

## RECREATIONAL COMPONENT OF TRAINING AND PEDAGOGICAL PRACTICES OF SPORTS INSTITUTIONS IN UKRAINE

**Nina Didenko**

Postgraduate Student, National Academy of Managing Personnel  
of Culture and Arts, Ukraine

e-mail: [didenko.newart@gmail.com](mailto:didenko.newart@gmail.com), [orcid.org/0000-0002-5916-7409](https://orcid.org/0000-0002-5916-7409)

### Summary

The article considers the recreational component of training and pedagogical practices of cultural and sports institutions of Ukraine. In this context, attention is focused on the practical activities of cultural and sports institutions as discursive practices. It is noted that the basis of the practical activities of cultural and sports institutions is a popular music and dance media culture, combined with fitness and other types of sports training. It is proved that the discursive practices of Ukrainian cultural and sports institutions form the methodology of recreative choreography, it means, the system of exercises and dance movements, each of which contains recreational components. There have been identified methods and techniques of the training and pedagogical process, which have absorbed both elements of classical choreography and purely gymnastic and acrobatic exercises with the use of functional training. An important way of “dance and health” dance and movement therapy as a means of achieving rehabilitation treatment, as one of the schools of psychotherapy. The choreutic concept and methods of movement analysis by R. von Laban and J. Longstaff are analyzed. An important recreative aspect of the practices of cultural and sports institutions – cognitive regulation of the mental state of a person – has been studied.

**Keywords:** recreation, choreography, discursive practices, sports training, dance and movement therapy.

DOI <https://doi.org/10.23856/5005>

### 1. Introduction

Cultural and sports institutions of Ukraine are social institutions of recreational infrastructure, which operate on a permanent basis and provide training and pedagogical process in several areas – dance sports, dance fitness, sports choreography, as well as serve as centers for dance and movement therapy. Undoubtedly, this industry in Ukraine is quite widely developed, but there is no single system of state and / or institutional and legal regulation of these activities, due to different departmental affiliation of institutions and their activities – dance (competitive ballroom dancing), dance fitness and meditation choreography (buto, yoga), modern (according to the established terminology – “pop”) dance, etc.

Training and pedagogical practices of cultural and sports institutions of Ukraine as a phenomenon of modern mass culture are sufficiently integrated into similar practices of world music and dance culture and can be considered from the standpoint of the creative entertainment industry an important element of socio-cultural reality of the XXI century. The inculturation of foreign models of this subculture, in the conditions of Ukraine’s sovereignty and three decades of relentless process of building national cultural matrices (models), was fairly rapid and did not distort the cultural models that developed before the process.

It is also important that although cultural and sports institutions specialize in various types of sports and choreographic techniques, but they can all be classified as centers of recreative choreography. However, domestic scientific research devoted to the study of the formation of the methodology of *recreative choreography* today is almost non-existent.

**Analysis of recent research and publications.** The recreational component of training and pedagogical practices of cultural and sports institutions has relatively recently become the subject of comprehensive research. Scientific research by T. Sabantseva (*Sabantseva, 2013*) and V. Sosina (*Sosina, 2018, 2019*) is devoted to this issue and the application of gymnastic and acrobatic methods in choreographic training. Olvera (*Olvera, 2008*) and Ward (*Ward, 2008*) have focused on «dance and health» problem. Dance and movement therapy is researched in the works of foreign and domestic scientists, psychotherapists I. Biryukova (*Biryukova, 2001*), S. Brown and L. Parsons (*Brown, Parsons, 2008*), G. Nikolayi and O. Medvedev (*Nikolayi, Medvedev, 2017*), N. Kalina (*Kalina, 2010*), A. Muradov (*Muradov, 2019*), I. Carlson (*Carlson, 1982*), I. Hinkle (*Hinkle, 1992*), I. Longstaff (*Longstaff, 1996*). The mechanisms of appropriate training, including the nature and sequence of exercises, are considered in the work of K. Rudestam (*Rudestam, 2005*). In scientific research by O. Shandarenko (*Shandarenko, 2014*) modern cultural practices are studied in terms of discourse. O. Chepalov (*Chepalov, 2018*) considers choreographic language in the context of nonverbal communication, and P. Friz (*Friz, 2016*) – in the context of identifying semantic values.

