Social Orientation of Postmodern Choreographic Performance in a Post-Pandemic Society

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Abstract: Today, in a post-pandemic space, all types of art, comprehending, due to their figurative specificity, certain spheres of objective reality, already as a result of this, circumstances have their own, only inherent laws. Using the inexhaustible possibilities of the plasticity of the human body, choreography has refined and developed expressive dance movements for many centuries. As a result of this complex process, a system of choreographic movements arose, that is, a special artistic and expressive speech of plastics, constitutes the creative material of dance imagery. Choreographic art includes various types of arts: music, choreography itself, drama, painting. Each of them, changing in accordance with the requirements of this type of art, becomes a necessary component of choreographic figurative thinking. Each type of art is achieved thanks to its own figurative specificity, patterns and certain pictorial and expressive means. Choreographic activity dictates its own laws of reflection of reality, is based not on the correspondence of life and artistic material, but on the degree of devotion to the metaphorical reflection of life. A comprehensive study of social constituting dance art in today's post-pandemic space is a complex and versatile task, it mainly involves the study of all its components. Moreover, each of them should be considered not in isolation, but in the general system of their internal connections - in the aspect of their rhythmic and metric, that is, motor organization.

Keywords: *postmodern choreographic performance, artistic culture, social innovations, post-pandemic society, choreographic culture.*

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1. Introduction

Today's postmodern choreography is the newest kind of choreographic art, formed under the influence of socio-political, philosophical, technological, stylistic characteristics of twentieth century culture, which revealed improvisation and individuality in dance, as well as stabilized its synthesized structure and factors. the existence of pandemic consequences (Delahunta & Shaw, 2006)

Plakhotnyuk (2016) identified the factors and features of modern choreography.

The first factor is the socio-political transformations in the United States and Western Europe during the twentieth century. The democratization of Western society, as well as rock music, contributed to the emergence of mass culture among young people, which contributed to the formation of rock and popular trends in dance. They manifested themselves in entertaining youth-domestic, street manner of demonstrating themselves in society, namely: in eroticism and sexual looseness in relationships and in clothing, aggressive representation of one's own potential, accentuation of dance style as a reflection of music, in expressive dynamic movement.

The second factor is the philosophical ideas of the twentieth century: These ideas influenced the formation of impressionist, neoclassical, modern, and later postmodern forms of dance (Mullis, 2019).

The third factor is the formal and technical research in the field of rhythm and movement and the connection between movement and music. Rhythmic plasticity has acquired technical application in jazz dance, impressionist, neoclassical, modern and modernist trends in dance, combining musical rhythm and plasticity, expressive movement (Dai et al, 2016).

The fourth factor is the influence of the stylistics of fine arts and music. The emergence of jazz in American music culture, as well as manifestations of modern architecture in dance, impressionism in music and fine arts, which found their refraction in impressionist dance trends (as improvisations on a free theme, showing freshness, vibrations of light, fixing the moment) in modern as symbolism and ornamentation, active use of stylization of different styles, forms.

The fifth factor is the avant-garde trends in art: expressionism, which gave the dance the expressiveness of movement and gesture, tragedy, emotional tension, psychology; futurism, which led to the introduction of dance paraphernalia, alien artistic reality (posters, manifestos); Dadaism, which denied the traditional principles of choreography; surrealism, which

contributed to the display of the subconscious and real world and actions; abstractionism, which formed in dance visual associations from a piece of music or a choreographer's idea; cubism, which determined the appearance of angular positions, positions, shapes in dance; constructivism, which revealed in dance a visual display of mechanical processes (Rainer, 2015).

Psychologically emotional conditions for the awakening of students' fantasy, freedom of expression and the search for various solutions, "where their opinion is constrained," leading to the disclosure of the performing and choreographer's and acting individuality. This process of comprehension is the way to develop the need for creative reflection. When creating these conditions, Drach (2019) proposed teaching postmodern choreographic movements that appeared in the 20th century, using the method of in-depth study of the technique and history of the development of dance culture in choreographic schools, back in 1988.

The current rapid development of trends, styles and trends cannot be mastered at once, as they say, "in a hurry" - that would be superficiality. For a more effective teaching of contemporary choreographic art, a serious professional study of the technique of various modern trends in world dance culture is necessary. But there are also problems in the knowledge of the history of the world dance culture, various aspects of its development, the peculiarities of the formation of the entire complex of expressive means, and this quite noticeably affects the choreographic language. Studying the styles and directions of postmodern dance, the teacher must feel and understand the processes of their development and the impact on these processes of cultures of different nations (Calvert et al., 1991). Try to find the "place of birth", that is, to analyze the history of the development of one direction or another before the "official version" and the relationship between them. To highlight the elements of unity and difference, the effects of styles and trends on the formation of the muscular apparatus, which are reflected in music, vocabulary, technique of building a dance, costume and culture of speech and communication, both in dance and in life (Banes, 1997).

