДІТЕЙ ДОШКІЛЬНОГО ТА МОЛОДШОГО ШКІЛЬНОГО ВІКУ В УКРАЇНІ У ПОВОЄННИЙ ПЕРІОД

О. Г. Вільхова

У статті розглянуто вплив хореографічного мистецтва на особистість дітей дошкільного та молодшого шкільного віку як потужного чинника мотиваційного розвитку, самореалізації, самостійності та організації. Дитяча народна хореографія є невід'ємною частиною системи безперервного хореографічного виховання, спрямованої на самовдосконалення дітей у вільний час. Хореографічна освіта в радянські часи мала ефективне вирішення і значні успіхи, тому надзвичайно доцільно вивчати і аналізувати особливості танцювальної діяльності дітей в дошкільних та загальноосвітніх навчальних закладах Української РСР.

У часи дослідженого періоду надзвичайного розвитку набула дитяча народна хореографія, тому вивчення її особливостей набуває виняткового значення в умовах модернізації сучасної національної системи освіти.

Друга світова війна, з її руйнівними діями, піддала жорсткому знищенню всю систему дошкільних, загальноосвітніх та позашкільних навчальних закладів. Загальною тенденцією повоєнного періоду було швидке зростання дитячої народної хореографії, що свідчило про важливу культурно-просвітницьку роль хореографічного мистецтва як ефективного засобу виховання дітей та молоді. Стаття присвячена висвітленню основних форм хореографічної роботи з дітьми дошкільного та молодшого шкільного віку, основними з яких були танцювальні гуртки дошкільних, загальноосвітніх та позашкільних закладів. Такі заняття давали можливість проводити з дітьми значну виховну роботу, використовуючи специфічні засоби хореографічного мистецтва.

Ключові слова: виховання, хореографічна освіта, діти дошкільного віку, учні початкової школи, заклади дошкільної освіти, мережа загальноосвітніх та позашкільних навчальних закладів, пришкільні танцювальні гуртки, дитячі аматорські колективи.

Introduction. The education and upbringing of the younger generation in educational institutions such as preschools, secondary schools and out-of-school establishments, particularly within the context of orientation in the modern world, is quickly becoming an important factor of Ukraine's modernization of educational spaces. This acts as a powerful factor in motivational development, self-realization, professional self-determination and the formation of a person's life position. Children's folk choreography is an integral part of the system of continuous choreographic education, which is primarily aimed at the self-improvement of children in their free time.

The mass character of children's choreographic amateurism in modern conditions predetermine its functioning

in various organizational forms: preschool establishments, preschool circles, choreographic studios, dance ensembles, creative associations of out-of-school institutions, etc. The problem of the organized and rationale usage of preschool and primary school aged children's leisure time has always been quite relevant. As dance clubs were one of the most popular children's leisure activities during the Soviet Era, it is crucial to study and analyze the circle dances taking place in Ukrainian SSR preschool and general educational institutions.

Literature review. An analysis of the scientific development of integrating folk choreography into a child's development during both the Soviet and modern eras proves the complex and multifunctional nature of the phenomenon. A comprehensive study of

this topic includes an examination of archival sources, historical, psychological and pedagogical, scientific and artistic literature. The interdisciplinary nature of these issues makes the following areas of study relevant:

- scientific and pedagogical bases of education and development of pupils in the process of extracurricular and extracurricular activities (V. Balakhtar, V. Bereka, A. Bykovskaia, A. Gutsol, O. Gudovsek, V. Gnatiuk, G. Pustovit, S. Uvarova and others.);

- historical-art studies and pedagogical problems of dance culture, educational potential of choreographic art (L. Androschuk, T. Blagova, V. Boguta, A. Burlei, V. Volodko, O. Zhirov, V. Kiriliuk, P. Koval, S. Easy, T. Lugovenko, I. Murovana, G. Nikolaie, L. Savchin, T. Serdiuk, B. Stasko, O. Tarantseva, V. Titov, T. Chernigovets, D. Sharikov, V. Shevchenko, A. Shevchuk, V Shkorninenko, etc.);

- organizational and pedagogical developments and methodological and technological developments of leading choreography teachers (B. Kolmoguzenko, O. Martynenko, A. Tarakanova, L. Tsvetkov, and others).

