

CHOREOGRAPHY TECHNIQUES OF PAS DE DEUX IN THE USE OF DANCE CREATION

У статті Ван Фуїна «Методика виконання парного танцю Па-де-де в сучасній хореографії» розкрито методичні засади освоєння техніки виконання парного танцю, якій був довгий час відсутній в китайській класичній хореографії. Він розширює хореографічну лексику, збагачує образний настрій танців, що обумовлено більшою можливістю передати типові взаємовідношення, що виникають в діалозі між людьми. В статті розглядаються складові методики виконання па-де-де, особливості побудови траєкторії танців такого типу, злітних комбінацій, робиться наголос на формуванні навичок танцювальної художньої комунікації між танцюристами.

Ключові слова: Па-де-де, хореографічна техніка, парний танець, методика виконання па-де-де, танцювальна комунікація.

Choreography is a creative art and Choreography of Pas de Deux is a shining point in the dance creation.

The creation of Work of Dance requires choreographer to: 1) select appropriate creation subject 2) employ Choreography techniques of Pas de Deux to produce decent moves; 3) infuse emotion in body language to make dance more exquisite and infectious.

1. Dashing Method

Dashing Method is one of the most important choreography techniques among choreography techniques of Pas de Deux. Two dancers standing in a line dash toward each other and meet head-on. Then the two dancers stand still in a natural way. It is actually a subconscious touch contact deriving from strength and rate. The choreographer should arrange moves on the basis of a pivot ingeniously. Personally speaking, I think dashing presents variation of strength and rate, with an aim to discover the pivot. It is also a joint of new positions. Therefore dashing method is an opening to broaden the choreographer's ideas about dynamics.

Dashing Method aims to discover the touch contact and then the new position. With the aid of the strength and the rate gained by perceiving, we finally find the source of natural force from which the position in accordance with dynamic law is determined.

1.1 Emotion resulting from Dashing

Combined with rate and generating force, dashing seems to be a qualitative change the caused by the rate. The force is not kind of external entity but an internal combination of body and spirit. Dashing produces moves as well as emotion.

In dancing works, the moves and emotion of Pas de Deux definitely relates to the rate.

For instance, high speed is used to express excitement or sometimes comfort and tranquility; low speed is used to show sadness or sentiment. In an occasion of a triumphant return, high or comparatively high speed is adopted.

Dancers try to explore the relationship among motive, kinematic potential, and moves through dashing exercise and by doing so they learn how to express feelings and present the theme. Here is an example- oh, helplessness.

In this dance work, money acts as a blasting fuse of conflicts between the man and the woman. The man is cowardly while the woman is shrewd. A sharp contrast in their characters thus leads to conflicts. In the first section of the dance, the choreographer uses movements in daily life, in a brief and lively way, to show a housewife asking for money from her husband. In this section, the man is reluctant to let his wife follow him closely behind, hiding his wife. The two can't communicate at all because the man doesn't have any money. The transfer from the first section to the second is handled skillfully with no change of mood; the only change is that money is transferred from the man's pocket to the bag in his hand. In this process, I think, the variation of dashing force between the two people shows a tense atmosphere. Finally the wife, using movements of daily life, rummage around in his bag and it turns out that there isn't any money in the bag. The wife realizes that her asking for money and her snatching the bag have hurt the feelings of her husband, so she desperately tries to urge him to stay and forgive her for her mistakes. The wife tries to hug her husband again and again but her husband jerked away. By the variation of dashing force, the wife displays different gestures and movements, hoping to retain the man's heart, but ends with the man pushing her face in desperate.

1.2 The pivot of Dashing

When the two dancers touch, the pivot and friction point is the place where forces unite. The choreographer finds new pivots and new positions from dashing movements. With the interweaving of pivot movements, there is forward and reverse running to form new pose. The running emphasizes the process of moving, and with the aid of force, the transfer of pivots is achieved and new pose is thus formed. Take red lovers for example, in the beginning, the dance is so quiet that the audience has to hold his breathe to grasp the scene. When a male dancer and a female dancer go on the stage from opposite sides, they have neither physical contact nor lingering movements; instead, they move forward and get closer step by step with hand behind their back. The communication in their eyes is enough to conquer the hearts of the audience. When the man reaches his hand out, the woman holds his hand closely. It seems that nothing can separate them and dancing movements starts here. Again and again, they spin and somersault as if to vent their anger; they lift and hug as if to express the affections. I think in this dance, the dancers find the pivot--- hand through dashing, and the transfer between movements doesn't change the pivot, nor do the connections between movements prevent them from holding each others' hands. The simple hand-holding embodies their affections, their inner sustenance, their attachment and their hearts. This dance really follows the tenet "expressing emotion is the core task and infuse emotion to dancing". The holding of hands, then separating and holding again lifts the piece of dancing to a higher level. When the dancing is finished, the soulful parting, the "hands" throughout and the sad and plaintive music linger on the mind of the audience. In sum, the choreography of using "hand" throughout is wise and it's also one of the reasons for success.

