

Lviv State University of Physical Culture named after Ivan Boberskyj

Department of choreography and art history



" APPROVED"  
Dean of the Faculty of Pedagogical Education,  
Associate Professor of Gymnastics and Choreography Department,  
Candidate of Physical Education and Sport (Ph. D.).

*Roman Petryna*  
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" 06 " 09 2022

**WORKING PROGRAM OF EDUCATIONAL DISCIPLINE**

**History, theory and practice of folk stage dance**

field of knowledge 02 Culture and art

specialty: 024 Choreography

Faculty: Faculty of Pedagogical Education

Level of higher education: Second (Master's)

Lviv 2022

Work program "History, theory and practice of folk stage dance" for students of the Faculty of Pedagogical Education, second (master's) level of higher education

August 31, 2022.

Developers:

Assoc., Wartovnyk V.  
Teacher Sheleikis J.,

Protocol No. 1 of August 31, 2022

Head of the department: professor, Ph. D. Sosina V.

  
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"31" August 2022

## 1. Description of the academic discipline

Name of indicators	Field of knowledge, direction of training, educational and qualification level	Characteristics of the academic discipline	
		full-time studding	part-time studding
Number of credits – 3,	Branch of knowledge 02 Culture and art	Normative	
	Specialty 024 Choreography		
Modules - 2	Specialty (professional direction): choreography	<b>Year</b>	
Content modules – 2		5	
Course work - none		<b>Semester</b>	
The total number of hours is 90 hours.		2	
		<b>Lectures</b>	
Weekly hours for full-time education: classrooms - 4 student's independent work - 4	Level of higher education Second (master's)	6 hours	
		<b>Practical, seminar</b>	
		24 hours	
		<b>Independent work</b>	
		60 hours	
		Individual tasks: h.	
Type of control: survey, performance of independent work, assessment, exam			

### Note.

The ratio of the number of hours of classroom classes to independent and individual work is: for full-time education - 1: 1

## 2. The purpose and tasks of the educational discipline

The study program of the normative educational discipline "History, theory and practice of folk-stage dance" is compiled in accordance with the educational and professional program of master's training in specialty 024 "Choreography".

The subject of study of the educational discipline is the methodology and practice of teaching folk stage dance in choreographic groups.

The purpose of teaching the discipline is the formation of knowledge, skills and abilities in the history, theory and practice of folk stage dance, which provide theoretical and practical training of a choreographer in the field of folk choreographic art.

**The main tasks of studying the discipline "History, theory and practice of folk stage dance" are:**

1. Increasing the level of theoretical knowledge on the history and theory of folk stage dance.
2. Consolidation of practical skills in folk and stage dance techniques.
3. Contribute to the development of students' abilities and skills in conducting educational and training classes and staging choreographic compositions based on the studied material.

According to the requirements of the educational and professional program, students must:

**to know:** theoretical, organizational, practical and methodical features of folk stage dance.

**to be able to:** apply theoretical and practical knowledge in practical activities while working with a choreographic team. Master the basic methods of teaching folk and stage dance.

### **3. Program of educational discipline**

#### **Content module 1. History of development and formation of folk stage dance.**

##### ***Topic 1. A journey into the history of dance: dances of ancient Greece, Italy, Egypt, India, France and Spain and their characteristics***

Information about the origin and development of dance art. Dances of ancient Greece (types, their characteristics). Dances of ancient Italy (origin, types, organization of the dance school). Characteristics of the "Tarantela" dance. Characteristics of the dances of ancient Egypt and India. Dance art of medieval France and Spain. (Characteristics of the dance "Branle" and "Minuet"). Correspondences of the dances of Spain. Characteristic features of Spanish, Italian and Mexican dances. Basic hand positions, hand and body positions in a pair and without a pair. Classification of Spanish dances: hota, bolero, fandango, seguidilla, sevillana, sepeateado, panaderos, cachucha, pasadoble. Basic dance movements of Spanish dance. Acquiring skills in performing elements of Spanish dance.

Italian dance art: basic positions of arms, legs, head and body. The main dance movements of the Italian dance: jumps in II pos., triple jumps from foot to foot, glissade-jete, pas ballone, pas pique with a step. Characteristic features of Mexican dance. Characteristic taps in Mexican dance. Education of perception of national manner and stylistics of movements studied in the middle of the hall.

