

Development of Choreographic Education in the Context of Cultural Development of Society

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Abstract: The relevance of the outlined research problem is determined by a number of contradictions that exist in contemporary choreographic education: the growing demands on the professionalism of the choreographer and the state of professional training; the need for an appropriate response of art education to the demands of society and a fragmentary introduction of innovations into the educational system. Specific features of choreographic art as one of the important factors of cultural development of society are characterized; its special social functions are defined. The peculiarities and tasks of choreographic education in the context of contemporary socio-cultural changes are clarified. In particular, the specifics of professional training of future specialists in the field of choreographic art, the content of their professional qualities and features of the educational programs are analyzed. Based on the analysis of current educational programs and the results of student surveys, the directions for updating the content of professional training of future choreographers are identified, including updating the content of educational programs, introducing an integrative approach, using differentiated professionally oriented tasks, determining appropriate forms and methods of influencing students and individualization of training. Innovative directions in the system of choreographic education, which were formed as a result of intensive social development, are outlined: tendencies to combination of physical education, sports and dance, strengthening of international cooperation, introduction of information technologies and training of specialists for correctional work in inclusive environment by means of choreographic art. Prospects for further research lie in substantiation of the conceptual foundations of professional training of future choreographers, taking into account current trends in social development.

Keywords: *Choreography; artistic culture; improvement of professional training; educational program; multiculturalism; innovations.*

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Introduction

The twenty-first century is characterized by acceleration of scientific and social progress due to the emergence of new opportunities for interaction with the use of contemporary telecommunications systems. The contemporary information society has formed new requirements for the professionalism of a choreographer. They should be able not only to carry out professional choreographic activities, but also to work effectively with new information and to form character traits that allow to adequately respond to changes in the social mentality. Therefore, choreographic education has a dual function: on the one hand - to ensure preservation and passing down to future generations of the basic tenets of classical and folk dances, and on the other - to promote development of current aspects of artistic life.

Choreographic activity is a kind of sphere of human spiritual life, which allows to form an individual identity, develop the emotional and sensory sphere and cognitive abilities of the individual. In terms of content, choreography is an integral art, so through purposeful dance activities one can direct a person to a healthy lifestyle, activity, emotionality, self-regulation, which is considered the key personality traits. However, the intensity and effectiveness of this influence will be determined primarily by the skill of the choreographer and their desire for certain results of their activities.

The issues of training future choreographers have been the subject of research by such scientists as Gilbert (2005), Rowe & Buck (2013), Longley & Kensington-Miller (2019), etc. In their publications the issues of professional training of choreographers in the system of higher education, methodical features of choreographic work with children of different age categories, features of professional choreographic activity, etc., are considered.

Analysis and generalization of these studies suggest that choreographic activities contribute to formation of spiritual values in the individual, and the specifics of choreographic education lies in ensuring individual development of each student in accordance with the current era and cultural - historical aspects of each period of its development. This indicates the need to consider the features of professional training in the field of choreographic art through the prism of cultural development of society. It is possible to foster a specialist-creator and a professional only by

combining effective traditional educational technologies with existing modern innovations, focusing on the individual talents of each student.

In view of the above, orientation of educational programs for training choreography specialists on formation of personality not only in the professional and artistic, but also in the cultural aspects acquires special significance.

The purpose of the article is to identify and analyze current features of choreographic education, as well as possible ways to improve it in the context of cultural development of society.

In the course of the study, the results of which are reflected in the article, the following methods were used:

- theoretical – analysis of scientific, psychological and didactic literature on the topic of research, scientific publications on the theory and history of choreography, as well as the study of materials of researchers who considered the art of choreography as an important part of society development;
- empirical – conducting a survey of students of choreographic specialties and summarizing the results in order to comprehensively study the research problem.

Choreographic art as one of the factors of cultural development of society

Analysis of scientific publications in which the art of choreography is positioned as one of the factors of social development, such as Savva (2021), Longley & Kensington-Miller (2020), etc., suggests that dance is an integral part of functioning of any society. At the same time, supporters of different theories explain their position in different ways. Thus, Arnold (2000) in terms of the theory of functionalism defines choreography as a reflection of existing social relations in society, such as the status possessed by a particular person. Scientists such as Vatsyayan (1991) and Hirschhorn (1963) view dance as a form of communication that reflects the connection between members of different ethnic groups or domains of traditional society. Representatives of the theory of evolutionism, in particular Berg (2020), Longley & Kensington-Miller (2020), interpret dance as a natural result of formation and functioning of human society.

