

The Development of the Artistic Potential of Pupils of Primary Classes by means of Slavic Choreography

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The Slavic choreography plays a significant role in developing the essential directions of children's choreography under the conditions of school and leisure activity. The examples of Slavic choreography happen to be an effective measure for developing the artistic potential of younger pupils by receiving the basics of folklore –scenes and ball-room dancing. The dances of Slavic choreography that are considered typical for a variety of countries which are being taught at a school age, facilitate the development of a choreographic culture, technical skills and the imagery of a dance, they create opportunities for the children to get acquainted with the traditions, the character and the national peculiarities of the dancing culture of a certain nature. The Slavic dances educate the child in terms of intranational tolerance and intracultural mentality, develop a high culture of international relations.

Key words: creative potential, elementary school learner, Slavic choreography, children's choreography, artistic and figurative thinking, creative identity.

At the modern type of social development under the conditions of modern education there's a significant growth of interest to choreographic art as a method of harmonious physical, spiritual and intellectual development of the personality of a child, which assures the implementation of the artistic potential of the coming generation. An artistic personality can only be developed by an artistic teacher. Therefore in Ukraine much time is dedicated to the training of the future choreography teacher in order to implement the artistic potential of the pupil.

An example of the finest experience of training an artistic choreograph-pedagogue are a number of scientific and art projects which have been implemented together with the institutions of higher education of Ukraine, Poland, the Czech Republic and others.¹

Within the framework of the European scientific space choreographic education is most frequently seen as a process, which actively influences the development of moral qualities of a man via a systematic transmission of historic-cultural experience by examples of art to the ones that are studying. The researchers are studying the aesthetical and the art historical aspects of choreographic education (E. Kozak, K. Pavlovskij), the history of its development (Я. Losakevich, K. Urbanskij), the conditions for developing the exercise technique (E. Bender, O. Dziurosh, D. Radvanska) etc. Within the framework of the art-therapy the methods of improving health conditions by dancing are under research (Z. Aleschko, A. Brudnovska, V. Dubai, J. Garbatsyk, A. Gilroj, A. Glinska-Lachovich, D. Golab, B. Carolak, C. Pendzich, P. Sen'ko, A. Sokolovska and others). The works of G. Dąbrowska, J. Blížková – Dosedlová are dedicated to the issues of choreography. The development of artistic thinking of pupils have been researched by I. Czaja-Chudyba, W. Went.

The studying of polish and Czech dances is an obligatory component of educational and working programs on «Theory and methodology of folklore-scenery dancing», therefore those aiming to obtain a higher education practically test the informational material among the children's choreographic teams. Getting acquainted with the national peculiarities of the dancing cultures of these peoples, the types of dancing, the movements and the musical peculiarities educate interest and respect to Slavic national culture among Ukrainian children. Taking into account the fact that folklore choreography, the Slavic one in particular represents the traditions, culture and customs of the past, under modern conditions it frequently loses its popularity among children and pupils due to modern cultural-art directions,

¹ Kowalczyk, B. (2014). Dialog kultur i narodów. Czechy-Polska-Ukraina w 150. rocznicę Powstania Styczniowego *Leszczyński Notatnik Akademicki* Pismo PWSZ w LESZNIE rok XIII NR 48, pp. 10 – 12

and is therefore incapable to fully satisfy the demands, the interests and the artistic tastes of the upcoming generation.

In this particular context it would be appropriate to point out the main conditions for the effectiveness of training of Slavic choreographic material with younger pupils:

- the training of specialist, who are capable to worthy maintain and develop ethnic choreography, which encompasses the fundamental knowledge of choreographic authentic, thus the musical motives, rhyme plastic formulae, compositional maneuvers, manners, vocabulary of the national choreography of different nations;
- the correspondence of the dancing repertoires both with age and individual peculiarities, as well as needs, interests and the level of development of pupils of the primary school;
- the availability and the accessibility of the educative material in terms of meaning and sense as well as technical aspects, combined with conditions of new and progressive development;
- the overall complex approach to the selection of the repertoires, which envisions the rational usage of the principles, forms, methods and approaches of educating the examples of Slavic choreography.

The most favorable way to deploy and extensively develop the necessary capabilities is the younger school age. It is the most responsible age of childhood, when the child is eager to learn, to learn how to study and believes in its strengths.²

It is extremely difficult to foresee, what knowledge is to be considered useful for children at the age of 6-8 years, when they become adults. The system of education is to be highly effective, as such that corresponds to the needs of the individual and society, provides opportunities for every participant of the educational process to develop in harmony, creates the conditions to educate an artistic individual.

