

*Yu Haiyu*

## **THE PROBLEM OF TRAINING FUTURE CHOREOGRAPHERS IN MODERN HIGHER EDUCATION INSTITUTIONS**

*South Ukrainian National Pedagogical University named after K. D. Ushynsky,  
Odesa, Ukraine*

**Abstract.** *The article covers the process of preparing future choreographers for professional and pedagogical activity as a psychological and pedagogical issue. The author examines the peculiarity of pedagogical and choreographic activity, analyzes the advantages and disadvantages of modern training of future choreographers in pedagogical universities of Ukraine. It is proved that the modern choreographer, simultaneously as an artist and a teacher, must combine in one person his creative potential, which is embodied in the choreographic production, and the professional knowledge of the teacher, educator, manager, who should be manifested in the process of working on the choreographic production. It is determined that the involvement of a graduate of a higher education institution - a specialist choreographer occurs in three stages: adaptation, initial mastery of vocationally-oriented knowledge and skills, professional orientation.*

**Keywords:** *choreography, teacher-choreographer, vocational training, institution of higher education.*

**Introduction.** Nowadays higher education in choreography, in addition to the formation of a deep theoretical knowledge base, a wide range of practical skills and skills required in the future profession, requires the education of students of personally professionally significant qualities. The result of choreographic education is influenced by the presence of such qualities as figurative-aesthetic and psychological-pedagogical thinking, creative individuality, creative activity (creativity), reflection, empathy, spirituality, artistry, musicality, dance, plasticity, emotionality when performing or showing development and physical development, which, in our opinion, is a high level of readiness for professional activity in choreographic personnel. To develop the above-mentioned personality traits, the student-future choreographer has a higher education institution in the educational environment. Therefore, the issue of training future choreographers is still relevant and important.

**The purpose of the article** is to highlight the training of future choreographers in modern higher education institutions as a pedagogical problem.

**Outline of the main material of the article.** Specificity of choreographic art in a narrow sense lies in the motive (dance) performance, that is, the ability to convey the ideological design of the author of the work with the help of body and acting. But the profession of choreographer is a rather broad concept, it can be a dancer in the

dance troupe, and the dance director, and the head of the children's or professional collective, and the ballet master, the director of ballet performances. A professional choreographer combines the functions of teacher, tutor and ballet master in his work [5].

The art of choreography (from Greek choreo - movement, graffiti - writing) is based on the musical-organizing conditional expressions of the human body. In how a person moves, gestures and responds plastically to the actions of others, there are peculiarities of character, feelings, and extraordinary personality [1]. Choreography is the art of consciously constructing a flow of movements, but the content of these movements arises only in combination. That is the choreographer's skills and talent to build movement in the conscious ranks. Changing the order of movements, the choreographer not only distributes the details to make it better, better - it gives its movements the desired meaning, fills them with personal feelings [4, p. 115]. The word "choreographer" today defines the author of a dance composition. A choreographer is a person who writes by a dance, just as a composer writes by sounds, a writer - by words, a painter - by paints.

In order to understand the choreographer, one must understand the language of the choreography. The degree of talent of the choreographer, the specificity of his plastic vision depends a lot. As many years of experience testify, understanding the essence of choreography is not just a brilliant knowledge of choreographic alphabet, grammar (although without it, they are like the bricks from which a new house is built - a new choreographic production). Choreographic production is a compositional solution of a theme, it should appear as a bearer of topical problems, deep philosophical ideas. But in order to solve such deep problems, we need not only the possibility of thinking about ideas, but also about their plastic solution. Each choreographic work is a process that unfolds from the beginning to the end of the choreographic outline, chain of plastic associations. And no one, except for the choreographer, will be able to combine into one single organic whole music, plot, plastic [2, p. 23].

Prominent national choreographers to explore the peculiarity of training specialists in dance and pedagogical profile. Thus, the history and theory of choreographic art are described in scientific research by R. Zakharov, J. Nover and others; general theoretical foundations of professional training of teacher-choreographer are considered in the works of A. Vaganova, Ye. Valukin, Yu. Gromov, T. Kalashnikova, A. Messerrer, S. Zabredovsky, L. Tsvetkova and others; theory of formation of artistic creativity of students by means of rhythm and dance in the framework of private methods of foreign and domestic choreographers were reflected in the works of V. Giglauri, M. Graham, E. Dalcrose, M. Cunningham, H. Limon, V. Nikitin, N. Sheremetievskaya etc..).