The development of neuroscience, which we observe at the present stage, has led to a number of areas (e.g., art therapy, dance and movement therapy, etc.), which allow to influence the psycho-emotional and physical state of an individual using dance tools. The possibility of such an approach

is based on the ability of dance to reflect the personal characteristics and behavioral patterns of an individual, the structure and nature of their interpersonal communication, attitude to oneself, to others and one's place in the world. Certain developments in this direction are reflected in the publication of Cardinal (2015). In particular, the researcher stressed the need to establish links between dance, physical education and cognitive development of students.

Special aspects of contemporary society allow us to interpret the content of the language of dance more universally, in particular by using its multifunctional capabilities in the formation and diverse development of personality. Choreography is often interpreted as a means of nonverbal communication, studying how a person's emotions and feelings are reflected in their functional states, analyzing these relationships and correcting them (Kucherenko& Konopleva, 2018, p. 170). In this context, we agree with the statement of Churashov& Yunusova (2016, p. 188) that dance reflects not only certain characteristics of an individual, but also the structure and features of relationships in the group, team and society as a whole.

At different stages of its development, society used dance as a universal means of physical, psychological and national education, as well as to harmonize education of an individual as a whole. As Kosobutskaya (2018) rightly noted, dance is the factor that helps to formulate the essential semantic characteristics of the individual and implement their fantasies through the artistic reflection of reality.

Taking into account the results of the research and generalization of our own experience, we believe that dance as a cultural phenomenon is a kind of text, which reflects peculiarities of the culture of a particular ethnic group in a particular cultural and historical era. In addition, it is important to remember that any text presupposes the existence of a certain context, providing for its further analysis, so it is advisable to consider dance within a certain cultural paradigm.

Our study is based on the assertion of Taverna, Medin & Waxman (2020) that the cultural paradigm is a certain socio-cultural matrix composed of ordered elements of culture, generally accepted axioms at a certain historical stage, which reflect functioning of various branches of human activity as elements of certain cultural formation. Scientists have identified and characterized its socio-ecological structure and possible impact on the cognitive development of each member of society.

It is the cultural paradigm that reflects an established tradition, setting at each stage of society development the leading way of existence,

communication and interaction with the material world, as well as patterns of human activity.

In every cultural paradigm that has existed or will exist, choreography is a means of expressing information important to society. Therefore, the analysis of choreographic practices allows us to imagine the features of not only the dance culture of a particular ethnic group, but also its culture and art in general. This allows us to understand how profound the changes that took place in a given period of time in a society, to interpret its past and present, as well as to predict possible future ways to transform the system.

If we turn to the historical development of society, at a certain stage the syncretic art was divided into separate arts (music, fine arts, dance, etc.). Later, in the process of complicating social relations, there were integration processes that led to the establishment of different types of links: from the formation of a set of independent arts or its elements, subject to a single creative plan (architectural and memorial complexes, etc.) to the emergence of new directions based on merging of individual artistic trends (cinema, animation, etc.).

We agree with Jin & Martin (2019) that choreographic culture is a segment of the general cultural space and is closely related to its other components. Researchers have studied the interrelationships between politics, culture and choreography, and from this point of view have made recommendations for improving dance education. Therefore, the interpretation of the features of a particular dance style and choreographic self-expression should not be carried out separately, but taking into account the peculiarities of existing cultural processes.

Since choreography is an important element of culture, it has certain social functions, in particular:

- communicative and informative, the content of which is to express a personal attitude to the object of attention and ensure the desired communication. Such communication is carried out with the help of established dance movements. Moreover, dance operates with kinetic language, placing a certain meaning in movements and gestures, musical language, visual expression of feelings through bijouterie and costumes. In addition, as mentioned above, dance is one of the means of intercultural communication, which allows mutual understanding between representatives of different national and cultural communities and the establishment of the principle of multiculturalism;

- epistemological, which provides the opportunity to reproduce the existing reality through the prism of the subjectivity of each individual, cognition of the content of their existence;
- canonizing, which is realized by ensuring cultural heritage, without which there is no culture as a whole;
- aesthetic, the content of which is in the ability to bring aesthetic pleasure, foster aesthetic needs, develop emotional sensuality of the individual, etc.;
- ethical, which is implemented by creating conditions for emotional empathy and formation of an appropriate social position on a particular phenomenon;
- socially transformative, it is expressed on the one hand in the ability to reflect historical events, social ideas and norms of life, and on the other - to form certain social rules of conduct and even change moral norms;
- pragmatic, which is implemented by performing a set of artistic movements of a dance nature, which serve as a means of health strengthening and conditioning of the human body;
- pedagogical, the content of which is in the acquisition of certain norms, rules of conduct, customs and traditions through performance and contemplation of dances (Nychkalo, 2006, pp.112-113).