The purpose of the article is to reveal the peculiarities of the development of pre-school and junior school aged children by means of folk choreography in Ukraine during the post-war period. Furthermore, this article aims to establish the possibilities of their creative application within the context of the modernization of the domestic system of education.

Results and Discussion. The Second World War resulted in the brutal destruction of the entire pre-school, general education and extracurricular educational network of Ukraine, destroying Ukrainian cultural heritage. In the struggle against the enemy, the Ukrainian people exhibited

unprecedented heroism, extreme patience and confidence in achieving a high goal. During this period of fascist vandalism, Ukraine suffered terrible destruction. Kindergartens and schools were turned into conflagration, out-of-school educational institutions were looted, parks and stadiums were destroyed, and others. Thousands of teachers and schoolchildren went to the front to defend their native land [4: 3].

Immediately following the war, society was facing an extremely difficult task. It was necessary to rebuild industry and agriculture from the ruins of the city and countryside and to revive the education, science and culture established by previous generations in an unexpectedly short time [5: 14]. Immediately after the liberation of the territory, schools and out-of-school establishments began to work.

The Party, trade unions, industrial enterprises and the public all participated in the reestablishment of the pre-war network of preschool, general and non-preschool institutions. Thousands of kindergartens, schools, and out-of-school institutions were updated and built in Zhytomir, Kharkiv, Lviv, Donetsk, Gorlovka, Dnipropetrovsk, Zaporizhzhia, Odesa, Chernihiv, Poltava, Vinnytsia and other cities and villages of the Ukrainian SSR. This was accomplished during a relatively short time period, and resulted in the creation of the necessary conditions for the upbringing of the younger generation.

Of major concern during the immediate post-war period were the reconstruction of heavy industry and the expansion of military capabilities. Other areas of reconstruction, such as culture, were allocated minimal amounts. The main focus concentrated on the most important educational institutions – schools, higher education institutions, and research institutions [5: 15]. The process of rebuilding was markedly complicated by the famine

that arose in 1946 – 1947. The drought of 1946 was not timely neutralized, and thus resulted in famine-like conditions [2: 491]. All of these factors could not help but affect the educational and cultural-artistic restoration of the country.

1945 – 1950 was the period during which the post-war children's choreography, as well as the revival of amateur art groups, began to emerge. Even during the hostilities in 1944, resolutions were adopted concerning the further development of amateur art. These included "On the restoration of amateur art groups in Ukraine", "On the collection of folklore created during the Patriotic War, and the holding of a republican meeting of practitioners of folklore collectors", and "On conducting regional reviews of amateur performances of the Ukrainian SSR". Citations for these resolutions indicated, first of all, the meaningful approach of the authorities to the importance and role of amateur art in society [5: 147]. There was a formation of folk education and art, which in turn facilitated the development of a new Soviet pedagogical science. The main focus of this new approach was on the mental, physical, labor, and aesthetic education of the individual in the team.

Teachers purposefully tried to work with preschoolers and junior pupils mass and diverse. The problem of organizing the free time of children remained persistent, as many preschool children did not attend kindergartens. During the summer holidays, a large number of junior pupils were left on their own, with no adult supervision. As noted by V. Marchenko, parents, teachers, and members of the public found this extremely worrying. This issue was discussed repeatedly at party / labor collections and in trade union committees. These discussions resulted in the creation of proposals including specific measures by the population [8: 29].