##### ***Topic 2. Sources of origin and stages of development of folk stage dance. History of folk stage dance.***

Dances of the Slavic peoples (origin and their characteristics. The most ancient folk dance. Who are buffoons?) Concepts of "folk and stage dance", "folkloric dance", "characteristic dance", their characteristics.

##### ***Topic 3. Prominent Ukrainian choreographers. Characteristics of their creativity.***

Pavlo Virskyi. A feature of his work. Prominent Ukrainian choreographers who are at the origins of the development of Ukrainian folk stage dance and characteristics of their work. The first textbook on Ukrainian folk and stage dance. Pavlo Virskyi. Characteristics of his work. Creative contribution.

#### **Content module 2. Structure and content of the lesson on folk stage dance.**

**Topic 4. The structure and levels of complexity of folk stage dance classes.**

Constructive integrity of folk stage dance classes. Exercise at the choreography machine. Work in the middle of the hall. Work on sketches. Stage breathing. Tasks and principles of musical arrangement of a lesson of folk stage dance. Tasks and principles of the teacher's work. Musical accompaniment of classes. Emphasis on the national manner of performing movements.

**Topic 5. The technique of staging an exercise near the machine, virtuoso technique, dance combinations and etudes in the middle of the hall.**

The technique of composing an exercise at the machine. The correct sequence of exercises at the machine, the importance of their order. Work on the virtuoso technique of students near the machine and in the middle of the hall. Laws of composition, their solution in dance compositions and sketches. Reproduction of the laws of composition in the best dance productions of the leading choreographers of Ukraine and the world.

**CONTENT OF EDUCATIONAL DISCIPLINE**

Course Title	Total Curriculum Hours											
	Full-time studding						Part-time studding					
	total						total					
	lec	practice	sem	indv	indp		lec	practice	lab	indv	indp	
1	2	3	4	5	6	7	8	9	10	11	12	13
<b>Module 1</b>												
<b>Content module 1. History of development and formation of folk stage dance</b>												
<b>Topic 1.</b> Journey into the history of dance: dances of ancient Greece, Italy, Egypt, India, France and Spain and their characteristics.	20	2	4			14						
<b>Topic 2.</b> Sources of origin and stages of development of folk stage dance. History of folk stage dance.	40	2	6			32						
<b>Topic 3.</b> Prominent Ukrainian choreographers. Characteristics of their creativity. Pavlo Virskyi.	30	2	10			18						

A feature of his work.												
<b>Total with module 1</b>	90	6	20			64						
<b><u>Content module 2. Structure and content of the lesson on folk stage dance.</u></b>												
<b>Topic 4.</b> The structure and levels of complexity of folk stage dance classes	30	2	14			14						
<b>Topic 5.</b> The technique of staging an exercise near the machine, virtuoso technique, dance combinations and etudes in the middle of the hall	30	2	20			8						
<b>Total with module 2</b>	60	4	34			22						
<b>Total</b>	<b>150</b>	<b>10</b>	<b>54</b>			<b>86</b>						

## 5. Topics of practical classes

№	Course Title	Hours
1	Ukrainian folk dance as a form of folk art.	2
2	Concept of folklore and folklorism in choreographic art.	2
3	The origin of the dance. Dance of the original communal order. Dance in the culture of ancient civilizations - Egypt, India, Greece and Rome.	2
4	Conditions of formation of folk dance. Choreographic forms of folk dances: round dances, dances, etc. Content of folk choreography.	2
5	Stylistic features of Ukrainian folk dances and their zoning.	4
6	Geographical location, living conditions, nature of work, socio-economic and cultural relationships with neighboring peoples are factors in the formation of stylistic features of folk dance art. Characteristic features of each of the five local districts of Ukraine.	2
7	Основні танцювальні рухи іспанського танцю. Набуття навичок виконання елементів іспанського танцю.	6
8	Italian dance art: basic positions of arms, legs, head and body.	6
9	Characteristic features of Mexican dance. Characteristic taps in Mexican dance. Education of perception of national manner and stylistics of movements studied in the middle of the hall.	4
10	Constructive integrity of folk stage dance classes. Exercise at the choreography machine. Work in the middle of the hall. Work on sketches.	4

11	Tasks and principles of musical arrangement of a lesson of folk stage dance. Tasks and principles of the teacher's work. Musical accompaniment of classes.	4
12	Work on the virtuoso technique of students near the machine and in the middle of the hall.	4
13	The technique of composing an exercise at the machine. The correct sequence of exercises at the machine, the importance of their order.	4
14.	Reproduction of the laws of composition in the best dance productions of the leading choreographers of Ukraine and the world.	4
	Total	50 hours

## 6. Independent work

№ з/п	Course Title	Hours
1	Sources and ways of development of folk choreographic art.	46
2	The founders of the method of teaching folk and stage dance.	10
3	The structure and levels of complexity of the folk dance class	14
4	The technique of composing an exercise at the machine	4
5	The method of making an exercise in the middle of the hall	6
	Total	90

## 7. Teaching methods

Verbal, visual, practical, demonstrations, watching video materials.