The growing interest in the innovations of choreographic art, which we observe in society, is primarily due to the pace and speed of changes in living conditions. The twentieth century was the most dynamic in the history of human civilization, and the pace is kept-up in the twenty-first century. Updating equipment and technologies, invention and using the media, facilitation of access to desired information, has formed a specific human culture, the main characteristic of which is consumption of goods, services and information.

Thus, the modern choreographic culture responded in a certain way, which lacks traditional components to express a certain content. Researchers of choreographic art, in particular Lenart (2019), Wright, Hernandez (2014) and others emphasize the need to find the right balance between tradition and innovation. Scientists identify a system of factors of socio-cultural, historical-cultural, ethnocultural nature, establish possible relationships between them, which allows a comprehensive consideration of choreographic culture in its entirety with the cultural paradigm.

This approach creates an opportunity for a more detailed analysis and understanding the trends in modern cultural and historical process, the study of mechanisms of formation, functioning and change of cultural space.

In addition, the value of choreographic art is that it allows to implement a holistic approach to the development of the younger generation: influencing the feelings of a child, to form the moral-aesthetic, emotional-volitional and intellectual spheres of their personality.

Thus, the art of choreography is one of the leading factors in the cultural development of society. This requires finding ways to improve choreographic education in order to provide quality professional training for a new constellation of artists who are able to implement the functions of dance and positively influence the development of public opinion.

Features and tasks of choreographic education in the context of current socio-cultural changes

As defined in the previous paragraph, the dynamic development of contemporary choreographic art is determined by socio-cultural progress. The existing innovative processes increase the requirements for the quality of choreographic education and the level of training of future choreographers. We agree with the statement of Wright and Hernandez (2014) that this requires the search for appropriate psychological and pedagogical approaches, methods and tools to ensure quality choreographic education.

There are a number of studies that highlight the problems of professional training of future choreographers. This is, for example, the works of Cardinal (2014), who described the existing problems of choreographic education and made some recommendations for their solution. Biasutti (2013) explores the features of the use of improvisational practices in choreographic education and establishes the relationship between the motor, cognitive and emotional spheres of students in the process of improvisation. Wenn, Mulholland, Timmons and Zanker (2018) studied the relationship between emotional intelligence and the effectiveness of pedagogical activities of dance education teachers. Based on the results of an empirical study, special programs for the development of future specialists in the field of choreography were proposed. Vincent, Timmons and Mulholland (2021) conducted a content analysis of choreographer training programs and identified issues that need to be addressed.

Professional training of specialists in the field of choreographic art is carried out according to certain standardized requirements for the organization of the educational process in higher educational institutions. In accordance with the normative educational documents in the process of professional training conditions for the formation of the desired properties

and competencies in students should be created. Such conditions are determined based on the characteristics of a potential specialist through the prism of a generalized typical (for a particular field) professional person.

The specifics of the future professional activity of a choreographer necessitates formation of the following professionally important qualities are: figurative thinking, creative imagination, sensitivity and psychological tact, artistry, creativity, organizational skills, ingenuity, etc. In addition, a future specialist should master the basics of fine arts, develop the ability to think in choreographic images and improve visual memory. Training programs for future choreographers are aimed at the development of the outlined qualities. However, it is often overlooked that within a certain “professional type” of a particular department, there are significant individual differences. For example, the professional activity of a choreographer-director, a group leader (choreographic studio) or a choreographer-teacher differs to some extent. Leaders of groups and choreographic studios should first of all be psychologists and managers, while projective skills, imagination, ability to think choreographic images are extremely important for a choreographer-director. Each of the professions in the field of choreographic art has specific features and characteristics that should be reflected in educational programs. However, in fact the specifics of future professional activity a specialist masters already in the process of performing professional functions or in the system of non-formal education.