The aim of the article is to consider the recreational component and the formation of the methodology of recreative training and pedagogical practices of cultural and sports institutions of Ukraine.

The methodology is based on a systematic approach, historical and comparative, cultural and anthropological, analysis and synthesis, logical and analytical methods, as well as scientific culturological, philosophical and psychological explorations.

## 2. The paralinguistic aspect in the choreographic practices

The training and pedagogical practice of cultural and sports institutions of any type or profile of activity involves primarily psycho-physiological impact on the object of this impact as well as the team to which it belongs. Both mental processes (perception, imagination, reproductive and productive thinking, memory) and organ systems (musculoskeletal, respiratory, vascular, etc.) are involved. But not less important are the socio-emotional, cognitive (informative) aspect of the training and pedagogical process, it means, subconscious and conscious mastery of the language of dance, the creation of its image. “Dance begins where movement gives birth to an image, and the image is a carrier of emotions and thoughts, where the conscious alternation of plastic movements creates a change in emotional states and leads to the development of the image” (*Friz, 2016: 540*). Thus, the paralinguistic aspect becomes extremely important (if not decisive) in the practices of cultural and sports institutions. The language of dance, as well as “ordinary” motor practice, is one of the types of speech – non-verbal communication, which carries semantic information, sometimes more meaningful than verbal.

Since choreographic language is a means of non-verbal communication, it can be applied to widely used in the social sciences methods of discourse analysis, and the practical activities of cultural and sports institutions can be considered as discursive practices. O. Shandarenko rightly notes: “The interpretation of culture as a set and integrity of discourses, as the unity of languages spread the French structural school, which raised the issue of temporality, as the

dominant discursive practices” (*Shandarenko, 2014: 133*). The idea that dance is a language without words, and a choreographic composition is a text the content of which is adequate to its symbolic form, allows us to extend to this text an understanding of discourse as the unity of speech and the situation in which it occurs. Therefore, there is a need to consider dance not only in terms of creating an artistic image, but also its belonging to the sign system, which is “especially characteristic of postmodern dance, when the dance began to recognize any human movement” (*Chepalov, 2018: 19-20*).

All types of choreographic art and motor activity in mass physical culture and sports are united in a single sphere of practice of cultural and sports institutions, which can be considered as a mechanism for creating meanings, based on paralanguage dance. If language gives meaning to objects, people and forms the norms and values of culture in general, the language of non-verbal communication creates opportunities for mutual understanding in the socio-cultural space without significant restrictions (language barriers, features of national cultural matrices, etc.). There is a semiotic construction of reality, which is based, in turn, on the discursive construction of meaning.

### **3. The formation of recreational methods of the training and pedagogical process**

It should be noted that the basis of the practical activities of cultural and sports institutions is a popular music and dance media culture, combined with fitness and other types of sports training. Throughout the period of formation and development of this phenomenon of mass culture, the formation of methods and techniques of the training and pedagogical process continued. These techniques have absorbed both elements of classical choreography and purely gymnastic and acrobatic exercises that increase the functional readiness of dancers to perform modern dance of any complexity.

Many studies (*Sabantseva, 2013; Sosina, 2018, 2019*) address these issues indirectly, but the focus is on the application of sports techniques in the art of dance, not vice versa. In our opinion, another aspect of the use of choreographic art in the rehabilitation of physical condition with the use of functional training is much more interesting, which has become one of the leading activities of cultural and sports institutions specializing in dance fitness and mass physical culture.

