Развитие эмоционального интеллекта у будущих педагогов-хореографов в практике разработки мультимедийных историй

Проблема и цель. Модернизация высшего образования открывает новые перспективы использования цифровых технологий для повышения качества обучения педагогов-хореографов. Применение сервисов, поддерживающих мультимедийный контент (PowerPoint, Piktochart, Tilda и т.п.), удовлетворяет как требованиям к программам подготовки специалистов, занимающихся постановкой танцев, так и требованиям к уровню развития навыков, составляющих основу эмоционального интеллекта личности. Авторами исследуется проблема обоснования эффективности включения цифрового сторителлинга в хореографическое образование. Цель исследования – изучить влияние участия педагогов-хореографов в деятельности по разработке мультимедийных историй на развитие их эмоционального интеллекта.

Методы исследования. Мультимедийный сторителлинг рассматривается как инновационная повествовательная практика, в основе которой – создание эмоциональных историй средствами цифровой технологии. Программная поддержка – конструктор Tilda. В практике разработки историй принимают участие 64 студента Вятского колледжа культуры (Российская Федерация). Программа подготовки – Народное художественное творчество. При диагностике и оценке сформированности эмоционального интеллекта применяется тест Н. Холла. Статистическая обработка данных выполнена при помощи критерия χ² (хи-квадрат) Пирсона.

Результаты. Истории разрабатываются и применяются при изучении дисциплин «Информатика», «Учебно-методическое обеспечение образовательного процесса» по плану: изучение сервиса, поддерживающего мультимедийный контент, его возможностей; определение концепции; сбор и анализ информации; создание истории и реализация в цифровом формате; презентация и последующее применение на практике. Особенность программы – адаптация её содержания под специфику направления подготовки. Выявлены статистически достоверные различия в количественных изменениях, произошедших в педагогической системе (χ² = 6.990; p < 0.05).

В заключении сформулированы выводы о том, что разработка мультимедийных историй способствует развитию эмоционального интеллекта за счёт социального характера деятельности, многослойности и нелинейности обращения к ним во время проектирования сюжета, мультимодальности, поддержки эмоционально-комфортной атмосферы. Выделены и трудности: низкий исходный уровень цифровых навыков; разная мотивация; специализация по танцевальному направлению.

Ключевые слова: мультимедийный сторителлинг, хореографическое искусство, танцевальная коммуникация, структура истории, эмоционально-комфортная атмосфера, Tilda

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Developing emotional intelligence of future choreography teachers in the practice of creating multimedia stories

**Problem and goal.** Modernization of higher education opens up new prospects for the use of digital technologies to improve the quality of training choreography teachers. The use of services that support multimedia content (PowerPoint, Piktochart, Tilda, etc.) satisfies both the requirements for training programs for specialists engaged in choreography and the requirements for the level of the developed skills that form the basis of the personal emotional intelligence. The authors investigate the problem of substantiating the effectiveness of including digital storytelling in choreographic education. The purpose of the research is to study the impact of choreography teachers’ participation in the development of multimedia stories on the development of their emotional intelligence.

**Research methods.** Multimedia storytelling is considered as an innovative narrative practice based on creating emotional stories using digital technology. Software support is the Tilda constructor. 64 students of the Vyatka College of Culture took part in practical developing stories (Russian Federation). The training program is Folk Art. The N. Hall’s test is used to diagnose and assess the formed emotional intelligence. Statistical data processing was performed using Pearson’s $\chi^2$ (chi-squared) criterion.

**Results.** Stories were developed and used in the courses “Computer Science”, “Educational and methodological support of the educational process” according to the plan: studying the service that supports multimedia content, its capabilities; defining the concept; collecting and analyzing information; creating a story and implementing it in the digital format; presenting and subsequent use in practice. The peculiarity of the program is adaptation of its content to the specifics of the field of study. Statistically significant differences were revealed in the quantitative changes that took place in the pedagogical system ($\chi^2 = 6.990$; $p < 0.05$).

The conclusion states that the development of multimedia stories contributes to the development of emotional intelligence due to the social nature of the activity, the multilayered and non-linear treatment of them while designing the plot, multimodality, and support for an emotionally comfortable atmosphere. Difficulties are also highlighted: low initial level of digital skills; different motivation; specialization in dancing.

**Keywords:** multimedia story, choreography, digital service, components of emotional intelligence, dance creativity, staging activities, Tilda

**For Citation:**
INTRODUCTION

The interest of the scientific and pedagogical community in the development of emotional intelligence of an individual is increasing in view of the following factors:

1. Emotional intelligence is defined by UNESCO as one of the skills that determine a person's success in the world of the future [1].