Given the peculiarities of social development, we believe that it is important to include in educational programs at all levels of the system of choreographic education (choreographic school, college, HEI) the main directions of modern dance. This will contribute to the development of modern choreography and increase the level of choreographic art in general. Professional training of specialists in the field of choreographic art should be carried out taking into account innovative social and choreographic trends and respond flexibly to new demands of society. In addition, the emergence of new trends in contemporary dance creates a demand for choreographers who are familiar with the methods of teaching innovative dance practices such as contemp, jazz-modern, reggaeton, cakewalk, twerk, tecktonic, jumpstyle, etc.

Analysis of the training programs and the author’s survey of students revealed an insufficient level of training of future choreographers in the main areas of contemporary choreography. The survey was conducted among 218 students from three higher educational institutions studying for a master’s degree. Some survey results are shown in table 1.

Table 1. The results of the survey of students majoring in the specialty 024 Choreography (compiled by the authors based on the results of the survey of students)

	Questions	Answers (%)		
		Yes	No	Not sure
1.	Are you planning to pursue a career in choreography?	78.90	7.80	13.30
2.	Do you think the knowledge you acquired at the higher educational institution is sufficient?	15.14	47.71	37.16
3.	Do you think it is appropriate to include the main trends in contemporary dance in the training program?	67.89	2.75	29.36
4.	Did you get enough information about the main trends in contemporary dance during your studies?	8.26	76.15	15.60
5.	Do you plan to further improve your skills in mastering contemporary dance?	51.38	23.39	25.23

As we can see, according to the results in Table 1, a significant number of students consider knowledge of the specifics of contemporary dance obtained while studying at higher educational institutions insufficient. It was noted that even the courses available in educational programs, such as “Theory and methods of teaching contemporary dance”, “Choreographic subculture in contemporary socio-cultural space”, “Contemporary interpretation of traditional trends in choreography” often fail to reflect the current state of development of these choreographic trends.

Renewal of educational programs should take place with the understanding that the art of choreography has specific features, even in comparison with affined types of performing arts (music, drama, etc.). The specific subject of work (human body) and the tasks the choreographer faces (to convey an artistic image or emotional state through dance movements) require a special approach to formation of professionally important psychological qualities of future professionals. In addition, specific features of training of choreographers include:

- use of physiological features of the human body;
- continuous choreographic education starting from school age;
- significant level of constant physical activity;

- the need to use special methodological approaches and constant creative search.

In the context of this study, we have identified the following main conditions for effective training of future choreographers:

- systematic updating of the content of educational programs taking into account peculiarities of socio-cultural development;

- introduction of an integrative approach in choreographic education by combining different types of theoretical and practical training of students, aimed at the development of their artistic and creative activity;

- use of differentiated professionally oriented tasks in order to form choreographic skills;

- identification of appropriate forms and methods of influencing students who are at different levels of professional training;

- individualization of training of future choreographers by construction of an individual educational approach.

The current state of development of society requires from higher educational institutions to intensify the educational process and introduction of innovative approaches and methods in the professional training system. There is no doubt about the need to improve teaching of special disciplines, development of innovative scientific and methodological support and the use of current technical teaching aids.

Innovations in choreographic education

The main task of professional training of specialists in the field of choreographic art is to create appropriate conditions for formation and self-fulfillment of a holistic personality of a choreographer. Current rapid development of society and, as a result, the emergence of new choreographic trends, styles and trends requires systematic updating of educational programs and methodological approaches to the process of training future choreographers.

Having analyzed the latest requirements for contemporary education and the state of existence of the choreographic art, the innovations that are observed in choreographic education in the context of contemporary socio-cultural development and require appropriate scientific justification were identified. In particular, they include:

1. Trends to combine physical education, sports and dance. The twenty-first century can be described as a century of global integration, establishment of relationships between different pedagogical systems, the search for new pedagogical tools.

We agree with Becker (2013) that the need to increase students' physical activity is a good reason to include choreography in educational programs. Choreographic art is synthetic in its essence, as dance classes develop the emotional and volitional spheres of the individual, contribute to the involvement of the younger generation in national and cultural values, guide people to a healthy lifestyle, and ensure the purposeful development of vital spiritual, intellectual and physical qualities of future generations.

