Individual Approach Variability of HEIs Teachers on Working Process to Students: Choreographers in Pandemic Condition

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Abstract

The purpose of the academic paper lies in establishing the components of the successful implementation of an individual approach in teaching choreography within the conditions of the pandemic; highlighting problems and ways to solve them while teaching choreography in modern university education; identifying changes in the attitude of students and teachers to the quality of training of choreographers. The research methods are based on an integrated approach, namely: descriptive methods, analysis, and synthesis, generalization has been used to analyze the theoretical fundamentals. The major method is the experiment, as well as the method of questionnaires, tabular and graphical representation; the processing of results has required the involvement of qualitative and quantitative approaches. The hypothesis lies in the fact that the forms of a practice-oriented, variable individual approach to teaching choreography, the attraction of the possibilities of digital technologies, the mode of distance education within the conditions of the pandemic leads to improving the quality of such education, implementing the factor of transparency of the teaching process, eliminating the anxiety of participants of the educational process. The result is the discovery and expansion of opportunities to improve the practice of teaching choreographic disciplines within the conditions of the pandemic.

Keywords

choreography;
dance education;
educational material;
educational process;
educational software;
higher education;
individual approach;
online education;

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1 Introduction

In the XXI century, due to a radical change in the educational processes, primarily related to the pandemic, the necessity arises to create new forms, methods, technologies in teaching choreography, dance education, in general. This is the experience of involving online learning, educational software, electronic educational platforms implemented in European higher educational institutions (Apostolos et al., 1996; Zur Muehlen et al., 2005).

Choreography serves to create an ephemeral art form; it determines its flexibility, variability. The ephemeral nature of dance provides its aesthetic value, however, this feature creates problems of the methodological plan; this makes it difficult to codify, document, preserve, and transmit. Many studies are devoted to this issue (Aleynikova & Roshchin, 2021; Cleland, et al 2020), where strategies for formalizing dance movements, expressions, and ways of conveying this information are being developed, and the practical side of providing high-quality training virtually within quarantine conditions. These problems are in the process of being resolved. The existence of animation programs, codified movement techniques, compositional strategies requires the individuality of the choreographer - teacher, his skills, and experience. After all, an individual approach involves the ability to finalize the work, to embody the experience in a specific educational situation.

The problem of codification, which is becoming an important part of distance education, is also determined by the difficulties of cultural reading, the laws of motion, and the body, complicating codification. For this reason, the choreography is the basis of dance, a complex creative process requiring consideration of low-level syntactic abstractions of movement and integration of compositional strategies. Therefore, the practical side of choreography should be rooted in the formalization methods. In the conditions of the educational process, which takes place mainly online, there is a danger of reduced creativity due to the excessive formalization of teaching methods and technologies (Huang & Liu, 2021). After all, this is a problem of particular relevance and concern to many experts in this field (Aleynikova & Roshchin, 2021); it requires active work on the development and implementation of new technologies for teaching choreography within the conditions of the pandemic.

The search for individual approaches to training students - choreographers also should be reformed; consideration of certain aspects of the choreographic process should be aimed at developing new knowledge about movement, dance, and compositional richness of this artistic direction. We are talking about creating a common understanding of choreographic strategies (Wynne-Jones, 2021), developing new technologies for studying and revision of dance movements, compositions, and techniques (DeLahunta & Shaw, 2008). This will provide an opportunity not only to control and expand the capabilities of teachers - choreographers in the creative process but also to conduct individual work, forming separately for each particular person nuances of understanding the movement, exploration, and practical implementation in dance.

The individual approach also involves the actualization of self-reflective learning, the development of new curricula; it creates the realities of collective responsibility for learning outcomes, allowing sharing ideas to both teachers and students. Such opportunities in the context of distance education can be implemented with the help of specially created software (Poser (Curious Labs), Motion Builder (Alias), and 3dsMax (AutoCad). These are programs that have the functions of animating the human figure, dance formalization technology. Accordingly, the necessity arises to work on the adaptation of software to the educational goals of modern choreographic university education. It should be noted the existence of such software, as: TroikaTronix,

Viewpoints AI, SpiderRobot, Eyesweb, which can automatically control dance actions, significantly help in distance learning of dance.

The global coronavirus pandemic has made significant changes in the educational process and the functioning of the European educational space; it has prompted the evolution of the methodology of teaching the arts. Consequently, in this perspective, work should be conducted on creating quality cases for distance teaching choreography. By the way, this requires certain changes in the consciousness of the participants in the educational process, corrections in the perception and methods of teaching choreography in higher educational institutions (Van Dinther et al., 2011; Mishra et al., 2020).