2. The labor market is undergoing changes related to the growth of requirements for qualifications, and professional and personal qualities of employees. At the World Economic Forum 2020 "Future of Jobs Report" a list of "Top 10 skills" was formed [2]. Among them, the skills related to emotional intelligence are also highlighted: assessment and decision-making; management of oneself and one's emotions; and ability to negotiate, cooperate with other people for social interaction.

3. The priority of digital and emotional competencies is also explained by the relevance of the problems of social adaptability of the individual and improvement of the efficiency of activity. For example, in their comprehensive study S. Kallou et al., prove that in the digital society, the electronic and digital mediation of social interaction prevails. Simultaneously with the possession of digital technologies for the prompt solution of personal and professional tasks, the human capital society requires the development of emotional intelligence as a condition for productive collaboration in society [3].

I. G. Belyakova, A. L. Mileshko note that dance is a socio-cultural phenomenon, which is a special form of motor activity, rhythmically organized and having a certain emotional and symbolic charge [4]. Currently, most dance performances are staged using media technologies. Light, sound, projection, video, stage designers – all that used to exist as separate workshops – are now integrated into a single project on a computer. E. P. Melnikova notes a special role of joint motor activity in establishing international (educational, scientific and humanitarian) interaction [5].

According to the conclusions of S. Fanouraki, V. Zakopoulos, the ability to work with information sources, careful and correct attitude to the heritage of ancestors are of particular relevance in relation to training highly qualified choreographers [6]. According to B. Gopalakrishnan and S. Vijayakumar, developing components of emotional intelligence does not only promote achieving the goals set for the tutors of the digital school but also increases the effectiveness of both educational process itself and each separate lesson [7]. Undoubtedly, the introduction of multimedia technology elements into education will require additional training for working teachers and students.

Working with the text (fiction or choreographic) will be fruitful if the teacher is able to interest teenagers by a creative approach to processing and presenting information, if the teacher can give students his love for reading, passion for the language of the work, if the teacher becomes a role model, using both the living word of a professional and new multimedia technologies [8].

I. Khoutyz presents a study in which he substantiates that an effective teaching method is learning based on stories, through stories or "storytelling" [9]. V. Nair, M. Yunus define storytelling as an interactive art of using words and actions to identify elements and images of the story to awaken the listener's imagination [10]. S. Bakirova et al., reasonably conclude that a practical component prevails in training high-level specialists in the field of organizing
the work of educational dance groups. And therefore, using innovative didactic methods is especially important while forming the emotional intelligence of choreography teachers [11].

Thus, on the one hand, using multimedia technologies is an integral element of successful professional dance creativity and choreographic activity of a future teacher. On the other hand, "media literacy" also needs to be formed, like any other competence of a future teacher who is able to create a new product in an electronic environment. In the one where most modern teenagers communicate.

Another circumstance: a graduate of a choreographic profile is to be able to use the resources of multimodality (rhythm, movement, sound, image, action, word) both for self-expression and for making the dance production spectacular (geometry and entertainment). However, the methodology for including such practices in training specialists has not been sufficiently developed yet.

The hypothesis of the study is that including practical development of multimedia stories in training specialists in the field of dancing will provide additional resources to form skills that are in the basis of emotional intelligence.

Research objectives:
- to clarify the key concepts that make up the essence of the pedagogical activity of the heads of dance groups;
- to highlight the features of using multimedia in staging students’ choreographic productions;
- to describe options for using multimedia stories in training choreography teachers to support the development of their emotional intelligence in the context of implementing future work functions;
- to identify the factors influencing the effectiveness of storytelling both to improve the level of training specialists in the field of dancing, and to form their emotional intelligence;
- to experimentally test the effectiveness of the proposed integrations of multimedia stories into modern choreography and its teaching methods.

The purpose of the research is to study the impact of choreography teachers’ participation in the development of multimedia stories on the development of their emotional intelligence.

MATERIALS AND METHODS

Developed emotional intelligence is an important professional and personal ability of a teacher-choreography. Emotional intelligence is a considered by the authors as a necessary component of future professional activity – the ability of a specialist to process emotional information and use it in pedagogical practice.

The choreographer can work with professional dancers, ballet dancers, gymnasts, figure skaters, as well as train novice students. He conducts the process of teaching dancing in various stylistic forms, is engaged in staging theatrical dance performances and events.