Currently, dance is associated not only with art, but also with sports, leisure, therapy. This expansion of its functions is due to the fact that dance is the most harmonious art form, which allows to provide the following:

- physical development – to form the necessary properties for any person (correct posture, good coordination, ability to navigate in space, body control), increase physical activity, correct certain physical impairments (e.g., lordosis, scoliosis, flat foot), etc.;
- aesthetic development – to develop a sense of rhythm, understanding of beauty and grace, etc.;
- transferring historical and social experience to future generations through the specifics of dance.

We are currently observing a trend of combining physical education and dance. In particular, choreography lessons are introduced in educational institutions from preschool age, along with physical education or mathematics lessons, integrated courses of physical education and choreography, electives of modern dance, etc., are developed and tested.

The expediency and prospects of such an approach are justified by a number of publications. In particular, Melchoir (2011, p. 120) underlined, that choreography is an ideal tool for mastering the concepts of movement, increasing self-esteem and self-expression. Little and Hall (2017) identified conditions for the use of elements of choreography for young children, which will not only improve their physical development, but also contribute to formation of a number of competencies. Bajek, Ressler and Richards (2016) described the features of the use of choreographic practices in secondary and high school, Cone (2015) - the conditions for integrating elements of choreography in educational programs to improve psychomotor and cognitive functions of students.

- division of activity into educational (training) and concert (competitive);
- professional training of specialists involves long-term practical activities in the relevant field (sports or choreography) before entering a higher educational institution;

- the possibility to ensure the development and improvement of physical, mental, intellectual and personal qualities of an individual;
- formation of endurance, will, discipline, competitiveness, diligence, patience and teamwork skills;
- pedagogical activity in physical education and choreography is based on general pedagogical principles (systematicity, “from simple to complicated”, consciousness and activity, clarity).

Additionally, confirmation of the formulated thesis is that the elements of choreography in sports have been used for half a century as a means of specialized training of high-class athletes. This approach helps to make their compositions bright and original. Currently, we are witnessing transition of dance from the professional plane and professional sports to physical education lessons at educational institutions of all levels.

2. Strengthen in gofinternational cooperation in higher choreographic education. The multiculturalism of contemporary society generates interest in studying international experience, and international cooperation is one of the priorities of education today. Current information technologies have a positive impact on the development of intercultural understanding, formation of the ability to live and work in the global space. Such international cooperation is now being initiated at the level of general educational institutions.

Strengthening international cooperation in higher dance education is manifested in:

- widening the geography of participants in international projects, competitions, festivals;
- the desire to establish direct contacts and partnerships between educational institutions of choreography in different countries;
- systematic improvement of the professional level of choreographers by participating in international seminars.

In addition, the relevance of this area is confirmed by a number of scientific publications. In particular, Heyang & Martin (2020) proposed some ideas for implementation of an international partnership in the field of choreography, given the existing limitations associated with the spread of the pandemic. Tight (2021), Yemini & Sagie (2016) studied the impact of globalization on the educational process in higher education and possible in this context changes in pedagogical technologies. Verger, Altinyelken & Novelli (2018), Martin (2013) described the features of international cooperation in the field of choreographic education in the pre-pandemic period.

Currently, the main ways to implement international cooperation in the field of choreography are organization of international dance competitions for different categories of population, development and implementation of international internships, various scientific and educational international projects, online webinars, advanced trainings, cooperation with volunteers, etc.

3. Introduction of information technologies in choreographic education.

There is no denying the fact that in the process of training the future specialist should form information competence, the content of which is to acquire skills in the use of information technologies in professional activities. However, choreographic education has its own specific features, which until recently slowed down integration of information technologies in the educational process of choreographers. Some scientists, such as Risner & Anderson (2008), pointed to significant limitations in the use of information technologies in choreographic education.

The spread of the pandemic led to the emergence of new conditions to which all higher educational institutions had to adapt, in particular, to organize the educational process using distance learning technology. This accelerated search for effective ways to integrate information technologies into higher education practice and led to scientific controversy over their effectiveness in choreographic education.

For example, Hong, Chen & Ye (2020) showed a positive experience of using social networks to form professional competence in future choreographers. Hsia & Sung (2020) published positive results of the use of integrated mobile technologies in the training of choreographers. You (2020) studied the impact of online education on formation of professional competence in students-choreographers, pointed out the existing shortcomings and ways to eliminate them.