2. Theoretical Framework

2.1. Choreographic culture in the context of the realities of the social sphere in the conditions of today's post-pandemic space

The semantic core of the historical-cultural process is a person in his contradictory integrity with various principles of understanding the foundations of his own being. Such a vision is characterized by stereoscopicity, and artistic culture acquires polyphony (Carter & Hanna,

1985). Art criticism, exploring the artistic culture of society as a whole, as well as individual types of art, their relationship to reality, determines the patterns of development of artistic culture, its relationship with social life and various cultural phenomena, analyzes the entire set of issues of the form and content of artistic works. In the field of choreographic culture, the issues that determine transformational trends have become relevant, and are traced at the level of universal features inherent in the development of modern culture (Sawyer & De Zutter, 2009). The expansion of directions and choreographic technologies, means of self-realization (dance, composition, show-whistle, etc.) greatly contribute to choreographic innovations, in particular, the flourishing of children's exemplary choreographic groups, strengthening of special-motivational measurements. Taking into account the radical transformation of society, the orientation of society to universal human values, the educational potential of musical and choreographic art, which is directly its essence, is actualized. Choreographic culture is an open dance-like model of a person's entry into the world of artistic culture not only due to his knowledge, but also an individual emotional experience, which requires the improvement of technologies, professional skills, aimed at an active dialogical nature of communication and at the spiritual and creative potential of culture and personality (Leach, 2014).

Artistic culture is defined as historically and socially conditioned, objectified in the products of human activity (artifacts), the relationship of a person to nature, society, and himself. Each historical or national type of culture is a unique world, built by a person's specific perception of reality and himself. A person's attitude to the environment is determined by values that unite objects and phenomena of reality with a person and his being. What is devoid of value ceases to be significant. Values that become significant for a certain group of people form a cultural space. So, culture is a universal way of a person's creative self-realization through attempts to affirm the meaning of human life in its correlation with the meaning of what exists. The semantic content of culture is preserved and transmitted to descendants as significant principles of worldview and ways of being of people (Carlson et al., 2014)

It is advisable to consider the choreographic culture in the context of modern theoretical and methodological approaches that have developed in the scientific-theoretical opinion. Among them is the biological concept, which considers dance as such, which arose as a result of the ritualization of behavioral stereotypes and scenarios (mating rituals of birds, dances of bees), which is a manifestation of the general need for ordering dance movements

on a biological basis, as a means of transmitting adaptively valuable cognitive information. Indeed, the sacred character of choreographic culture is especially characteristic of the first steps of human civilization and is now preserved in clans and tribes living in the initial stages of development. The social theory of the origin of dance comes from understanding it as a phenomenon determined by sociocultural life. Nature, production activities, everyday life have always dictated certain models of choreographic culture.

There is a cosmogonic theory according to which the body (corporeality) of a person is primary and through it it finds harmony and order in the world. Hence the attempts of postmodernism to convey the significance of corporeality as an essential condition for human existence (Kirsh, 2011).

Choreographic art is spectacular, performing and based on musical perception. His main work is dance, performance. Conditionally choreographic culture can be divided into classical, folk, modern. Over the past decades, modernity has become widespread, which is characterized not only by elements of classics, folk, sports dance, but also by elements of improvisation, jazz, street dancing, steppe and others. Modern is a typical product of the mass culture of the 20th century. Unfortunately, the national choreographic culture, taking for granted the existence of Western dance currents and models, mechanically, does not critically endure them, not adapting to its conditions and mentality (Antunes & Leymarie, 2012). Modern choreographic culture shows its characteristic feature: two sides differ in a work of art - there is, actualized in reproduction, and potential, which is revealed in the course of perception by the viewer. Their unity allows us to judge the artistic $\neg$ esthetic content of the work. So, the artistic model of reality (a way of forming an artistic image) requires unifying creative efforts of the author, performer, viewer. Of course, the artistic model contains not only results, but meaningful experience, cognition of relationships, established stereotypes, assessments. Art simulates the process of accumulating experience, the path of searches and doubts, movement due to losses in finds and draws the reader, viewer, listener to this process. An artistic model rhymes with completeness when a person adds his own search to the image created by the author. The personality projects the artist's course of thought on himself and on his life environment. Only such an alloy is a complete artistic model corresponding to the practical purpose of art (Shneiderman, 2007)