An artistic individual – is not only an individual that creates new and socially recognized items (such as lyrics, literature, images, theories...) valuable and useful for a certain group of individuals at a certain period of time, it is also an individual with an artistic approach to reality which is manifested by openness to new issues and news, conflicts, and also the effective solution of different life challenges.³ Artistism is to be understood as the power or the quality to express oneself in one's own personal manner. Children are creative by nature. They see the world with brand new eyes and then use the things they have seen in art. One of the most useful aspects of working with children is the opportunity to observe how they create

² Mishchenko, N.I. (2017). Development of creative potential among elementary schoolchildren by means of innovative technologies. *Taurian Bulletin of Education*. № 1 (57). pp. 138–144.

³ Czaja-Chudyba, I. – Went, W. (2013). „Twórczo odkrywam świat” program uzupełniający rozwijania twórczego myślenia w klasach I-III szkoły podstawowej. Nowy Sącz. (97 pp).

and manifest themselves in art.⁴ It is in art, particularly choreography that a child receives the opportunity to fully implement its artistic potential.

Researches tend to believe that the artistic potential of an individual is determined by the following:

- the receiving of independently developed abilities and skills, capacity to act and the level of their implementation to a certain sphere of activity;⁵
- human value-content structures, the definition tool of thinking or the methods to solve tasks and the systematic development of the individual which is characterized by motivational, intellectual and psychophysiological reserves of development.⁶ At the modern stage the development of the artistic potential of younger pupils is done both in the process of studying of subjects within the framework of the school educational cycle, and in the process of extracurricular activity.

The examples of Slavic choreography, as the components of different types of dancing art play a significant role in the choreographic development of younger pupils. The Slavic dances have gone through a longstanding evolutionary path. By dancing the people have managed to express their thoughts, feelings, moods and attitude towards different life phenomena. Since ancient times different working processes, agricultural festivities, religious actions have been accompanied by dance or dancing elements. As time went by they eventually lost their primordial meaning however continued their existence in domestic forms. The analyses of literature dedicated to the history of art as well as scientific-pedagogical literature and generalizing the practical experience have allowed to pinpoint the dances of the Slavic group, which are most frequently used by the pedagogues-choreographers to be taught at institutions of secondary education: polka, polonese, masurka, horovid, gopak, kozachok, vesnjanka, kadril, Lyawonikha, «Yabluchko». This choice is mainly determined by the fact that these dances of Slavic choreography in particular facilitate the establishment of the fundament and proper learning of the basics of the folklore-scene and ballroom dancing.

In the course of the lessons of the folklore-scene dancing the acquaintance with a variety of national dances starts by performing exercises near the dancing tool or in the center of the room. Initially, before starting the study of a certain number of elements of a particular folklore dance, it would be wise to briefly inform the pupils about the history of the nation, its culture, life, customs, national traditions etc,

⁴ Fazylova, S. – Rusol, I. (2016). Development of Creativity in Schoolchildren through Art. *Czech-Polish Historical and Pedagogical Journal* 8/2, pp. 112–123. URL: <https://www.ped.muni.cz/cphp-journal/820162/09.pdf>

⁵ Development of the creative potential of a person and society. *Materials of the II international scientific conference on January 17-18, 2014*. Prague (256 pp).

⁶ Komarovska, O. (2011). The content of choreographic talent. URL: www.nbu.gov.ua/portal/Soc_Gum/Npd/2011_4/komarov.pdf

using when possible the reproduction of paintings, pamphlets, films and by demonstrating fragments of musical compositions together with compositions of opera and ballet. This will eventually allow the students to sense the national peculiarities of the elements of folklore dancing, and inspire to reproduce the peculiarities and character of a certain nation.⁷