The analytical method is used in the selection of digital technologies for creating and using multimedia stories in the professional activities of future specialists: Google Slides, PowerPoint, Prezi, Piktochart, Tilda and others. Since the development program is only a tool for visualizing the story, it was decided not to use a complex technical solution. Any
story can be presented in a good quality even in a simple constructor. The main thing is to choose a beautiful template that attracts the attention of the user (viewer, reader). Based on these criteria, the authors of the research decided to use the Tilda Publishing constructor as software support. It provides tools that make the process of creating and publishing multimedia stories simple and understandable. You don't need technical knowledge or special training to start using Tilda.

An important advantage of Tilda is the option to use a ready-made design. Tilda has a lot of ready-made templates and blocks that can be selected and customized for storytelling needs. There is also a large selection of fonts, images and icons. It is also possible to create your own design using zero blocks. In addition, Tilda has good download speeds, integrated SEO options and user-friendly features, for example, such as animations, pop-ups.

In identifying the factors affecting the quality of using multimedia storytelling to form skills and abilities basic for emotional intelligence of a person, experimental work was organized and conducted on the basis of the Vyatka College of Culture. 64 third-year students in the field of training 51.02.01 – Folk art (type – Choreography) were involved.

A comparative analysis was applied when choosing a methodology to assess the level of skills and abilities that form the basis of emotional intelligence of specialists in the field of dance (the WLEIS test for the emotional intelligence model of J. Mayer, P. Salovey and D. Caruso, D. V. Lucin’s EmIn questionnaire, K. Barchard and N. Hall tests). It was the latter that was chosen to process the results of the presented work. The choice is justified by the fact that this technique is valid. It opens the way to a reliable assessment of the emotional intelligence of all communication participants in training specialists for staging theatrical dance performances and events. The methodology is a questionnaire containing 30 question situations. Analyzing the respondents' answers, it is possible to assess the level of developed emotional awareness, management of one's emotions, self-motivation, empathy, recognition of other people's emotions.

All the respondents were divided into control and experimental groups using the N. Hall questionnaire, 32 future choreography teachers in each.

The integrative indicator (the sum of all scales) to make the conclusion about the formed emotional intelligence was calculated as follows: 70 or more – "high" level, 40-69 – "medium", 39 or less – "low". A more precise technique and interpretation of the levels is described in the article below. This technique was used both before and after the experiment. Statistical data processing was performed using Pearson's $\chi^2$ (chi-square) test.

LITERATURE REVIEW

According to the conclusions of S. S. Grigov, dance activity is characterized by a broad communicative orientation. This allows students to develop both professional and universal competencies, or so-called "soft (social and communicative) skills" [12].

In addition, according to the conclusions of I. G. Belyakova, A. L. Mileshko, dance is an important non-verbal means of communication [4]. Moreover, the process of teaching dance is considered by B. San Juan, P. Hípola, as a tool for the development of human emotional intelligence [13]. However, the peculiarities of demonstrating emotional intelligence by an individual in communicative joint activity, according to the conclusions of N. I. Kolodina, are highlighted in the scientific literature mainly in a psychological, linguistic and linguodidactic context [14].
Emotional intelligence, according to P. Salovey, J. Mayer, is “the ability of a person to track his own and others' feelings and emotions, distinguish them and use this information in thinking and action” [15]. E. V. Soboleva et al. consider the possibilities of educational cloud services and gamification tools to develop intrapersonal and interpersonal emotional intelligence of students of pedagogical specialties [16]. The authors describe options of work with the plot of a didactic game, game mechanics and ways of communication based on digital platforms. We especially note the methodological recommendations formulated by scientists for introducing such practices into student education.

Forming emotional intelligence of a teacher, according to the conclusions of N. Stojiljkovic, S. Uzunovic, S. Stamenkovic, is both a direction for improving the teacher training system, and a condition for social adaptation of young professionals, and prevention of burnout syndrome [17].

V. V. Grinshkun, S. I. Dreytser propose an approach to organize communication based on artificial intelligence tools used to clarify the characteristics of participants' reflection in the educational process. The authors also compare the results of such procedures [18]. At the same time, D. Goleman, one of the most authoritative scientists in the field of developing emotional intelligence, notes a very important role of reflection, which manifests itself in managing relationships, emotions and feelings [19].

When describing kinetic-bodily intelligence, Sh. Ginanjar et al. refer to the following attitude to dance: it can reflect and confirm social organization [20]. Dance, according to the conclusions of B. San Juan, P. Hípola maybe [13]: a means of secular or religious self-expression; social entertainment or recreational activities; a way to escape or get a psychological release; a sign of aesthetic perception.