Of course, functional training applies to all types of fitness, not just dance fitness as one of the means of achieving physical and mental shape, maintaining a high level of physical fitness. However, this tool is the most hedonistic, as it involves obtaining aesthetic pleasure from personal participation in the creation of an artifact of choreographic art. Getting aesthetic pleasure naturally coincides with other (non-artistic) functions of fitness as a sport, which are quite organically included, along with socio-emotional, aesthetic and communicative components, as well as purely health and therapeutic. The latter are the main goal of functional training aimed at the rehabilitation of a person – his physical condition, especially motor skills, which include, in particular, aerobic and anaerobic endurance. Without going into detailed descriptions of training methods of cultural and sports institutions (the specifics of which depend on the profile of a particular institution – dance sports or fitness dances, folk or Latin American dance groups), it should be noted that aerobic and anaerobic exercises together have a significant recreational effect.

Exercises used in the training practices of cultural and sports institutions contribute to the achievement of neurobiological effects, as well as the acquisition of signs of the condition, which we defined as a psycho-emotional optimum: reduction of stress and depression; increase

of cognitive properties (cognitive control) and structural connections of the brain; improving memory; improving sleep quality; increasing the rate of metabolism in the state of rest (after high-intensity interval training) (Carlson, 1982; Hinkle, 1992).

These recreational effects of the impact of functional training practices in cultural and sports institutions on the state of health are common to both dance sports and dance fitness. But even in institutions where only dance is taught, close to the level of social, and there is no goal of competition, the recreational effect remains one of the most desirable in the training and pedagogical process, and sometimes even becomes its main goal. Much research has been devoted to “*dance and health*” problem (Olvera, 2008; Ward, 2008). Most researchers agree that among other types of physical activity, dance looks the most attractive, because with the help of carefully performed exercises from the arsenal of dance aerobics, almost the same result is achieved as as a result of strength exercises.

The main reason for choosing dance sports / fitness as a means of improving health lies mainly in the other plane of psychophysics. It has been practically proven that dance has a positive effect on mental health and is one of the effective means of internalizing the individual’s assimilation of certain external norms of behavior and rhythm of existence in the modern world through mental coordination that activates sensory and motor chains (Brown, Parsons, 2008). The definition of “rhythm of existence” (in the extended sense of “rhythm of life”) in this context is the ability to manage psycho-emotional state. Dance psychotechnics is the oldest way in human history to find those rhythms that can regulate the psycho-emotional state without drugs or other methods of direct influence on brain function. Actually, “dance, in fact, is a dynamic meditation that changes a person’s consciousness, puts him in a state of ecstatic perception of the world and some fusion of his body with this world” (Muradov, 2019).

#### 4. Art-dance in dance and movement therapy

One of the central places in these technologies is the direction, which is called *dance and movement therapy* and which is rapidly developing in Ukraine, especially in children’s music institutions and some medical institutions (rehabilitation centers). First of all, this type of therapy concerns the process of rehabilitation of people with special needs. It should be noted that this specialization is not relevant to most Ukrainian cultural and sports institutions, as it is considered one of the clinical practices of medical institutions, in particular, psychiatric hospitals.

In contrast to the practices that form the basis of the training and pedagogical process, in cultural and sports institutions, where the ultimate goal of training is a work of choreographic art-dance, in *dance and movement therapy*, choreography is a means to achieve the goals of rehabilitation treatment, and not the only one that leads to the goal. The goal of this type of therapy is to improve the quality of life, based on the meditative process of awareness of one’s own body in motion. In general, dance and movement therapy can be considered one of the schools of psychotherapy, although most training is based on different theoretical bases – psychodynamic theory, humanistic psychology, integrative, cognitive and behavioral, existential and / or other therapies that have become widespread in the XX century. In our opinion, the most constant and used in these trainings are the principles of *Gestalt therapy* – a synthesis of psychoanalytic ideas aimed at understanding the holistic patterns of interaction with the world (Gestalts) (Kalina, 2010).

There is no single methodology of dance and movement therapy in Ukraine yet: each of the trainers (instructors, doctors) adheres to one or more methods, there is no standardization

as such. However, any of these techniques are based on a conceptual approach, according to which the problems of patients are to break the connection between mind, body and spirit, so the therapist's task is to restore balance (mental and physical balance).