Against the backdrop of the current political and economic situation, the country's cultural and artistic revival was gaining momentum. The researcher O. Zhyrov states that the general tendency of the post-war period was a rapid growth of amateur dance performances in comparison with other types. This testified to the growing cultural and educational role of choreographic art as an important means of raising children and young people. The development of the theory and practice of choreographic teaching during this period took place within the atmosphere of the cult of Stalin, the establishment of socialist realism within art, and the struggle against the manifestations of nationalism and cosmopolitanism, which led to the restriction of its meaning. Also present was the influence of reconstruction processes and the pedagogical installation on the primary mastering of the fundamentals of science and ideological education, which led to an increase in the importance of the educational role of choreographic art [5: 147].

After the war, Ukraine was in a rather difficult socio-economic position, which certainly affected the development of children's choreography. First, institutions of preschool education, general education schools and extra-curricular institutions were in dire need of renewal. The Council of People's Commissars of the Ukrainian SSR adopted a resolution "On the resumption of schools in the regions of the Ukrainian SSR, released from the fascist invaders" (1943), which outlined the basic conditions for the reestablishment and rebuilding of domestic educational infrastructure [10: 5].

During this period, many preschool and secondary schools facilities were not utilized for educational purposes. Schools were used as camps for

prisoners of war, hospitals for disabled people, dairy farms, sanitary units, military units, dormitories, metallurgical production, factory organizations, workshops, synagogues, and others [9: 9; 11; 20; 33; 47; 63; 77]. The students of the Barashivka Secondary School, located in Zhytomyr Oblast, wrote a letter to V. Starchenko, a deputy of the Supreme Soviet of the USSR, in which they reported: "Before the Great Patriotic War with the German invaders at our school there was a pioneering club. The Germans have destroyed our school. After the heroic Red Army destroyed fascist invaders, we began to study again, but we still lack the right conditions for study and extra-curricular work. The pioneer club is now used by the savings bank employees. We repeatedly turned to the leadership of our district with a request to return to us the pioneer club, but we did not return it to us ..." [13: 8].

After the Second World War, teachers faced the problem of the lack of dance premises for conducting choreographic classes. Frequently, choreography classes were held in kindergartens, schools, cultural buildings, palaces of pioneers, clubs, etc., but this was not always possible. For example, in the Poltava region in 1947 some clubrooms were covered with grain [9: 31]. Many educational institutions in Ukraine were not used for their intended educational purposes. Some were populated by the families of servicemen in the early postwar years or transformed into hospitals. Therefore, one of the main issues confronting the Committee on Cultural and Educational Institutions was the release and return of premises to artistic and educational institutions [15: 1]. It is worth noting that some facilities in which preschoolers and primary school students could be trained in choreography were occasionally passed on to institutions

other than the arts. For example, in 1946 the premises of the Kiev Palace of Pioneers were transferred to the regional library of the VKP (B), whose building was destroyed during the war [12: 62].

L. Mayba noted that during the 1940s and 1950s, the leaders of children's dance clubs felt the urgent need to restore dance-flooring, install mirrors for rehearsals, provide equipment, and introduce a single literary-graphic form for recording tracks [8: 10]. Despite the difficulties of the post-war period, which included poor material and technical support, the gradual formation of folk dance art and the creation of a wide network of extra-curricular and extracurricular activities took place.

Between 1951 and 1960, the network of out-of-school institutions had an increased influence on school education and activation of choreographic amateur and strengthening of children's amateur art. The range of scientific developments expanded, including an increase in the number of methodical repertoire collections and manuals. These collections and manuals reveal the forms and methods of the organization of choreographic activity of children.