Z. Avşar considers dance as an element contributing to the emotional and personal development of an individual, as an instrument of self-awareness, self-knowledge and self-reflection [21]. According to the norms of the job description, a choreographer, solving the tasks of organizing musical and choreographic practice, must clearly understand the following: where and for what purpose to use the possibilities of a personal computer, information and communication technologies; which software products should provide solutions to the tasks of supporting pedagogical, choreographic, cultural, educational, methodological and organizational management activities.

The implementation of the "Fit for Life" program, jointly with UNESCO, is a platform for the country to popularize and develop mass sports, attract people to dance classes. Participation in the international movement in Russia makes it possible to use dance intensities and master classes as "soft" influence to resolve political conflicts [22]. To achieve these goals, the passport of the project "Development of the export potential of the Russian educational system" indicates the relevance of promoting e-learning programs and information systems on the Internet.

E. Uaidullakyzy et al. suggest that when training specialists in the field of dance and physical culture, special attention should be paid not only to obtaining professionally oriented knowledge, but also to the development of abilities for independent creative work and work with information sources [23]. E. N. Volkova examines the conditions for forming abilities that are in the basis of a teacher’s emotional intelligence: temperament properties, features of information processing, range of interests, information literacy, level of communication skills, experience of active participation in joint events [24]. A. Fiskvick, A. Duberg, S. Juslin suggest that dance itself is a language. As a consequence, choreography requires many of the same mental abilities as verbal language [25]. This belief of the authors
explains why not only bodily sensations, but also communication skills, imagination and creativity are developed through dance.

Returning to UNESCO’s educational initiatives in the context of globalization, we note that experts use a number of parameters to assess the viability of a language: the total number of its speakers; spheres of life in which the language is used, etc. This is indicated by T. I. Sokolova, who analyzed the language policy of the Russian Federation [26]. According to her conclusions, the role of UNESCO in cooperation with the UN Alliance of Civilizations and the international University Network of Media and Information Literacy is invaluable. They actively expand the field of activities in international cooperation, formation of multilingual skills and skills to work in the digital environment.

According to G. Karaosmanoğlu, O. Adigüzel, when teaching drama, it is necessary to use such methods of presenting information that will be effective means: to build external and internal communications; to convey information to the audience by telling a touching, funny, sometimes instructive story with real or fictional characters [27]. The performance, according to the conclusions of G. Karaosmanoğlu, O. Adigüzel, is the ability to capture the audience with the help of acting and make them live in the moment – “here and now” [27]. When participating in a competition or in negotiations, it is necessary to strive in the same way to make listeners "live in the moment" and feel the "chemistry" of art.

M. Ateş considers storytelling as a technology of influencing people with different goals through texts clothed in the form of fascinating stories [28]. He understands multimedia storytelling as an interactive art of using words and actions to reveal elements and images of a story, stimulating the listener's imagination. If earlier storytelling was used mainly for teaching young children, now this method is used as a universal one.

The spread of storytelling in the digital society (society of screen culture) is caused, according to I. N. Berleva, D. A. Belyaev, by two factors [29]:
- moving away from the so-called "big narratives" (ideologies, teachings, treatises, etc.) and moving to "small narratives", small, private stories that cause more reader’s trust;
- a return to syncretism and pre-rationality, which is facilitated by an increased number of new communication channels. Such channels contribute to the fact that the consumer of information is immersed in the environment of the pre-written era, with the exception of a significant arsenal of information consumption possibilities.

F. Akdoğan clarifies the term “multimedia storytelling” as part of digital storytelling, which also includes cross-media and transmedia storytelling [30]. V. Nair, M. Yunus give digital storytelling the following definition: a method of electronic communication based on the multimedia content organized around a single story [10]. S. Nassim explores digital storytelling as a creative process in which ordinary storytelling is combined with digital technologies, including a computer, a video camera and a dictaphone [31]. A. Costa, A. Martins, L. Faria also note that by mastering the language of dance, the student expands not only his horizons, but also the boundaries of his worldview [32]. At the same time, how a person perceives the world and what he sees in it is always reflected in the synthesis of possible virtual existence and real artistic events.

In the course of analytical work, the authors of the research analyzed the labor functions of a choreography teacher in the information educational space. The choreographer, while implementing work functions, must:
- possess ICT competencies necessary and sufficient for planning, implementing and evaluating the work of educational dance groups;
- to organize the joint with students use of multimedia technologies and information in various formats (audio, video, texts, facial expressions and gestures).
G. Belyakova, A. L. Mileshko indicate that for future specialists in the field of dance, an important factor is the ability to use new multimedia resources [4]:

- in order to provide interactive ways of cooperating and receiving operational linkage (from the viewer, from a partner, from oneself);
- for timely response to the challenges of cyber choreography;
- at the stage of physical, moral and mental health support.