2. The trajectory of perspective action in pas de deux

In the choreography of pas de deux, the trajectory of perspective action forms a regular trajectory that explores the motion of movements in a given form. The trajectory of perspective action is to continue to make two or three movements based on the new reasonable position formed through dashing, and then to reverse the movements until the moment of dashing, which is called "tape rewinding".

2.1 The start and end of the trajectory of perspective action

The trajectory of perspective action is to reverse the movements that have been done. The speed can be slow, but it has to make sure that the movement at the dashing point is resumed. Like the retrieval of images of a video record, perform the movements straight forward and then reverse it in the same path. This way, the "trend" of movements can be mastered and the "flow" of movements can be observed. By retrieval, the choreographer knows the trend of movements and gets ideas for the development of movements. Four movements are made and then reverse the four movements in the way of tape rewinding; the dashing point becomes the initial point. We presume the four movements as A B C D and count the beats 1 2 3 4. The four movements are relative and they are not four moves (舞姿?). There must be connections between the movements, and they are the movements when we count the beats 1 2 3 4 slowly. When the choreographer doesn't know how to continue the movements, the trajectory of perspective action can be used to go back to the dashing point along the same route. At this time, the choreographer can freely combine the individual movements or repeat some movement or other, just like a composer arrange the seven notes in CDEFGAB, with the exception that the "notes" of a choreographer are movements made through the trajectory of perspective action. With musical thinking, the choreographer regards as his "notes" the movements made through dashing and the trajectory of perspective action, and freely combine the movements by changing and reverting the trajectory of movements or repeating movements. In Chinese dancing, melody and the characters' inner feelings is the software and the trajectory of perspective action is the hardware. The hardware is to pay attention to the trend and master the music and the characters' inner feelings, and then undertake the assemble editing. Besides, the choreographer needs to make the trajectory of perspective action fit the rules of the melody of Chinese dancing---round, curved, twisted and slanted. The body charm of Chinese classical dancing and the moves of folk dance can be directly used, and ways have to be figured out by which the movements or half of the movements of one dancer are finished by two dancers cooperatively. The methods of props dancing can be employed in pas de deux, for example, the male dancer can think the female dancer as the sword in his hand or the long sleeves around him, and use the trajectory of perspective action to finish the employment of the body charm of Chinese classical dancing in pas de deux.

2.2 The rationality of the trajectory of perspective action

By reversing the movements, i.e. the tape rewinding, the choreographer can get the trajectory of movements and observe the flow of movements in a clam and wise manner. Reversing the movements in the same route can also check the imperfect movements; moreover, it can check the flow of movements and acts as a reminder that the nature of movements should be better mastered and showed in a more prominent way. The trajectory of perspective action is the key process to test the rationality of the trajectory. If the four movements are not complete, the choreographer, when testing the trajectory, can know the trend of movements and get the logical relations between the movements and come up with ideas about how to

develop the movements. At the beginning of the dashing, the analogy of problem-prone movements can sometimes hinder the happening of the normal motivation of movements. By the trajectory of perspective action, the choreographer keeps an eye on the flow of lines. The trajectory of perspective action acts as the touchstone of the rationality of the development of movements, and it's the employment of aesthetic dancing in the operation, the method to create material for pas de deux, the core of the methods for pas de deux, and the checking of the logic in movements. Take the Shuang Re Niu for example. It's a perfect Chinese folk dance where emotion mingles with the scene. The dance starts with stars in the sky and presented before the audience a sad love story between a man and a woman of Yi ethnic group. In particular, in the epilogue, a section of sad and vehement pas de deux embodies a fantasy that sublimates the dancing and adds a finishing touch. A Ge lifts the lissome figure of A Mei above his head and spins, a kind of unique magic flows from the aesthetic rhyme of centripetal force and athereal 圆场动势. During the spinning, A Mei rolled her back until her hands grasp her feet just like a ring. Suddenly A Ge hangs his arms and stands with his legs split. A Mei, bending as a ring, slips from A Ge's head to his knees and the dancing comes to a halt. Immediately, the spinning pas de deux converges its surging passion quietly. I think this series of movements of high challenge have smooth moves and rhyme and the dancers achieve a perfect level. By the tape rewinding of the movements, the motion trend of movements can be observed and the development of movements can be rationalized.

3. The twining of pas de deux

During the choreography of pas de deux, twining is a good way to express the emotion. Twining is to enclose a person with a certain movement, letting him (her) find room to get away from the circle. In practice, points and sets of actions are used to make movements connect. Sometimes,会出现去找前的动作而不去做背的动作 and this gives a more novel feeling. When two dancers perform cooperatively to finish a topic, twining is used to express the communication of emotion between the two and their relationship.