However, the process of such reproduction (design) is not completely free. It is strictly defined by the work, it is organized, directed and even controlled in a peculiar way. Therefore, in those ideal models that

form the artist's consciousness, two interrelated parts are clearly manifested: the displayed one - it includes the results of cognition and assessment of reality, and the design one - it includes a program of influencing the future viewer. It is in it that it is advisable to distinguish between the suggestive aspect (function), that is, the influence through a kind of artistic suggestion of the way of thinking, feelings, impressions of the viewer with a certain attitude to the object material reflected by the artist, and the intellectual aspect, that is, influence by exciting a certain stream of observations, experiences, reflections, leads the viewer to certain ideas, assessments, attitudes that are related to those phenomena of life, reflected in the work, and to those outside the work (Carroll et al., 2012). The projection part of the model penetrates into the displayed one. It dictates the choice of life material, I direct its aesthetic assessment and organization into an artistic model. The displayed part of the model is the basis for the design. Without attracting the viewer to a certain stream of life impressions, it is impossible either to impress him with a conceived attitude towards them, or to lead to programmed conclusions. Thus, the role of the embodiment of the ideal artistic model is revealed, achieved by effective communication means.

2.2. Social innovations in the formation of professional competence of a specialist choreographer in a post-pandemic space

Having analyzed the latest requirements for postmodern education and the state of existence in which postmodern dance is located, it can be assumed that in the mainstream of the chaotic study of its methods, it is difficult to create a system of teaching postmodern dance that would best meet the requirements of the pedagogical strategy of the present, where the attitude of the student's professional qualities, development his talent, personality, originality. Where the logical accumulation of his knowledge and skills will be the basis for further improvement of his own performing skills, pedagogical activity, the activity of a researcher-innovator and a spiritual, moral, cultural person. In accordance with the needs of society, it is proposed to use a molding program in the classes "Contemporary dance and the methods of teaching it" in high school and introduce a method of in-depth study of dance technique and the history of cultural development using a creative, concrete historical approach to the problem (Lapointe, 2005).

Firstly, such a system of teaching postmodern dance in higher educational institutions can contribute to the formation of a system of developed, flexible professional skills and thinking, and ensures the successful solution of new professional tasks (Leach, 2005).

Secondly, there is the ability to study independently, acquire professional knowledge, abilities, skills, master new "technologies" and improve qualifications (Nakazawa & Paezold-Ruehl, 2009).

Thirdly, the practice of the new pedagogical thinking of education provides for the recognition of the personality - the unique, inimitable individuality of each person, as well as the creation of conditions for the development of a system of professionally significant personality traits, which are determined by the requirements of future professional activities. According to the teaching method, students can choose the nearest "environment" for further freedom of creativity, critical thinking, volitional perseverance, emotional sensitivity, and the like. On the basis of the studied material, the future specialist has the opportunity to expand his inclinations as a choreographer-teacher, actor and performer thanks to the knowledge and skills that form the student, throughout the educational process as a spiritual, moral and humane person, and encourages personal education, to create various socio-cultural environments in which a person develops and acquires social experience, receives help in self-realization of natural inclinations (Sharykov, 2010).

So, the upbringing of a specialist choreographer in the conditions of today's post-pandemic space should be carried out mainly through the provision of the best conditions for the development of the student's social, psychological and professional qualities. Teaching postmodern choreographic art should be aimed at developing a socially oriented thought, which is born of a knowledge-free fantasy, a spiritual and moral personality, its culture, system of views, beliefs and ideals in today's post-pandemic space. Theoretical and practical conclusions and provisions provided in the work can affect the pedagogical consciousness, formulate new professional and pedagogical provisions for managers of different levels.

3. Conclusions

The specificity of today's choreographic performance culture in a post-pandemic society is the rapid development of innovative forms based on knowledge and skills associated with traditional dance forms. Striving for an ideal artistic model, choreography, like any other type of artistic culture, aimed at developing a system of choreographic training, and on this basis, strategic directions for further development are determined. The formation of an ideal artistic model is a complex mechanism that includes such issues as the influence and interaction of professional and non-professional art, the creation of a dance image, the formation of a repertoire, musical and motor activity. This is also evidenced by the leading trends in the development of

modern choreographic culture, which is characterized by a variety in the use of choreographic technologies, the desire to reproduce the socio-cultural dominants of public life, the individualization of artistic principles and the formation of zagalno-conceptual approaches in the use of the spectacle genre. So, today's postmodern choreographic culture is increasingly acquiring cultural and creative significance as an indicator of worldview innovations taking place in the personal characteristics of its subjects. Generalization of these characteristics made it possible to find out that modern choreographic culture is a dynamic and integrated phenomenon, a process of creative self-realization, which involves the creation of new information, that is, productive activity.

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