Aims

The purpose of the research lies in establishing the components of successful implementation of an individual approach in teaching choreography within the conditions of the pandemic; outlining problems and ways to solve them while teaching choreography in modern university education. Determining changes in the attitude of students and teachers to the quality of training of choreographers involves some tasks as follows:

- To establish the components of successful implementation of an individual approach to teaching choreographic students;
- To reveal changes in the intensity of using software by choreographers in the educational process within the conditions of the pandemic;
- To identify changes in the assessment of difficulties arising in the implementation of an individual approach in dance education.

Literature review

The attempts to develop methods of teaching choreography that could be used in distance learning mode were made by M. Cunningham (Cunningham, 1969). The researcher introduced choreographic education animated figures and sticks that helped plan choreography with the help of computer programs. This idea received active support in the works of representatives of the American School of Choreography. For instance, the Labanotation dance recording system is widely used in America (Newlove, 1993); an interface based on the Labanotation system, etc. is being developed. The introduction of such a system allows working effectively at a distance; it provides an opportunity to create dance compositions, coordinating the actions of all participants in the creative process (Gibbons, 2015). Innovation and development of educational technologies that can be used in dance education at a distance mode have been considered in many modern studies (Dou et al., 2021; Widana et al., 2021).

The individual approach was considered in scientific works where the role of the teacher's personality, ability to transfer choreographic experience was of particular importance (Laban, 1963); consequently, this determined the possibilities of varying the methods and forms of teaching and monitoring. Strengthening creative thinking takes place through active involvement in the process of preparation for learning, the formation of educational materials and tasks, the learning process itself. The parameters of the quality of choreographic training of the future choreographer-teacher are considered. There are scientific investigations on innovation as a mandatory component of modern education (Osmanbegovic & Suljic, 2012; Ivanov et al., 2019); the quality of choreographic creativity should correlate with innovation and creative aspirations of students - this is an important element of individual approach (Duff et al., 2004; Day & Harrison, 2007).

In the process of determining the role of the teaching style and its variation, the individual approach to the teaching of the teacher - choreographer, there are studies (Kim, 2020 & Svetsky et al., 2020), highlighting the extraordinary influence of the teacher's personality, developing a personal sense of thoughts, behavior, and emotions that are relevant in the context of studying dance choreography in higher educational institutions (HEIs). There are also explorations considering the features of the individual approach in the future of art education (Mikulowski & Pilski, 2017), dance education (Talpă, 2020; Fdili Alaoui et al., 2013); this is the acquisition by students - choreographers of the competencies of artistic communication. The introduction of artistic and communicative links as a basis for understanding the uniqueness and individuality of a professional choreographer will provide an opportunity for students to better perceive and implement the

artistic image, to acquire creative competence in the choreographic art. Along with this, current changes dictate the necessity to develop the topics for distance training (Carino, 2019), consequently, creating significant benefits in the market of educational services (Lvova & Bakhlova, 2021). In general, a promising direction of modern investigations in the field of dance education is working with new creative and pedagogical research projects that would give an idea of effective methods of conducting activities in quarantine conditions, determining the basic guidelines in the development of higher choreographic vocational education (Leijen et al., 2009; Dania et al., 2011; Sööt & Leijen, 2012).

2 Materials and Methods

The research project is based on an integrated approach; from among the methods of scientific investigations, some make it possible to consider the features of an individual approach in teaching students - choreographers within the conditions of the pandemic. This is analysis, synthesis, observation, and description, which provide an opportunity to reveal the theoretical fundamentals of the development of choreographic education, taking into account quarantine restrictions, training within the conditions of the pandemic. Scientific and theoretical developments on the issues of teaching choreography involve the use of descriptive methods. Methods of tabular and graphical representation, comparison and systematization, questionnaire survey, hypothesis, abstraction, and generalization have been also applied; all the methods outlined have been used during the survey of teachers and students participating in the project.

The pedagogical experiment takes into account the availability of sound theoretical fundamentals and past research experience. The study of individual approaches in choreography is not limited to quantitative approaches, forasmuch as it provides certain assessments of the introduction of new educational technologies into the artistic paradigm by the respondents. This is of particular importance because the study of the algorithm for introducing elements of distance education in the process of teaching choreography dictates the need to take into account the social-communicative component of the impact.