When clarifying the importance of choreography and dance activities for the development of emotional intelligence, the authors rely on the conclusions of A. Costa, A. Martins, L. Faria. Scientists understand dance, from the broadest point of view, as an expression of the emotional world of an individual through artistically expressive, gestural and bodily movements [32].

In this regard, the issues of forming empathy skills among future choreography teachers, the ability to "read", express, and control emotions /feelings (their own and those around them) become relevant. And multimedia storytelling, as revealed in the course of analytical work, has sufficient potential for this.

**RESEARCH PROGRAM**

The main purpose of the experiment is to test the potential of using multimedia storytelling in training choreography teachers to develop their emotional intelligence.

The experiment was organized and conducted on the basis of the Vyatka College of Culture. 64 third-year students in the field of training: 51.02.01 – Folk art (type – Choreography) were involved. The form of education is full–time, based on 9 grades; training levels: advanced training. The average age is 18 years. As a percentage, in the general sample: 52% are male, 48% are female. It includes all third-year college students in the direction specified.

On the preparatory stage, the authors of the research conducted a comparative analysis of digital services, their possibilities and potential in terms of developing emotional intelligence (Google Slides, PowerPoint, Prezi, Piktochart, Tilda and others).

The methods of assessing the formed emotional intelligence were also analyzed: "EQ-i" by R. Bar-On, the questionnaire by N. Schutte, the WLEIS test for the emotional intelligence model by J. Mayer, P. Salovey and D. Caruso, D. V. Lyusin’s Emlq questionnaire, M. A. Manolova’s methodology, N. Hall’s test. As noted earlier, it was the N. Hall’s test that was chosen as the main method for verifying the effectiveness of the proposed system of work.

Participants were offered a list of statements (30 statements on five scales). Next to each of the statements, they wrote down a number based on agreement/disagreement on its content (from "-3" to "+3"): completely disagree ("-3"); mostly disagree ("-2"); partly disagree ("-1"); partly agree ("+1"); mostly agree ("+2"); totally agree ("+3"). The test results allow assessing the level of:

1. Emotional intelligence for each component separately: emotional awareness; management of one’s emotions; self-motivation; empathy; ability to influence the emotional state of other people.
2. Emotional intelligence in the total (for all components): 70 and more – "high" level; 40-69 – "average"; 39 and less – "low".

With a low level of emotional intelligence, future choreography teachers do not have the necessary amount of professional knowledge and skills for informational, emotional and substantive interaction, in the process of which the art of dance is fulfilled, manifested and formed.
Students with an average level of emotional intelligence development are distinguished by shallow knowledge of the choreographer’s work functions, the presence of a small amount of communicative, linguistic and cultural knowledge. Teachers are motivated to study the art of dance, taking into account their future profession and the possibility of emphatic self-expression. Students have the skills of independent work and reflection. However, they are not capable of creative presentation of educational material used for consistent, intelligible and emotional presentation of knowledge.

Students with a high level of emotional intelligence are fully aware of the place and role of a choreography teacher in society. Such specialists are able to analyze, design and carry out interpersonal, group dance communications in accordance with national and cultural characteristics at a high level of the art of dance (competitions (festivals) of choreography). Various forms of training and self-control are used. They have a pronounced ability and willingness for personal and professional self-improvement.

According to the test results, all respondents (all third-year choreographers) were divided into a control group (32 choreographers) and an experimental group (32 choreographers).

The third stage involved the application of multimedia stories within the disciplines "Pedagogical foundations of teaching creative disciplines", "Educational and methodological support of the educational process".

**RESEARCH RESULTS**

Based on the analytical work conducted, the authors formulated the following conclusions:

1) the emergence of new digital dance practices confirms the need for modern methods and approaches to study of dance culture and its communication properties, including the level of emotional intelligence;

2) informatization tools, in particular digital storytelling tools, have significant didactic potential in terms of developing the qualities that form the basis of the emotional intelligence of a choreography teacher (empathy, tolerance, sociability, openness);

3) however, the presented studies have not sufficiently investigated the problem of including multimedia storytelling in the training of teachers, specialists in the field of dance, in order to improve the quality of their professional training.