## 8. Control methods

- Survey at seminar classes (average) – 0-15 points
- Performance of independent work (abstract) – 0-20 points
- Self-training materials - 0-20
- Current score – 0-45 points.
- Exam.

## 9. Distribution of points received by students

An example for credit

Current testing and independent work								Total
Module №1,2				Module № 3,4				100
T1	T2	T3		T4	T5	T6	T..	
15	15	15		15	20	20		

T1, T2 ... – topics.

## Conformity of the final semester rating in points National Scale and ECTS Scale

Score in points	Rating	Score on a national scale	
		for an exam, course project (work), practice	for credit

90 – 100	<b>A</b>	Perfectly	Satisfactorily
82-89	<b>B</b>	Okay	
74-81	<b>C</b>		
64-73	<b>D</b>	Satisfactorily	Unsatisfactory (with the possibility of re-assembly)
60-63	<b>E</b>		
35-59	<b>FX</b>	Unsatisfactory (with the possibility of re-assembly)	Unsatisfactory (with the possibility of re-assembly)
0-34	<b>F</b>	Unsatisfactory (with obligatory repeated course)	Unsatisfactory (with obligatory repeated course)

### **10. Methodological support**

Video films, educational literature, audio library of the department.

### **11. Recommended literature**

#### **Basic:**

1. Aleksandrova V. Spanish folk dances/ V. Aleksandrova. - L., 1959.
2. Aleksyutovych L. Belarusian folk dances/ L. Aleksyutovych. - Minsk, 1978.
3. L. Bondarenko. Dance compositions and sketches of dances of the nations of the world / L. Bondarenko, A. Berdovskyi. - K.: "Musical Ukraine", 1975.
4. Volodko V. Methodology of teaching folk stage dance/ V. Volodko. - K., 2006.
5. O. Goldrych. Choreography: a guide to the basics of choreographic art and dance composition/ O. Goldrych. - Lviv: SPOLOM, 2006.
6. Zakharov R.M. The art of the ballet master / Rostislav Vladimirovich Zakharov. - M.: Iskusstvo, 1954.
7. E. Zaitsev. Fundamentals of folk stage dance/ E. Zaitsev. - K., 1975 (Parts I and II).
8. Koroleva Z. Choreographic Art of Moldavia/ Z. Koroleva. - Chisinau, 1970.
9. Kryvokhizha A.M. Dance harmony. Methodical manual for choreographic disciplines of a pedagogical educational institution/ Anatolii Mykhailovych Kryvokhizha. - Kirovohrad: RVC KDPU named after V. Vinnichenko, 2003.
10. Lopukhov A. Fundamentals of characteristic dance / A. Lopukhov, A. Shiryayev, A. Bocharov. - L. - M., 1939.
11. Stukolkina N. Four exercises. Lessons of characteristic dance/ N.Stukolkina. - M., 1972.
12. Tkachenko T. Folk dances/ T. Tkachenko. - M., 1975. 5

#### **Additional literature:**

1. Vaganova A.Ya. Fundamentals of classical dance / A. Ya. Vaganova. // – L.: Art, 1963. – 180p.
2. Verkhovynets V. Theory of Ukrainian folk dance. - K.: Musical Ukraine, 1975.
3. Humenyuk A. Folk choreographic art of Ukraine. - K.: Mystetstvo, 1963.
4. Lopukhov F. Sixty years in ballet / F. Lopukhov. // – Moscow: Art, 1966. – 366p.
5. Пасютинская В.М. Волшебный мир танца: Кн. для учащихся / В.М.Пасютинская. // – М.: Просвещение, 1985. – 223с.
6. I. Smirnov. The art of the ballet master. - Moscow: Enlightenment, 1982.



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## 12. Information resources

1. LDUFK library
2. Internet.