Several European universities providing art education were involved in the research project, namely: Lesya Ukrainka Volyn National University (Ukraine) - G1 (group), Ivan Franko National University of Lviv (Ukraine) - G3 (group), the Academy of Humanities and Economics in Łód ((Poland) - G2 (group). In the educational institutions specified, the student groups studying on a specialty 024 "Choreography" were involved in the project in the period of quarantine restrictions (2019 – 2020 academic year). 36 people were involved in the experiment, namely: students (30 people), 10 students in each group (G1, G2, G3); teachers (6 people), 2 teachers for each group. The academic disciplines in choreography were the focus of the research.

Data collection was conducted from January 2019 to June 2020 (one academic semester). It should be noted that within the conditions of the pandemic, the educational process took place mainly remotely, which dictated changes in the construction of educational material and practical tasks, methodological solutions for training choreography. The research was conducted in III stages. At stages I and II, a survey was conducted on assessing the effectiveness of new methods and forms of teaching choreography online. This involved determining the range of problems and levels of anxiety arising in the educational process within the conditions of the pandemic. At the final stage of the study, data were collected and analyzed. All respondents voluntarily agreed to participate in the experiment; their privacy and anonymity were preserved.

3 Results and Discussions

3.1 Results

Individual approach and the possibility of its variation in dance education imply the existence of a system of methods, tools, and forms of education that are relevant and effective in the context of quarantine conditions. This is primarily the involvement of digital platforms, the use of specialized software in the educational process. Permanent education and training are also of particular importance, as well as ensuring an increase in the level of digital education, readiness to work with digital technologies, educational programs of a new type.

This makes it possible to synchronize and harmonize student-teacher collaboration in the context of a blended learning environment, as well as preserve individual creativity in dance, facilitate the organization of creative activities and control learning, teaching, and improve the assessment process under the condition of distance work of universities.

The first stage of the project implementation involved the establishment of goals, objectives, and main content components of the proposed educational strategy. The components of the modern educational process within the conditions of the pandemic are as follows: increasing the volume of blended learning; strengthening partnerships and reorganizing the learning process, changing the principles of administrating, transferring of management and training to the virtual plane; online education should be a priority area of development in the higher educational institution (Armstrong et al., 2011; Harasim, 2000).
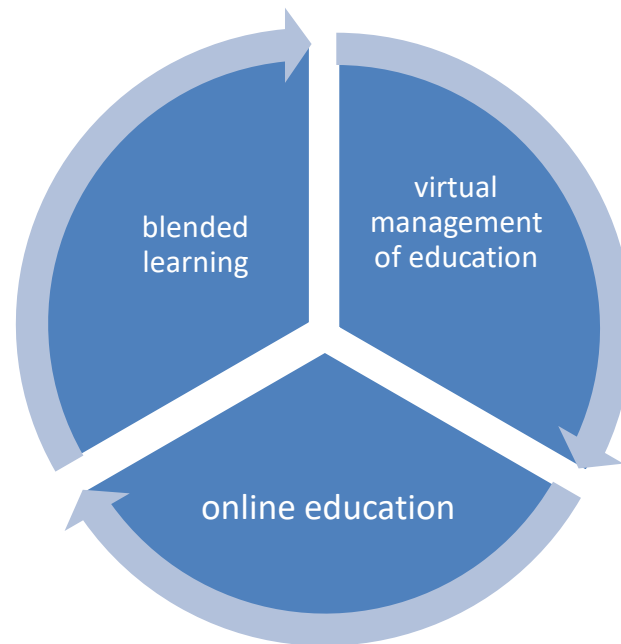

Figure 1. Basic principles of teaching and learning within the conditions of the pandemic

The inclusion of innovations in the development strategy of educational institutions working in the field of dance education should be focused on the principles of online education, modernization and transferring the management system into the virtual space of the educational process, creation of a complex for the provision of educational materials; a significant increase in the share of abstractness. All this is fulfilled against the background of constant work on training teachers and students with the principles of virtual education, working with the software. Under the conditions of the pandemic, universities should invest in project design of learning; they should turn to designers and reorganize administrative and management activities to effectively manage distance learning and teaching, as required by the pandemic situation (Kitchenham et al., 2009; Chow & Cao, 2008).

The focus should be made on creating quality online training programs (curricula), which is not just a routine process at the level of distance education. This is the preparation of fundamentally new educational and illustrative materials, orientation to the individual educational needs of students - choreographers. By the way, one should also focus on the use of asynchronous (Canvas, Blackboard, D2L) and synchronous platforms (Zoom) in teaching and learning practice; this will provide significant benefits, in particular, in a situation where online learning will be combined with full-time mode of training. The pandemic has led to the comprehension that digital tools complement rather than replace direct communication in the learning process (Slipchuk et al., 2021). For instance, it is better to give theoretical material, research content, and practical classes should focus on the development, improvement, implementation of managed practices. This

will also contribute to the ability to select an individual learning trajectory, focus on those materials that are useful for a separate goal set for each student (Diachenko et al., 2021; Kadir et al., 2021).