The authors of the presented research take into account that a choreographer is a teacher, a specialist in the art of dance. In addition, he creates choreography for dance performances and events, and also teaches dancing. The mentor teaches students grace of movements, the technique of performing certain dance forms and carries out the tasks of an artistic director when staging theatrical or variety performances. Choreographers gain experience working with new ballet productions, reviving old dance numbers in musical performances, operettas, operas, etc.

The training program also involves implementing professional choreographic productions; creating dance compositions of varying complexity and duration; conducting individual classes with artists in order to improve the skills of performers; group training of artists. A highly qualified specialist in the field must have: fundamental theoretical knowledge (stage speech, fundamentals of computer science, history of costume, theory and history of music, philosophy, economics, aesthetics, languages of art forms); organizational and creative abilities.
After completing their studies, students can find a job as choreography teachers or become members of a professional creative team.

The main activity within this specialty is aimed at the formation of knowledge in the field of choreography, staging dances, concert events, developing and improving students’ performing skills and abilities, as well as developing pedagogical skills of graduates in the field of choreography.

It is also important that students master not only rational methods of learning the dance language, but also skills universal for a digital society: working with various dictionaries, finding information on the Internet, using electronic educational resources. According to the authors of the presented research, a person with his own sensory perception should always be in the center of the narrative, whether it is an artistic story, professionally oriented or a simple life situation. When training choreography teachers, we consider it important to always draw a parallel between theatrical performance and public performance.

A multimedia story is presentation of information to the user in the form of a combined various media forms, such as text, photos, video and audio. Multimedia storytelling in the presented research is a means for the author to convey his own story through the use of multimedia tools. When training choreography teachers, multimedia storytelling is used as:

• a way to tell a story from different angles and show the situation through the eyes of different characters;
• a means of conveying story (dance, artwork, life situation, etc.) through the use of digital technology tools;
• the process of modeling errors, when finding and correcting which, the participants in the story (characters and listeners) can gain experience and inspiration, an impulse for development and cognition;
• a tool for designing an emotionally comfortable learning environment and information interaction within the framework of performing work functions.

In the process of teaching students in the field of training 51.02.01 – Folk art (type – Choreography), future specialists develop professional competencies and skills that allow:

to embody creative ideas in a dance form; to carry out pedagogical, choreographic, cultural and educational, methodological, organizational and managerial activities; to develop educational materials, educational programs devoted to the study and development of choreography. Next, we will describe the stages of practical developing and applying multimedia stories.

Stage I. Important characteristics of the program are creating digital educational environment, developing and updating textbooks and teaching aids (including electronic ones) in accordance with the requirements of the educational standard, ensuring the development of an electronic library and access to Russian and global information resources. Within the framework of the course “Informatics”, students studied the following sections: “Information, informatics, information processes and technologies”, “Structure of informatics, information technology”, “Technical means of implementing information processes”, “Functional organization of a personal computer”, “System and application software”, “Computer networks. Fundamentals and methods of information protection”, etc.

Future choreography teachers studied the Tilda constructor (interface, functionality and didactic capabilities) in the classroom.

Stage II. In the classes “Computer technologies in the art of dance”, students of the experimental group studied the key concepts and principles of multimedia storytelling. Further, they performed the following task system for designing digital stories using Tilda.
Task 1. Registration in the constructor. The first step is to register in the service. To do this, go to (http://tilda.cc) and click on the "Register" button in the upper right corner. On the registration form in the service, you must enter your email address and come up with a password (you can use the email address you already have).