Furthermore the separate elements and moves of dances of different nations are under research: switch steps, pryadanya, motalotchka, kolupalotchka, vir'ovochki, pleskatchi, klutchi, clapping – in the Russian dances; bigunets, pryadaniya, tynky, vykhylyasnyk, prisyadki, oberty, kolupalotchki, virjovochki, holubtsi – in the Ukrainian dances.⁸; pryadania, pidskoky, gallop, pidbyvky, potrijni pryupy, polka with a twist, a step with a double jump, jumping from side to side, different circling, prysjadki, main dancing moves and movements of the dance «Lyavonicha», «Kryzachok», «V'yasanka», «Bul'ba» – in the Belarusian dance.⁹ Pa polky, galopy, the twist, the step with jump (a set of varieties), double jumps on one leg when lifting the other leg forward, then backwards, «schpory», «tchepasche» («pleskatchi»), the jumps from one foot to another, twists in couples, high jumps when bending the knees, jumps over the «topirets», sittings, twists with the method «sotenju» – in the Czech and Slovak dances.¹⁰ Jogging, with a pointed out step and opening of the leg, the main step of the mazurka, kholupets, pidsikatch, «otbiajane», tengi run, «kul'ave», golubtsi, klutchi, pritupy, do za do, gallop with leglift, legave, kschesane, jumps with leg switch, a step with a jump and a leg throw back and forward, behind the tact turn with a switch to the move of the «mazurka», turns in pairs, the twist of the girl, the turnover of the girl with hand support, the assistance and the movement of the girl whilst holding her waist, flips and the «pistol», flips and «kozly», flips with jumps – in the Polish dance.¹⁰

At the initial state the simpler and understandable Slavic dances are being taught, such as: chorovody, kadril', polognese, waltz-mazurka, krakovyak, kryzatchok, lyavonicha, bulba, chora, metelytsa, kozachok, vesnyanka, polka. At the later stages – the ones that are more complicated in terms of the lexical component hopak, tropotyanka, gorlytsa, arkan, tchatchak, the Slovak verbunok, «Yabluchko» etc. Thus, the typical for different countries folklore dances of the Slavic choreography, that are being taught at young school age, facilitate the development of a choreographical culture, the technical skills and presentation abilities while dancing etc, the children

⁷ Zaitsev, E., Kolesnychenko, Yu. (2007) Fundamentals of folk stage dance: a textbook. Vinnytsia: New books (416 pp).

⁸ Shatulsky, M. (1986). The Ukrainian Folk Dance. Canada: Published by Kobzar Publishing Co. Ltd, Toronto, Ontario (210 pp).

⁹ Purtova, T. B., Belikova, A. H., Kvetnaya, O. B. (2003). Teach the children how to dance. Moskva: The center of humanitarian edition VLADOS (256 pp).

¹⁰ Shevchuk, A.S (2016). Children's choreography: educational and methodical manual. Ternopil: Mandrivets (288 pp)

get acquainted with the character and the peculiarities of the dancing culture of a certain nation, the specifics of carrying out movements. When striving for preciseness and clearness when exercising every move, the pupils are to understand the national peculiarities, the manners, and the character of performing every part. As a result, the moves, shall not only be technically flawless, but also emotionally loaded. All the above mentioned shall facilitate the development of the artistic potential of pupils.

The significant potential to develop the artistic abilities and capabilities of children are ballroom dancers. The examples of ballroom Slavic choreography that could be taught to children at the primary school before understanding the standardized dances of the European and Latin-American program are the following: «Sudaruschka», «The Russian lyric», padergas, kadril, krakovyak, polonese, mazurka, polka (the Czech, the Belorussian, the Ukrainian), «Yatranochka», «Chop-trop», chardasch. Getting acquainted with these dances shall positively affect the development of the coordination of movement, the sense of rhythm, the increase of physical capacity and the increase of knowledge about culture in general. Additionally, the combination of physical training and aesthetical art positively influences the harmonious development of the younger pupil. The development of the artistic potential of the younger pupils by means of Slavic folklore choreography is represented by a holistic system of pedagogical influences upon the ones that are being taught in the process of their engagement to active artistic activity.

One of the important directions of choreographic education of pupils of younger age is the acquaintance with the national basics of the dance in order to develop the exercising skills, activate the cognitive activity, the development of artistic activity, educating the sense of national consciousness and dignity. Andryi Nachachevskij describes the Ukrainian dance as energetic, dynamic and entertaining, which happens to be a typical example of the Ukrainian culture.¹¹

Depicting the national authentic and the regional exclusiveness of the folklore dance is one of the most important directions of work for the teacher of choreography. This term has been introduced in 1846. Histories, idioms, spells and songs expressed in the daily life of a certain region are considered to be folklore.¹² Let us go through a certain amount of examples of folklore in the process of choreographic teaching of younger pupils.

The use of jump rope songs and humor that is understandable for repetition could be interesting in the course of the choreography lessons. Due to the presence

¹¹ Dąbrowska, G. W. (1979). *Kręgu polskich tańców ludowych*. Warszawa: Ludowa Spółdzielnia Wydawnicza (263 pp). Nahachewsky, A. (2011). *Ukrainian Dance. A Cross-Cultural Approach*. McFarLand (274 pp).