At the 1st stage of the project implementation, training materials were prepared; technical specialists organized training with students and faculty to increase the level of digital literacy, the ability to work on educational platforms, operate with software, and navigate educational materials, their search and selection. At the same time, a preliminary survey has been conducted regarding how students are familiar with and use the software, which is necessary for the implementation of an educational program in choreography under the conditions of the pandemic. It was suggested to answer the questions: *Do you use the programs listed in your training and practice? Indicate the programs.*

Table 1
The use of the software by choreographers in the educational process under the conditions of the pandemic (author's development)

Software	G 1		G 2		G 3	
	Yes	No	Yes	No	Yes	No
Improvisational Technologies	27%	63%	32%	68%	14%	86%
Web3D	40%	60%	28%	72%	18%	82%
Synchronous Objects	32%	68%	15%	85%	30%	70%
Tour Jete Pirrouette	12%	88%	23%	77%	23%	77%
TKB Project	25%	75%	44%	56%	28%	72%
Eyesweb	38%	62%	45%	55%	30%	70%

As one can observe, the students of the Academy of Humanities and Economics in Łódz turned out to be the most prepared for the changes caused by quarantine restrictions and training with the involvement of high technologies, forasmuch as they already had had an experience of working with software for choreographic education. However, in general, only 30% of students were willing to work with the programs.

Stage II provided for an active learning process, which was constantly adjusted following the requests and learning needs of students, regular consultations of technical specialists, interviews with teachers. The topics, content of online courses were varied; educational platforms and programs were selected and recommended that contributed to the implementation of a specific creative idea of each student - choreographer. Also, at this stage, in the course of the educational process, a survey was conducted on the anxiety, fears, and concerns of students concerning the quality of teaching choreography at the university within the conditions of the quarantine and restriction of personal communications.

Table 2
Difficulties and shortcomings arising in the implementation of an individual approach within the conditions of the pandemic (author's development)

№	Difficulties and shortcomings	Group	Significant	Insignificant	Not observed
1	It is difficult to acquire and practice practical skills (dance movements)	G1	45%	55%	0
		G2	35%	62%	3%
		G3	40%	60%	0
2.	It is difficult to collaborate and communicate online	G1	30%	60%	10%
		G2	25%	70%	5%
		G3	15%	75%	10%
3.	It is difficult to master programs, work with software	G1	10%	80%	10%
		G2	20%	77%	3%
		G3	10%	85%	5%
4.	Psychological problems, personal problems	G1	45%	45%	10%
		G2	50%	47%	3%
		G3	50%	30%	20%

5.	The need to spend extra time to download completed tasks	G1	20%	75%	5%
		G2	32%	60%	8%
		G3	18%	52%	30%
6.	Depersonalization of the educational process, lack of the individual approach	G1	65%	32%	3%
		G2	50%	47%	3%
		G3	70%	30%	7%
7.	Financial difficulties, no necessary equipment, equipment of own computers	G1	10%	60%	30%
		G2	0%	20%	80%
		G3	3%	72%	25%

Students - choreographers highlighted their main concerns, which turned out to be quite significant. Among the biggest ones - are psychological, personal problems (on average 45% consider them significant). And this is an obvious factor, forasmuch as the system of quarantine bans led to the fact that all residents stayed at home, depriving each other of free space; there was also no possibility of personal communication outside the house. Communication problems were also important (20% - significant problems), depersonalization of the educational process (60% - significant problems). As can be seen from the survey, there are groups of Ukrainian students who do not have the technical and material capacity for full-time working and blended learning. 10% (3 respondents from Volyn) indicated the lack of Internet connection in their locality. That is, some of the respondents did not have the opportunity to fully participate in the educational process, taking into account individual creative aspirations.

Table 3
The use of the software by choreographers in the educational process under the conditions of the pandemic (author's development)

Software	G 1		G 2		G 3	
	Yes	No	Yes	No	Yes	No
Improvisational Technologies	45%	55%	48%	52%	25%	75%
Web3D	49%	51%	47%	53%	40%	60%
Synchronous Objects	50%	50%	30%	70%	75%	25%
Tour Jete Pirrouette	32%	68%	37%	63%	53%	47%
TKB Project	50%	50%	24%	76%	20%	80%
Eyesweb	70%	30%	25%	75%	20%	80%

The final results of stage III show an increase of 23% in the total number of respondents who actively use the software. Therefore, the need to work under the conditions of the quarantine with choreography causes the need to explore new opportunities. A survey was conducted on changes in respondents' assessment of the difficulties they encountered in learning and individual approach to quarantine restrictions.