Despite the positive results, scientists agree that the use of information technologies in choreographic education is possible through its technologization, but replacement of full-time dance practices is impossible, at least until the advent of innovative software. Nowadays, introduction of information technologies in professional training of future choreographers is quite intensive in the direction of international cooperation, access to educational materials of theoretical content anytime and anywhere, analysis of videos of choreographic content and videos of one's own choreographic practice, use of the software for modeling choreographic productions, etc.

4. Training of specialists for correctional work in the inclusive environment by means of choreographic art. The contemporary educational

environment is focused on creating an inclusive space and ensuring access of children with special educational needs to quality education, along with other children. To this end, appropriate legal support for functioning of inclusive education is being developed, effective pedagogical methods and means of teaching children with special educational needs are being sought and correctional programs integrated into the educational process are being implemented. The art-therapeutic methods are considered to be the most effective for correctional work with children with special educational needs. The art therapy allows for educational (learning interaction, correct communication, empathy, etc.), corrective (behavior correction, general personality development, establishing interaction, etc.), psychotherapeutic (creating a positive emotional atmosphere) influence in an inclusive class and provide continuous diagnosis (observation of a child development with special educational needs in dynamics).

This induces a demand for professionals who are able to work in an inclusive environment, design and implementation of art therapy in the educational process. In the higher choreographic school, this has found a certain response, in particular through introduction of innovative courses and training programs for choreographers to work in an inclusive educational environment.

In addition, there are some new developments in this direction. Thus, Wang (2020) pointed out the essential features of training inclusive teachers for the needs of choreographic education. The researcher underlined that there is a significant gap between the demand for professionals ready to work in an inclusive environment and the real state of higher education, which gives rise to concern. Zitomer (2016) studied the results of choreographic practice of inclusive classes in secondary educational institutions. The results of the study proved positive for this approach, in particular an effective integration of children with special educational needs into the student community. Hampton (2013) identified the features of teaching children with hearing impairments using choreographic practices.

In addition, due to strengthening of this trend, there is another innovative area standing out – development of educational programs to provide higher choreographic education for students with special educational needs. Certain developments in this direction are reflected in the publications of Aujla & Needham-Beck (2020). The researchers analyzed existing inclusive dance programs and their impact on the overall development and social adaptation of people with special educational needs.

Conclusion

Summing up, we note that the functions and capabilities of choreographic art have been the subject of a research by a number of scientists in the field of philosophy, pedagogy, psychology, medicine, art history, etc. The article emphasizes the importance of choreographic art in the cultural development of the society. Finally, dance expresses the desires and aspirations of society at every stage of its development. The content of any dance image will be understood only in a certain communicative situation, depending on the nature of functioning of dance in the society, general public opinion and a particular era.

The current state of the art of dance requires training of future teachers and performers with high performance skills, perfect mastery of the body, the appropriate level of acting skills, etc. Changing the educational paradigm in the context of social development involves recognizing the value of each individual with their uniqueness, individuality, distinctiveness, and thus - creating conditions for formation of its professionally significant features, which are determined by the requirements of future professional activity. Features of professional activity of choreographers provide orientation of the educational process on formation of necessary psychological and professional qualities, development of their culture, the system of views, beliefs and ideals which will allow to carry out professional activity effectively in the future.

The key point in this process is to ensure the psychological and methodological component of the future profession: awareness of the features and characteristics of a professional choreographer, formed professional consciousness and professional culture, knowledge of teaching methods for various choreographic related subjects, creativity, professional activity at high levels of standards, continuous improvement of skills, reproduction of new ideas and creation of innovative, more productive teaching methods.

In present rapidly changing conditions, the strategies, goals and values of choreographic education are constantly being transformed. Now they are focused on training new generation of future specialists in the field of choreography, who are able to creatively combine different types of professional activities (pedagogical, creative, managerial, etc.). Versatility of dance makes it a means of forming the potential of an individual, resulting in inclusion of choreographic elements in various spheres of human activity. In particular, there is a tendency to combine physical education, sports and

dance, as well as strengthening international cooperation in higher choreographic education.

The emergence of new trends in choreographic art and expansion of professional functions of the choreographer necessitates a renewal of professional practice, taking into account the demands of society. In particular, finding effective ways to implement information technologies in choreographic education and creating a system of training for implementation of corrective work in an inclusive environment by means of choreographic art.

The conducted research does not exhaust the outlined multifaceted problem. We see the prospects of further scientific research in substantiation of the conceptual foundations of professional training of future choreographers, taking into account current trends in social development.

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