Task 2. Creating a project page (in the form of a story site). 1. After registration, the personal account of the service will be available. To start working on the story, you need to create a new project. To do this, you need to find the "Create a new website" button on the workspace.
2. Enter the name of the project in the pop-up window (for example, "My Project").
3. Next, the edit form opens. The first step is to set the project parameters using the Settings button. The settings form has both technical elements and some aesthetic and design settings. At the current step, it is important to specify the font, its dimensions, and colors that will be used on the resource being created (use the appropriate menu items in the left column).
4. After configuring the project, you need to add the first page, which will be the main page by default. To do this, there is a "Create a new page" button on the right of the project form, upon clicking on which the user will be prompted to select one of the many page templates.
5. Select the blank page option (start with a clean sheet), since you will create the page from the very beginning, without the prepared elements. Later, when creating other projects, you can choose a suitable ready-made page template and simply fill in the necessary blocks with your content.
6. After adding the page, its name will appear on the project description form and its configuration functions will be available. The site is built by adding visual blocks and editing their parameters and content.
7. The page settings form contains a large number of features. For the purposes of our research, it is enough to specify the title and description of the page.
8. By clicking on the created page, its configuration form opens, where you can start adding blocks using a variety of pre-prepared templates.
9. The page of our project will include the following blocks:
   - menu (contains three components: About me, My achievements, My project);
   - the first screen contains the title of the project (it can be your name and a short slogan);
   - a screen with brief information about you and with the list of your achievements;
   - a block containing materials on your future choreographic work and the basement.
Task 3. Implementation of the block structure
1. The menu is selected in the "Menu" template category. Choose the option you like.
2. The first screen is best to select in the "Cover" template category. Remember that the selected option is not final, in the future it will be possible to change both its background and structure.
3. The screen containing brief information about you can be created using the "Image" block.
4. For the list of your achievements, it is better to choose a block from the "Advantages" category.
5. The block with the list of materials for the project must be selected in the category of templates "Gallery".
6. Also select the "basement" from the block of the same name.
Task 4. Setting up blocks. The blocks arranged in a logical sequence must be configured.
1. Pay attention to the control panel for the position of the block on the right. Using the buttons on this panel, you can copy a block, delete it, disable it, or move it higher or lower relative to other blocks. If the structure of your project differs from the structure described in paragraph 9 of task 2, then adjust it using the control panel for the position of the blocks.

2. Next, you need to specify the block settings and fill the block with content. To do this, in the upper-left corner of each block there is a panel with access to the block settings (the "Settings" button) and the content editing mode (the "Content" button). The settings of each type of blocks are varied and are displayed as a vertical control panel on the left. The content also varies depending on the selected block.

3. Using the panel with access to the block settings and content editing mode, design and fill in the following blocks: menu; the first screen; the screen with brief information about you; the screen with a list of your achievements; the basement.

Task 5. Publication. To publish the resulting page, you must specify the subdomain in the project settings panel, in the “Main” item. The subdomain name can be selected, the system will not allow you to use subdomains that already exist for other users. After specifying the subdomain, you can click on the "Publish" button and the project will be available on the Internet at the generated address (http://[subdomain name].tilda.ws). Publish the resulting multimedia story project and place the link to it in the teacher's table.

Stage III. The classes "Educational and methodological support of the educational process" was devoted to developing a multimedia story itself. The members of the experimental group within the framework of this course, for example, developed a multimedia story about moral choice in the ballet "Russian Hamlet", choreographer: Boris Eifman. Boris Eifman's ballet is a story about the torments and doubts of "poor Pavel", in which the choreographer represents, first of all, a person suffering dislike, uncertainty of his position, fear of death and distrust to others. Pavel is not the emperor here yet, but the heir, whom no one considers seriously. In their multimedia story, the students designed a chain of events that almost coincide with the two Hamlets – the death of a loved one, clashes with a secret killer, the appearance of a Ghost. By the way, the latter could, unlike Shakespeare's, not encourage the hero to act, but force him, moving from anger to despair, to wait for the moment when the crown promised to him from birth finally becomes a reality.

For a more detailed introduction to the functionality and principles of work in Tilda, choreographers were recommended to use the following sources: https://help-ru.tilda.cc/getstarted, https://tilda.education/how-to-build-website, https://basicdecor.ru/blog/post/podborka-obuchayuschih-materialov-tilda.

The choreographers of the control group were not involved in the study of digital media with multimedia storytelling possibilities and their subsequent application to design an emotionally comfortable environment for linguistic, interpersonal and intercultural dance communication. For example, within the framework of the course "Educational and methodological support of the educational process", they used video recordings of lesson materials; conducted lessons online; selected information resources for webinars and seminars; when quoting, they necessarily indicated links to websites; analyzed possibilities of multimedia technologies for activating dance communication.

The students made computer-free intelligence maps and diagrams. For example, in the outline scheme for the Libretto by Marius Petipa based on the novel of the same name by Miguel de Cervantes edited by Yuri Vyskubenko, choreography students highlighted the main plot lines of the work, determined the dynamics of the historical line of the novel and the line of the hero, built a system of images and the composition of the text. Information
on the levels of emotional development of choreography teachers before and after the experiment is presented in Table 1.

<table>
<thead>
<tr>
<th>Level</th>
<th>Experimental (32 members)</th>
<th>Control (32 members)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Before the experiment</td>
<td>After the experiment</td>
</tr>
<tr>
<td>«Low»</td>
<td>6</td>
<td>2</td>
</tr>
<tr>
<td>«Average»</td>
<td>22</td>
<td>14</td>
</tr>
<tr>
<td>«High»</td>
<td>4</td>
<td>16</td>
</tr>
</tbody>
</table>

Thus: $\chi^2_{\text{observed}} < \chi^2_{\text{critical}} (0.113 < 5.991)$, and $\chi^2_{\text{observed}} > \chi^2_{\text{critical}} (6.990 > 5.991)$. Therefore, the shift towards increasing the level of formed skills that make the basis of emotional intelligence can be considered non-accidental.