The article does not aim to give an expanded analysis of dance and movement exercises used in classes on this type of psychotherapy. But we consider it necessary to set out the basic *principles* contained in the Code of Ethics for dance and movement therapists: 1) dance and psyche are inseparable and have a constant mutual influence on each other; 2) dance is communication that takes place on three levels: with oneself, with other people and with the world; 3) the triad "thoughts-feelings-behavior" is a single whole, so changes in one aspect cause changes in the other two (the principle of integrity); 4) the body is perceived as a process, not as an object or subject; 5) creative human resources are an inexhaustible source of vitality and creative energy.

These principles are universal, as they are acceptable not only for psychotherapeutic treatment (where dance is a means of combating stress and disease), but also for dance sports / fitness, where dance or dance composition is the goal of the training process, which entails not so much therapeutic, as recreational (hedonistic) effect. These principles were formed throughout the XX century, but their conscious application in choreographic and psychotherapeutic practices became possible only with the advent of "free" dance ("modern" style), it means, departure from stage choreography in traditional ballet forms. Modernism, which was called Duncanism (rhythmic dance), had a tremendous impact on the philosophy of dance, giving birth and continuing to generate (already in postmodern times) the latest forms of elite choreography and stage experiments.

### 5. Laban's and Longstaff's methodology of dance therapy

In the training process, regardless of its level, genre and style orientation and goal, methods of movement analysis are used, initiated by Rudolf von Laban, who is not without reason considered the founder of modern choreography. He is the author of the system of notation of movements – kinetography of dance (or labatotation). The system has become the most widespread and recognized as the best in terms of spatial models, although historically not the first: dance scores (particularly in ballet) existed before, based on anatomical analysis, letter codes, sticks, musical notes, track systems and other means of movement fixation.

Laban made a real breakthrough in the theory and practice of movement, which he called "*space harmony*" or *choreutics*. The choreutic concept is based on the analysis of natural sequences of person movements in his daily life. Movement in the Laban system means the dynamic properties of the movement process and the ratio of the four main physical characteristics: freedom of flow, force of flow, time of flow and direction of flow. For analysis, each of the categories of movement (weight, time, flow, space) is a unique life theme of the individual. Space means a person's importance in life, his ability to form personal space and invade another people's space. Time means at what rhythm of life a person feels more confident and how he can influence the existing rhythm of life. Weight is how well a person feels his own importance, how it relates to the connection with the earth (soil). Flow is how much a person can maintain a certain style of movement to achieve a life goal.

Choreutics launched a series of further explorations related to *kinesthesia* (or proprioception) – the perception of the position of parts of the human body relative to each other and in space. In particular, J. Longstaff considers the choreutic concept from the

standpoint of cognitive and motor skills, introducing into scientific circulation the concept of “kinesthetic spatial cognition” – cognitive processes (for example, rehearsal of the mind) to analyze spatial information (*Longstaff, 1996*).

However, modern research mostly only complements and expands the choreutic system of movements analysis. The Laban system remains the main idea and methodological tool for both dance therapy (therapeutic effect of dance) and dance sports / fitness, where recreational effects dominate. Thanks to this system the ability to be in communication with oneself on a conscious level develops.

The importance of dance notation for the development of both professional choreographic art and for cultural and sports institutions or institutions of dance therapy is difficult to overestimate. First of all, it is important for coaches-choreographers of cultural and sports institutions, because it allows us to use certain templates to reproduce a particular style or concert sequence of movements in the training and pedagogical process. In 1982, a computer system of dance symbols appeared, which displayed on a computer screen an animated image of a figure performing dance movements specified by a choreographer.

In our opinion, another aspect of the practices of cultural and sports institutions is considered important – cognitive regulation of the mental state of a person, which is the object of recreational influence. Rhythms of modern music and dance culture and their choreographic embodiment streamline in the process of classes or preparation for performance affective processes in the human psyche, giving a rational form of emotional and sensory perception of life circumstances – impressions, impulses, experiences, memories. That is why practices that contain a recreational component promote the cognitive development of people of all ages, because the achieved psycho-emotional optimum provides stimulation of thought processes such as perception, memory, concept formation, problem solving, imagination and logic.