3.1. Partial physical twining of two dancers

One dancer twines the whole body or part of the body around another dancer's body, part or whole, and the latter tries to get away from different directions or different space. Dancing language is the basis of shaping the characters and images. When a dancer twines part of his body around the body of another dancer, and the latter tries to get away from different directions or different space, the scene show struggle and desire of getting free. For example, the death of Ming Feng, the dance uses the technique of twining to "watering the plot down and concentrate emotions". The dancers use emotions to promote the dancing and use dancing to express emotion, so here the dancing and emotions integrate as one. The function of the art of dancing is to infect the audience with emotions, and the beauty of dancing lies in vivid images and rich emotions. At the end of the dance, a dancer in black twines the female dancer, and she tries desperately to get away from the man but ends in vain; she dies in struggle. I think the content of the dancing is presented through the dancing language of twining, forming vivid images, following closely the topic of the dancing, making sharp and strong contrast, embodying Ming Feng's inner desire to live and doomed death.

3.2 Complete physical twining of two dancers

Two dancers twine around each other. In pas de deux, it's easy to find two people twining each other, and this technique can strengthen the characters' emotion and express feeling as well as conflicts between people. Take the pas de deux green snake• white snake for example, I think the dancers grasp the image of snake. At the beginning of the dancing, the two characters go on stage together and twine around each other according to the characters of a snake, showing the affections between two sisters. During the dancing, the separation of the two is very transient; they always rely on and twine around each other. Most of the movements are based on the twining, which makes the movements novel and unique; moreover, the emotion can be expressed wonderfully.

4. Director of the shadow method Duets

Directing the course of the pas de deux, the shadow is the actual situation, the action of light, the shadow is real and the virtual appearance of the relationship, the characters emotional, mental role, there is even a shadow of the virtual phantom. No matter what kind of "shadow", two kinds of relationships are active and passive. Shadow in the form of contact is based on choreography in some of the phenomena of life, exploring both the duet form by the shadow form. Shadow is a more abstract writing and directing techniques. It means people can form a gap between the way the visual element of surprise. Dance technique is a virtual and real, and it can be a real life and exaggerated.

4.1 The double reflection method choreography

Table one plane (ie horizontal direction), one door plane (ie the vertical direction), the two movements as the reflection in the water in general. In the reflection method of improvisation training,

usually people take the initiative by vertical, horizontal movements imitate those who followed. But to the creation, who is active who is passive does not exist, and then the two collaboration exercises, couples relationship is flexible and interchangeable. Sometimes the reflection method using relatively large exaggeration and distortion, so the double action with strong contrast, two people can have a certain sense of distance, there will be no sense of distance, two people who have contact, overlap. When the law in the use of reflection angle and height can be different according to the performance of dance emotion. For example: Yi Women Pas de Deux "peer", I think, in this dance work, directing the use of the Yi dance based on the fundamental dynamic law, most of the dance moves are a reflection method using a layout, the two dancers in the mutual imitate each other's movements, and sometimes there will be changes. Although the two dancers dance to do the same, but changes in their use of space, so that more of the original dance, but also express a cheerful scene, expressing the joy.

4.2 Double the impact of simulation methods in the choreography

Did not completely mimic the reflection method, in fact, not completely imitate, imitate changes. In the impromptu dance, the one person take the initiative to complete a dance movements, the other with a certain part of their body or body to imitate the first person to changes in the body or a body part. Also called remote method. Works in dance, because of the emotional state of human thought under the influence and different, there are also different image in mind. To be good at digging action, the coherence of internal relations motivation for the development of the best momentum, angle. In the double dance, two people can contact, the contact is internal links, to make it consistent, "shadow" as the scheduling, is the external factors change, and the director wants to express emotion, forming a dialogue and exchange. Missing - a sense of nostalgia, real as active, passive imaging, ambiguous. Fear - a sense of anxiety is really active there, as both passive and images both passive and active again. Shock - out of a sense of reality as passive, active image, chasing wrapped tightly. In summary, dance has never been a single composition, all the factors always appear together. However, not all of the factors simultaneously, nor have the same value. A good double dance piece in the creative process prepared to seize the specific aspects of pas de deux, for example, "impact method", "action trajectory perspective," "wound", "shadow" and so on. Pas de Deux Choreography techniques we use to test the rationality of action to explore the form of double action movement in a particular track, double tap the possibility of action in space to play, design visibility. Dance at the same time in accordance with the development of the plot, the use of pas de deux Choreography extraction and processing techniques of dance movements to make the rich even more emotional, to better highlight the works of dance to express the theme.

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УДК 378.147:72

Кайдановська О.

ВИХОВАННЯ ТВОРЧОСТІ У АРХІТЕКТУРНІЙ ОСВІТІ

В статье рассмотрен характер творческой деятельности архитектора, определены направления формирования креативности студента средствами инновационных педагогических методов художественной педагогики.

Ключевые слова: архитектура, креативность, педагогический метод.

У високорозвиненому суспільстві архітектурна освіта допомагає вирішувати економічні, соціальні, національні проблеми держави підготовкою високопрофесійних кадрів архітекторів і дизайнерів, пристосованих до динамічних умов ринку праці. Сучасна освітня парадигма визначає орієнтири вищої школи щодо гуманізації змісту освіти та утвердження особисто орієнтованого підходу, запровадження новітніх розвивальних технологій і професійно спрямованих методів педагогічного впливу. Отже, ціллю навчання майбутнього зодчого стає не вузько профільна