We will perform a qualitative assessment of the shifts in the levels of formed emotional intelligence in each group of specialists in choreography staging activities.

The dynamics for each level is most significantly expressed in the experimental group. Let us note that the largest positive shift was recorded at the "high" level for the experimental group. The number of specialists who improved their level of abilities and skills amounted to 12 choreographers, i.e. approximately 37.5% of the group. Some of the respondents are choreographers with the "medium" level, and some from the "high" level. For the control group, positive changes occurred equally at the "low" and "medium" levels. The number of specialists who qualitatively changed their level of abilities and skills was one choreographer, i.e. approximately 3.1% of the group. Changes in the “high” level: from 13% to 19% students.

Such dynamics, in our opinion, is due to the emotional flexibility of teachers, the development of self-awareness of future leaders of dance groups in the process of collective creative activity. At the same time, these indicators and facts confirm the importance of using multimedia stories to develop the emotional intelligence of participants in interpersonal and intercultural dance communication.

### DISCUSSION

While discussing, the participants of the experiment were provided with the following key Tilda resources for creating digital stories:

- using artificial intelligence to improve slide layouts;
- intuitive interface and the simplest possible process of creating the structure of stories, followed by filling them with content. This format is suitable for choreography-teachers;
- support for multimodality, i.e. simultaneous use of text, image, sound and video;
- introduction of new analytics and accessibility tools to control the quality of the story;
- integration with web services;
- availability of services to support feedback;
- video integration: adding a shot from a video to a template, setting up a background video;
improved animations and switches;
• using the "cornerstone" to indicate the main ideas of the story.

The conclusions obtained on the potential of using multimedia stories for choreographic education, providing a rich emotional background to the process of mastering dance culture, confirm the results of the works by I. G. Belyakov, A. L. Mileshko [4]. It was also revealed that for successful integration into professional activities, young specialists need a large amount of choreographic practical training, the opportunity to master professional skills in educational organizations, and joint work with tutors.

An essential result of the study is the description of the basic ideas of the approach, which expand the ideas of V. Nair, M. Yunus, about the influence of digital storytelling on the intellectual and creative abilities of students [10], in particular, the ability to learn and memorize based on dance experience, to understand and apply abstract concepts in dance composition, and to use their knowledge to manage the environment.

CONCLUSION

The results of the conducted research allowed us to identify the following positive aspects of using multimedia stories in training choreography students to develop their emotional intelligence:
• a multimedia story can be embedded in any information resource and repeatedly accessed. At the same time, both the content of the story (plot, new characters, storylines) and the emotional background (new emotions, relationships, values) will be enriched;
• sociality – multimedia story can be viewed by a large number of students, commented on and evaluated;
• multimodality, i.e. using several modes (media) to create a single cultural image (value system);
• aesthetic education – the development of accuracy, aesthetics of perception. The student has an opportunity to show creativity and individuality.

The following criteria for the effectiveness of multimedia storytelling are formulated:
1. The idea, the central element of every story (for the selected service, the following function was previously noted – the "cornerstone");
2. The story should keep the key messages in multiple retellings;
3. The main character is the engine of the narrative. Without the "development" of the image (emotions), narration is unthinkable.
4. Projecting the meaning of real life. In the selected service, participants used both built-in templates ("emojis") and created their own images.
5. Structure. Following the classical development of the plot: the beginning, description, climax and denouement – contributes to the competent development of the story.
6. Logic and coherence of the narrative. It is implemented through a sequence of slides in a multimedia story.
7. Narrative style (aesthetics, design). This criterion is responsible for creating the overall mood of the story.

Among other parameters determining the effectiveness of using multimedia stories for the development of skills that form the basis of an individual's emotional intelligence are: special aspects of information processing, range of reader interests, information literacy,
formed digital skills, parenting and communication styles in the family, emotional stability, consciousness, courage, practicality, self-confidence, orientation to the opinion of the team.

The results obtained can be used to improve training programs in pedagogical, choreographic and cross-cultural courses at the Vyatka College of Culture. Multimedia stories are actively used in the activities of the college's partners – children's choreographic schools, dance studios, theaters of the city and the region.

REFERENCES


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