Various conference and meetings were held by the artistic and pedagogical community to address the most important issues surrounding the upbringing of children by means of folk choreography in kindergartens and general education schools. In 1974, the All-Union Meeting-Workshop of the Directors of Folk Art was held in Kyiv, where the main issues related to the educational activities of the centers of cultural life and their impact on school children and the adult population were discussed. Among the reports related to dance art, particular attention should be given to M. Eliash's "On the Achievement of Amateur People's Choreographic Art and the Way to Its

"Further Development" and O. Shumilova's "Massive Choreographic Culture and Ballroom Dance" [12: 16]. In these reports, the scientists touched upon the issues of the development of choreographic art in Ukraine, as well as ways of optimizing the educational and choreographic process for children and youth. In 1977, representatives of the Ministry of Culture of Ukraine in their report to the Central Committee of the Communist Party of Ukraine noted that the educational work on the prevention of child offenses was actively being conducted. For this purpose, local clubs and houses of culture were organizing series of events concerning the moral, aesthetic, and physical development of children and adolescents, and measures were implemented to further create amateur children's songs and dance ensembles in educational and cultural institutions [7: 6].

During the post-war period, the Kyiv State Choreographic School was restored on the basis of the choreographic school, which was opened in 1946 and numbered 270 students. This school was located at the Department of the Arts Committee, which provided it with a base for practical classes. The school was also directly responsible for training [13: 34].

It should be noted that during this period, in addition to out-of-school establishments, one of the most pronounced pedagogical centers, where preschoolers and younger students were able to engage in folk choreography, were kindergartens and general education schools. The task of increasing the efficiency and quality of the formation of a fully developed personality required the transformation of educational work of preschool and general education institutions into a rational purposeful system. In the practice of aesthetic education of the younger generation, the personality of

the child is influenced by two systems - educational and cultural.

V. Sukhomlinsky, an outstanding teacher, stated that educational institutions should teach people to live in a world of beautiful. Systematic studies of children in dance clubs at kindergartens and general education schools were requested to provide an opportunity to carry out significant educational work with children, specifically utilizing folk dance art. The content of children's dances was the expression of cheerful and optimistic feelings, reflections of the lives of Soviet children, and reproduction of images of folk dance art. Assimilation of the best folk traditions and the widespread use of both old and modern Soviet dance society created an enriched and diversified children's repertoire, and contributed to the close interconnection of the people of the USSR [3: 4].

In preschool establishments, children acquired elementary foundations of folk choreography. Very broadly developed dance activity in the form of preschool circles. Although, as noted above, the material and technical base of the state was still very weak, choreography teachers put forward a number of requirements for the equipment of dance halls. These included:

1. The hall should be sufficiently spacious and isolated (a dance group of 20-25 people should have a floor area of 50 sq. M);

2. The floor should be wooden, not stone;

3. The temperature in the hall should be +12 C (before each lesson the room should be well ventilated, the floor slightly moistened with water);

4. The hall should have special tools - machines. The machine is a rounded, smoothly screwed rod with a diameter of 8-10 cm, which is attached with brackets parallel to the wall. The machines could be stationary or portable. The non-core consisted of

metal brackets and tightly fastened to the wall. If the room was multifunctional, portable training devices were needed which could be removed after the end of the class. If it was not possible to equip the room with special machines, ordinary chairs were used, attached tight to the wall and turned back to the performers [1: 22].

5. The clothes of children who visited the hall should be easy to wash, made of linen or cotton fabric (not of woolen or silk) with leather shoes [14: 162].

During this time period, one of the most effective forms of educational activity for children of preschool and junior high school in Ukraine was performing in front of a large audience. Developing the best traditions of national culture, the choreographic work of preschoolers and elementary school students became an integral part of the public life of the country and was vividly revealed during city, district, and regional contests and festivals. Choreographic work was a powerful factor in the aesthetic and cultural upbringing of the individual.

Conclusions. Organization of the free time of children was relevant in the Ukrainian SSR, and remains so today. The analyzed features of choreographic education in Ukraine in the post-war period do not exhaust all aspects of this multifaceted problem. No historical period required such a reassessment as the Soviet one. Further scientific research requires a comparative analysis of the development of forms and methods of choreographic education in foreign countries; historical and pedagogical studies of such phenomena as stage excitement, healthy child competition, comprehensive development of children with disabilities by means of folk choreography, etc. Some of the developments covered in this article may serve as a necessary empirical

basis for further developments in this direction.

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