¹² Haratyk, A. Czerwińska-Górz, B. (2017). Folk art and culture in the historical and educational context. *Czech-Polish Historical and Pedagogical Journal* 9/2. pp. 31–45.

of rhythm this literature folklore happens to have a rhythmic basis, which allows to combine its samples with musical accompaniments. The fun and laughter facilitates the development of the artistic activity of younger pupils. They could become an interesting source to develop dancing numbers.

While choosing the game, the choreographers are to thoroughly study the varieties of the folklore games and their thematic basis. Thus, the educational choreographic process of preliminary pupils could include the following folklore games: 1) the season-tradition ones and the ones determined by custom («Perepilon'ka», «Oj, letila zozolen'ka», «A my proso sijaly», «Kalyta» and others.); 2) the working ones («Kuy-Kuy kovali...», «Kosari», «Lisoruby», «Schevchyk» and others.); 3) the domestic ones («Ne svarits'a», «Neroba», «Zyly u babusi...», «Zdravstvyj, suside» and others.); 4) The nature ones («Gusy», «Nakhmury Ya brovy» and others). There're many examples of the folklore games presented in a book written by a famous Ukrainian folklore and people dances connoisseur Vasyl Verkhovnytsa - «Vesnyanotchka».¹³ It is possible to create and develop a minor dance based on the game. Therefore, it is necessary to come up with choreographic processing of the content of the game. (developing the drama part, the selection of musical and lexical material). The analyses of the repertoire collections gives us reason to claim that the content of many children dances («Mak», «Lon», «Horobets», «Tsurka», «Dovga Loza», «Did Makar» «Solomyanij bytchok», «Pivnyk I Kotyk», «Lysytchka-sestrychka I vovk-panibrat», «Pro didovy ta babynu dotchku», «Pro bidnogo parubka I tsarivnu», «Tchudo-gruscha» and others.) include game fragments and are primarily built on the plots of Ukrainian fairytales, that are to be included into the content of the chorographical classes (the dancing dramatization of a fairytale).

An obligatory content component of choreography classes is the presentation and the learning of available for perception and execution of chorovods, domestic and plot loaded folklore dances. The interesting authentic material from the Ukrainian people's dance is presented in book written in the English language.¹⁴

The development of the artistic-imagery thinking among the pupils of the primary school envisions the development of a special methodology of studying, that would eventually facilitate the development of this psychological phenomenon, including a certain number of stages:

To teach how to understand, to perceive the choreographic vocabulary, the development of the associative thinking by means of dancing, the holistic representation of the choreographic image.

The structural principle of classification for the folklore choreography happens to have a particularly-historical character and facilitates the reconstruction of those

¹³ Verkhovynets, V.M. (1979). Vesnianochka (games with songs for preschool children and junior schoolchildren). Kyiv: Muzychna kraina (346 pp).

¹⁴ Shatulsky, M. (1980). The Ukrainian Folk Dance. Kobzar Publishing Company (210 pp).

choreographic (authentic) examples that have been forgotten and lost by the memory of the people. It allows to provide a holistic description of the most significant qualities of the genre – starting with its genesis and up to its national peculiarity. The understanding of the archaic stages of the traditional culture of the Slavs (a separate ethnic group or a group of ethnic groups) allows to understand it on a full scale and variety, to follow the way of nations interaction, analyze its manifestation in different forms of non-material cultural legacy. The modification of the artistic-imagery thinking of a certain nation is in the first place determined by a number of factors: the changes of economic and historic conditions of life as well as the interconnections with other people, the transformation of the social content and national character.¹⁵

In the course of the folklore dances due to flexible signs (movements), in accordance to the system of imagery thinking of the nation there's the encrypted information with regard to the actual reality, about a certain ethno-social material.

The national dancing culture of the Slavs is an effective method to preserve the traditional symbolism, which contains the living connection with the meaning essential basics of the human existence, performs as the carrier of certain ideas and definitions in the course of many centuries, reflects the main traits of the ethnic mentality of the Slavs. The choreographic art of the Slavs has developed on the sub-stage of many archaic cultures, it has been developed on the relicts of the ancient Slavic dancing art, by inheriting the ancient symbols and finding its incarnation in worshipping the heavenly entities, believes of totemic or zoomorphic type, as well as worshipping a whole hierarchy of antropomorphic Gods.