Table 4
Difficulties and shortcomings arising in the implementation of an individual approach within the conditions of the pandemic (author's development)

№	Difficulties and shortcomings	Group	Significant	Insignificant	Not observed
1	It is difficult to acquire and practice practical skills (dance movements)	G1	25%	75%	0
		G2	25%	72%	0%
		G3	30%	70%	0
2.	It is difficult to collaborate and communicate online	G1	25%	70%	5%
		G2	15%	80%	5%
		G3	10%	80%	10%
3.	It is difficult to master programs, work with software	G1	5%	75%	20%
		G2	10%	80%	10%

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		G3	10%	75%	15%
4.	Psychological problems, personal problems	G1	30%	40%	30%
		G2	40%	40%	20%
		G3	35%	40%	25%
5.	The need to spend extra time to download completed tasks	G1	13%	67%	20%
		G2	20%	60%	20%
		G3	15%	50%	35%
6.	Depersonalization of the educational process, lack of the individual approach	G1	50%	38%	12%
		G2	20%	70%	10%
		G3	30%	45%	25%
7.	Financial difficulties, no necessary equipment, equipment of own computers	G1	0%	50%	50%
		G2	0%	15%	85%
		G3	0%	55%	45%

At the final stage, changes in the assessment of difficulties and fears of choreographers were observed. First of all, technical problems were completely solved (lack of internet and technical equipment). In general, the improvement of the situation is defined as the decrease in the assessment of material and technical difficulties by an average of 10%. They were provided by the university. Over time, students were able to cope with psychological difficulties, adapt to quarantine restrictions, and also saw opportunities to implement creative plans (a total of 13% of respondents).

3.2 Discussions

Many studies have revealed that the development of choreographic education at the beginning of the XXI century was characterized by an increase in the number of students who chose choreography (Bigus et al., 2021; Wahyuni & Widyaningsih, 2021). All this is achieved due to the support of dance education by universities, positive changes in the educational process related to the introduction of measures to support the development of the specialty, increase students' motivation to study choreography, using modern educational tools. In the presented research, the administrative component is an important part of ensuring quality education within the conditions of the pandemic. First of all, it is an opportunity to solve the problem of providing technical and technological support to students.

Irkhen (2015), considers dance education as a special cultural process of nowadays, the specifics of the impact of choreographic education on the formation of the creative and artistic potential of the society compared to other areas of educational activity. Giguere (2019), highlights that choreography is an important part of dance education forasmuch as it activates creative thinking in combination with individual beginnings; the context of modern choreographic education has been studied, which involves practice orientation, acquisition of choreographic skills, adherence to choreographic principles - all the outlined based on the development of a course of modern dance. Providing quality education for students - choreographers in the present research is also focused on the formation of practical skills with the involvement of software opportunities, online teaching. In general, 13% of respondents have noted a positive assessment, lack of difficulties in implementing distance learning, adaptation to quarantine conditions at the end of the project.

Clements et al. (2018), in their investigation, determine that the individual approach is based on the focus on the student's creativity, as well as on the choreographic experience of the teacher. In fact, in the conditions of blended education, the variation of individual approaches occurs following these two components; obtaining practical skills even at the level of general secondary education will provide an opportunity in the future to form a career as a choreographer - teacher.

4 Conclusion

Choreography is a complex and creative process that cannot exist without the individual beginning of a professional creator. For this reason, an individual approach to teaching students is of particular importance as well as the organization of opportunities to diversify the forms of personal creative consideration of

choreography in dance education. This approach can be ensured within the conditions of the pandemic by involving three components, namely: the organization of quality online education programs, choreography teaching software, digitalization of learning, and control processes.

Since the emergence of the pandemic, online education is not only a potential source of new income, a condition for the financial well-being of the university, it should be the basis for maintaining institutional stability and academic continuity in higher education. Needless to say, this is possible in combination with the preservation of individual approaches, and this is especially important for art education, where creativity is one of the hallmarks of a professional. Such an approach to the educational process should encourage the development of online choreography courses; it should be centralized and take into account the conditions of institutional planning, industry standards, and professional interests of each student - choreographer. An individual approach to teaching can be organized through working with software and educational platforms. At the final stage of the project, more respondents (an increase of 23%) use software and master new opportunities. Management of teaching and learning within the conditions of the pandemic has opened up the need for methodological, technical, technological support for students and teachers, centralized planning, and administrating. The integration of online choreography capabilities should also take place at the level of structures and management processes.

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