Any of the practices of cultural and sports institutions is based on rhythm as a system-forming principle in two components of the process – choreographic and physical training. The professional activity of cultural and sports institutions is so multifaceted that it can be considered as a variety of sports and dance practices of different origins, but with common properties (features). A common feature is the recreational components in all activities without exception at all levels of the dance industry and mass physical culture.

Modern dance is multi-genre and variable, so the possibility of information support of the training process in verbal and visual practice allows us to implement any choreographic ideas, to model the training process based on the existing knowledge base. The average “coach” of a cultural and sports institution in its activities is guided by templates or code systems developed for it by other professionals. However, templates (scores, control systems) are needed primarily for the formation of methods of the training process, because it is not so much about professional performing arts, but about the mass practices of cultural and sports institutions, where the process must be planned in advance – divided into stages, levels of training taking into account age categories, physical condition, etc. Adherence to methodological requirements should be creative and depend on the creativity of pedagogical skills and experience of the coach, who can not and should not ignore the individual characteristics of wards, but on the contrary – to promote the maximum disclosure of their best qualities.

## 6. Conclusions

Cultural and sports institutions are social institutions of recreational infrastructure, which function on a permanent basis and provide training and pedagogical process in several

areas – dance sports, dance fitness, sports choreography, as well as serve as centers for dance and movement therapy. The activity aspect of cultural and sports institutions is the implementation of psychophysiological, relaxation, hedonistic, socio-emotional (including cathartic), aesthetic, meditative, communicative, orienting, compensatory and educational functions.

Training and pedagogical practices of cultural and sports institutions, in contrast to the activities of mass physical culture, are carried out in organized forms and correspond to the concept of “mass sport”. But the peculiarity of the activities of cultural and sports institutions as a social institution of the leisure industry in general and the dance industry in particular, is the implementation of the movement as an art. The human body is the source and tool for creating images, cognitive sign structures. Practitioners of cultural and sports institutions use a dual role – recreational and health (rehabilitation, therapeutic) and choreographic, artistic.

Training and pedagogical practices of Ukrainian cultural and sports institutions are aimed, among other things, at achieving maximum motor activity by combining fitness exercises with popular music and modern choreography. In addition, the methods of the training process involve the achievement of recreational and rehabilitation effects, namely mental coordination and “ecology of the individual” – the preservation of mental and physical health in a social environment. These practices are aimed at restoring human vitality, in particular, by means of dance and movement therapy. Thus, in the discursive practices of Ukrainian cultural and sports institutions, the methodology of *recreative choreography* is formed, it means, the system of exercises and dance movements, each of which contains recreational components.

## References

1. Birjukova, I. (2001). *Tanceval'no-dvigatel'naja terapija: telo kak zerkalo dushi [Dance Movement Therapy: the Body as a Mirror of the Soul]*. Zhurnal Prakticheskoy Psihologii i Psihoanaliza. No. 1-2. Retrieved from <https://psyjournal.ru/articles/tancevalno-dvigatelnaya-terapiya-telo-kak-zerkalo-dushi> [in Russian].
2. Braun, S., Parsons, L. (2008, October 10). *Nejrofiziologija tanca [Neurophysiology of Dance]*. V mire nauki. 26-31. Retrieved from <https://spkurdyumov.ru/uploads//2013/08/tantsi.pdf> [in Russian].
3. Carlson, I. (1982). *The multimodal effect of physical exercise. Elementary School Guidance and Counseling*. 16 (4), 304–309.
4. Chepalov, O. I. (2018). *Khoreolohiia yak nauka: kulturolohichni ta mystetstvoznavchi aspekty [Choreology as a Science: Culturological and Art Aspects]*. Tantsiuvalni studii. No. 1, 16-27. [in Ukrainian].
5. Hinkle, J. S. (1992). *School children and Fitness. Aerobics for life. ERIC Digest*. Retrieved from <https://www.ericdigests.org/1992-3/fitness.htm>.
6. Kalina, N. F. (2010). *Psykhoterapiia [Psychotherapy]*. Kyiv: Akademvydav. [in Ukrainian].
7. Longstaff, I. S. (1996). *Cognitive Structures of Kinesthetic Space Reevaluating Rudolf Laban's choreutics in the Context of Spatial Cognition and Motor Control (Unpublished Doctoral thesis City University London)*. Retrieved from <https://openaccess.city.ac.uk/id/eprint/11876/k/id/eprint11876>.
8. Muradov, A. (2019). *PsihoTehnika. O puti k osvobozhdeniju [PsychoTechnics. About the Path to Liberation]*. Yekaterinburg: “Izdatel'skie reshenija”. [in Russian].
9. Nikolai, H. Yu., Medvediev, O. I. (2017). *Teoretyko-metodolohichni oriientyry tantsiuvalno-terapevtychnykh rozvidok: yevropeiskyi kontekst [Theoretical and Methodological Guidelines*