Specialties of art, including choreography, like no other, require a teacher of creative qualities and abilities of personal orientation to creativity, because it not only attracts students to the purely technical mastery of choreographic science, but also awakens in them the desire to work under the laws of beauty. Therefore, the urgency of this issue is to be able to unite the creative potential of the artist and the professional knowledge of the teacher, tutor, manager. The professional knowledge of

the teacher can be considered as the basis for the development of professional skills, which is assessed by the knowledge of teaching methods, pedagogy and psychology. Professional skills, which are formed in the process of mastering professional knowledge, are the basis without which pedagogical activity is impossible. These skills are to determine the structure of the methodology - that is, the content, methods of teaching, how to prepare for them, using the most important techniques for creating and solving problem situations.

For the most part, researchers agree that choreographic education, in addition to performing training, involves the development of students' basic creative abilities, the formation of pedagogical skills, as well as learning the ability to create their own choreographic product. This industry needs lifelong learning, meaning it needs ongoing education and training.

The complex nature of the professional training of a future choreographer teacher involves the study of a whole range of special courses aimed at the formation of basic qualities of both a ballet teacher and a choreographer. The major disciplines include: Theory and Methods of Classical Dance, Theory and Methods of Folk Stage/Ballroom Dancing, Theory and Methods of Historical and Household Dance, The History of Choreographic Art, The Art of Choreographer, Concert Preparation, Methods of work with children's choreographic team. In addition, the curriculum provides the teaching of special courses and special workshops, the topics of which are determined annually by the profile department and highlights the current problems of the development of choreographic art, innovative methods of teaching choreography, creative experience of the author's dance schools. The structure of choreographic preparation in the system of pedagogical education provides for various forms of organization of educational and cognitive activity of students. Among them, the most used are lectures, practical and laboratory classes, independent and individual work of students, consultations, abstracts, coursework, as well as various types of pedagogical practices.

Practical disciplines (such as Theories and Techniques of Classical Dance, Theories and Techniques of Folk Stage/Ballroom Dancing, The Art of Ballet Master, Methods of Working with Children's Choreographic Team) are characterized by video materials, which demonstrate creative achievements of students - independently created dance compositions, recording of snippets of lessons, staging works. This form of reporting enables the teacher to objectively evaluate the student's level of learning material, to constructively analyze its methodological and technical mistakes, shortcomings and achievements of performing skills.

A young professional choreographer, a graduate of a higher education institution must: solve tasks that meet his or her qualifications; be able to carry out the process of teaching students in the dance team with an orientation to the task of training, education and personality development, and taking into account the specifics of the subject being taught; be able to stimulate the development of extra-curricular activities of students, taking into account the psychological and pedagogical requirements offered for education and training; be able to analyze their own activities in order to improve and improve their skills.

Preparing a future teacher-choreographer is a multifaceted process. At the present stage, the future specialist should acquire not only artistic skills but also knowledge of pedagogy and psychology, know the physiological properties of a person, be a wise leader, and most importantly - a tutor. By its very nature, the teacher-choreographer must conform to the concepts stated in the Law of Ukraine «On Education» and be able to convey to its students the main purpose and basic tasks that are aimed at the comprehensive development of a person as a person and the highest value of society, the development of his talents, mental and physical abilities, education of high moral qualities. The training of future specialists in the higher educational establishment of Ukraine is intended to fulfill the important social order of the state - to form them by creative specialists of high grade in the field of culture, art, folk art. Therefore, the choreographer as an artist and teacher must combine in one person his creative potential, which is embodied in the choreographic production, and the professional knowledge of the teacher, educator, manager, who should be shown in the process of working on the choreographic production.

**Conclusions.** Given the specifics of vocational training at a pedagogical university, it is possible to distinguish three stages of becoming a future choreographer. The first stage is the adaptation of students to the conditions of the educational process in higher education. At this stage, the gaps in the knowledge of recent graduates of schools are being filled, adaptation to the ways of organizing educational work characteristic of higher education. The second stage is the active development of methods of mastering methodological skills. The third stage is the professional orientation of the students, which requires the inclusion of additional components in the learning process (for example, educational, pedagogical practice) and giving professional orientation to other forms and methods of teaching.

We see the prospects for further consideration of the problem in considering the structure of future choreographers' readiness for professional and pedagogical creative activity.

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