The Sun – a symbol of the all-seeing deity; the Higher cosmic power, the center of existence and intuitive knowledge. The Sun sees all and knows all. In the course of the Slavic dances the Sun was depicted in the following manner: in the Ukrainian dances as «Krokovye koleso» – in the course of dances of calendar traditions (the spring and the summer dances) that were performed in circles – «Podolyanotchka», «Мак», «A vze Vesna», «Verbovaya doschetchka»; the Polish dance «Ksebka» is based on twists, as well as the Belarusian «Paduschetchka». The traditional circle dances have not been preserved in the Czech Republic, but up to this day such dances are performed on the territory of former Yugoslavia and Russia.¹⁶ Yet, in terms of the Czech scene-choreography the mass dance «Fazan» is performed in circles, the couple dances «Kalamayka», «Mainska».

The Meander – is the symbol of water. According to its imagery the infinite is similar to a sinusoid this describes the wave-like nature of substance. Taking into

¹⁵ Boyko, O.S. (2005). Specificity of artistic image in dance art. Spiritual culture as a dominant of Ukrainian life. *Materials of the All-Ukrainian scientific-practical conference*. Part II. Kyiv, p. 31.

¹⁶ Blížková – Dosedlová, J. (1997, 2007). Tanec v kulturní historii a jeho význam pro soudobou psychoterapii. *Teze disertační práce Brno*, p.6 URL: https://is.muni.cz/th/2243/ff_r/Autoreferat.pdf.

account the abovementioned it is possible to speak on the influence of this symbol: it structures the individual, its energy whilst harmonizing everything in its surrounding. Additionally, the infinite – is a symbol of protection, it has been considered that its image prevents evil and bad energy from entering the body. The Infinite is an obligatory choreographic painting in the Bulgarian dance «Pistiltcheto», as well as in the Ukrainian «Kryvomu Tantsi», «Schumy», «Ravlyk», and the Belorussian «Retschan'ka».

The Tree of Life – as a cosmic tree – was the symbol of a pillar that connects heaven and earth, the symbol of the everlasting resurrection of nature and the restoring of Life, the emblem of the infinite Life force, harmony, immortality. The tree of Life is typical for Russian, Belorussian, Ukrainian, Polish, Slovak, Czech, Slovenian, Croatian, Serbian and Bulgarian national folklore fairytales. This image interconnects the vertical (the tree from the earth up to the sky) and the horizontal (path) coordinates of the world. The Ukrainians have performed the Khorovod dances, that symbolize the Tree of Life – «Giltse», «Kust», «Marena», the Belarusians have been dancing the «Korkodon».

A group of zoo-orthomorphic Slavic images represents the symbols which reflect the ancient mythological and particularly totemic perceptions, the archetypical fundament of thinking and world perception of the human being, the peculiarities of its relations with the world of nature. The obviously dominating images among them are the images of a bull, a horse, a goat, a rabbit, a sparrow, a crane that in the most ancient religions of the Slavs have performed the functions of peculiar guardians and were the objects of a religious cult. Using the images of birds and animals as the carriers of set symbolic meanings is visible and sensible in the pantomime-illustrative Ukrainian chorovods «Zainko», «Kozlyk», «Holub-Holubotchok», «Zuravel'» «Perepilka», the Belorussian – «Varbey», «Gusatchok», «Zabka». We could use the image-symbols of the Slavs as a certain feature of ethnic adherence, the non-verbal means of transmitting information, the symbolic form of self-expression, the way to reflect reality. The studying of the above mentioned in the course of the choreography classes will allow to thoroughly deepen into and understand the tradition of a certain ethnical group as a living organism of national essence from ancient times and until this day.

Conclusion

Choreography as a form of art has become the most popular and wanted on the verge of the centuries, for it harmonizes the aesthetical, physical and spiritual development, it encourages primary pupils to cherish national values through understanding the Slavic folklore, its national and ballroom dances. Additionally, by studying the art of other nations, the processes of art-national identity are activated,

and thus the national consciousness of the child is developed. Therefore, the dance is a powerful source for implementing the artistic potential of a primary school pupil.

The popularization of the Slavic dancing culture in terms of the educational Ukrainian surrounding facilitates the cultural enrichment of children and youth, educating intranational tolerance, intracultural mentality, the development of a high culture of intranational relations, the realization of the personal “cultural Me identity”, which is a significant step in the context of the European integration of Ukraine.

In terms of a perspective the development of common educational-artistic projects aimed at popularizing Slavic dances is more than up to date. Thus the maintenance and the multiplication of the cultural dancing traditions assures the unique identification of the Slavs in the realm of a globalized world.

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