- for Dance and Therapeutic Research: the European Context]. *Pedahohichni nauky: teoriia, istoriia, innovatsiini tekhnolohii*. 8 (72), 23–35. [in Ukrainian].
10. Olvera, A. E. (2008). *Cultural Dance and Health*. *American Journal of Health Education*. 39 (6), 353–359. DOI: 10/1080/19325037.2008.10599062. Retrieved from <https://www.tandfonline.com/>
11. Otdelenie Tanceval'no-dvigatel'noj psihoterapii Instituta Prakticheskoy Psihologii i Psihoanaliza, (n.d.). *Jeticheskij kodeks tanceval'no-dvigatel'nyh terapevtov Asociacii tanceval'no-dvigatel'noj terapii [Code of Ethics for Dance Movement Therapists of the Association for Dance Movement Therapy]*. Retrieved from <http://tdt-edu.ru/eticheskij-kodekstancevalno-dvigatelnyx-terapevtov-associacii-tancevalno-dvigatelnoj-terapii/>. [in Russian].
12. Rudestam, K. (2005). *Grupповaja psihoterapija [Group psychotherapy]*. St. Petersburg : Piter. [in Russian].
13. Sabanceva T. V. (2013). *Professionalno – prikladnaya fizicheskaya podgotovka studentov horeograficheskikh otdelenij vysshih uchebnyh zavedenij [Professional and applied physical training of students of choreographic departments of higher educational institutions]*. Candidate's thesis. Omsk. [in Russian].
14. Shandrenko, O. M. (2014). *Interpretatsiia mody v konteksti dyskursyvnykh praktyk [Interpretation of fashion in the context of discursive practices]*. *Kultura i suchasnist*. No. 2, 132–137. [in Ukrainian].
15. Sosina, V. Yu. (2018). *Zasoby himnastyky i akrobatyky u pidhotovtsi fakhivtsiv tantsiuvalnoho mystetstva [Means of Gymnastics and Acrobatics in the Training of Specialists in Dance Art]*. *Tantsiuvalni studii*. No. 2, 86–92. [in Ukrainian].
16. Sosina, V. Yu. (2019). *Znachennia y metodyka rozvytku aktyvnoi ta pasyvnoi hnuchkosti v khoreografii [The Value and Methods of Active and Passive Flexibility in Choreography]*. *Tantsiuvalni studii*. Vol. 2, № 1, 98–105. DOI:10.31866/2616-7646.2.1.2019.172189. [in Ukrainian].
17. Fryz, P. (2013). *Mova tantsiu yak zasib vyivlennia smyslovykh tsinnosti khoreografichnoi kultury [The language of dance as a means of identifying the semantic values of choreographic culture]*. In *Ridne slovo v etnokulturnomu vymiri: zb. nauk. prats (pp. 537–543)*. Drohobych: Prosvit. [in Ukrainian].
18. Ward, S. A. (2008). *Health and the Power of Dance*. *Journal of Physical Education, Recreation and Danc*. Vol. 79, № 4, 33–36. DOI: 10.1080/07303084.2008.10598161. Retrieved from <https://www.tandfonline.com/>