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# FORMATION AND DEVELOPMENT OF PROFESSIONAL READINESS OF A DIRECTOR- CHOREOGRAPHER IN A UNIVERSITY ENVIRONMENT

## FORMATION AND DEVELOPMENT OF PROFESSIONAL READINESS OF A DIRECTOR-CHOREOGRAPHER IN A UNIVERSITY ENVIRONMENT

### Abstract

The modern process of training and educating young Directors and choreographers is a complex and multifaceted concept. In the context of increased competition between Universities for the right to teach a particular specialty, the introduction of new methods and principles of training, as well as their correct use in the educational process, including in the training of future Directors and choreographers, is becoming increasingly important. Such techniques and methods of studying choreographic skills fully include innovative technologies, an emphasis on independent work of students, and joint creativity «teacher – student». Their application in the higher education system will allow to achieve the most significant results in the education of not only a competent specialist in the field of dance art, but also a highly professional Director-choreographer of the new formation.

**Keywords:** educational process, higher education, choreography, innovative technologies, Director-choreographer.

### Introduction

In the program for the development of education of the Republic of Kazakhstan until 2020, importance is attached to the formation of the personality of such a competitive specialist who is able

to independently and creatively solve professional problems, understand personal and social significance of his professional activity, and be responsible for its results.

In addition, in the context of

modernizing the entire higher education system of the Republic of Kazakhstan, new approaches to the formation of a professional culture among students of the choreography departments of the art institutes of the Republic of Kazakhstan are proposed.

In this regard, I would like to note that at present a lot of talented young people have come to the universities of our country who want to study creative professions, among which choreography directing is very popular. This process, on the one hand, makes the profession of director-choreographer accessible for training for a wide segment of the population, and on the other hand, increases the requirements for the selection of contingent, the content of training, and the quality of professional training of future choreographers.

### **Methods**

Also, new competitive relations are being formed between universities that train specialists in choreographic profile. Such educational institutions are trying to fundamentally transform the educational process by modernizing and bringing it in line with international standards. Education goals are being updated. The priority is not the amount of acquired knowledge and skills, but the diverse development of personality of a future director-choreographer, which makes it possible to realize his abilities and capabilities in the future. The leading goal of education is preparation for the complexities of professional activity, psychological and social adaptation.

### **Results**

Today, it is indisputable that Kazakhstani choreography has stood on a par with the best examples of world dance

art, both in terms of performing skills and in the field of directing art. In addition, the system of higher domestic choreographic education has accumulated quite a lot of experience in scientific research on the problems of educating directors-choreographers of a new formation. A number of works of both theoretical and educational-methodical orientation have also been published. At the same time, Kazakh choreographers carefully study the rich heritage of world directorial art, and in particular, scientific works on various aspects of directing. Much attention is also paid to the analysis of works in general directing, directing theater and cinema, and other types of directorial skills.

### **Discussion**

So, in the work of A. S. Rakhimov «Mastery of a director» [1, p. 89] describes the results of research work on the basics of the director's profession, during which a system of training and education of young stage directors was proposed. The book «Mastery of an Actor and a Director» (edited by B. E. Zakhava) [2] summarizes the great practical experience of directorial work in creating various compositions and whole theater productions. In addition, the content of directing classes is examined in detail, including questions on educational work and the repertoire, methodological techniques, due to the specifics of this type of creativity, organizational forms of working with creative teams.

Of interest are the works in the collection edited by V.V. Ivanov on theater criticism, devoted to the role of directing and director in creating various theater projects [3, p. 69]. They pay great attention to the personality of the leader, choreographer, his role and tasks in creating a work of art. In a scientific study, V. V. Zashchepkina gives an analysis of

the features of the concept of «director» in European culture at the turn of the XIX–XX centuries [4, p. 191–193].

Works on the direction of choreography and the art of staging work do not go unnoticed. In this regard, the book «To Teach the Beautiful» by V. S. Konstantinovsky gives a lot of learning material, in which the author talks about the role of the choreographer in the formation of traditions, the content of academic, educational and staging work of such a large creative association as a folk dance ensemble [5]. In the work of T. B. Khazanova «Education by means of choreography in an amateur team», special attention is paid to the possibilities of directing choreography as a synthetic form of art in the upbringing of a harmoniously developed personality, reveals the complex educational impact of various types of directorial and production work on all aspects of a person's spiritual culture [6].

In the educational and methodical study manual of L. V. Bukhvostova and S. A. Shchekotikhina, «Composition and staging of dance», the authors examine in detail the problems that the directors encounter when creating a choreographic work. The authors, analyzing the forms of choreography created in the course of historical development, come to the conclusion that their methodology requires scientific development [7].

The work «Creative Principles of Choreographers of the Soviet Choreodrama» (compiled by R. G. Volodchenkov), which substantiates the need to study the creative heritage of outstanding directors and choreographers who can set and solve interesting creative tasks, create independent programs and concerts, can be called a milestone. The principles, methods and content, the repertoire of the activities of such

choreographers are described in detail in this publication [8, p. 243].

A wide range of problems is also considered in the scientific works and methodological manuals of domestic directors-choreographers. So, in the books of B. G. Ayukhanov «My ballet» [9] and «Biography of feelings» [10], issued in connection with the increased interest in choreographic art, as well as increased requirements for stage choreography, the basic principles of choreography are described in detail. This publication found detailed coverage of the results of the master's many years of work in a professional dance group, aimed at solving problems of forming a national musical and dance culture.

In a joint work of D. T. Abirov and A. Ismailov «Kazakh folk dances», the methodical and educational material of different stages of development of national choreographic creativity is summarized, the optimal ratio of elements and movements of Kazakh dance is proposed, and for the first time, elements of contemporary dance for that period (60s of the 20th century) dance styles. A new approach to teaching Kazakh dance is substantiated, based on the results of all previous research and experimental work [11, p. 37].

An important in terms of studying the principles of directing choreography is also the educational and methodological manual by G. U. Tutkibaeva «Art of a Choreographer», which not only sets out the general principles of the director's profession, but also carefully works out all the stages of work on creating choreographic works of various styles and directions [12].

1. Some issues of training future directors-choreographers in the modern system of higher choreographic education in Kazakhstan.

Today's practice shows that the content of the professional training of directors-choreographers at universities is directly related to the content of their future professional activities. In turn, the very content of the professional activity of the director-choreographer is constantly and dynamically changing, developing. In this regard, the requirements for professional and personal qualities of future specialists in the field of directing choreography are increasing. Today, there is a need to review and reform the process of professional training of directors-choreographers.

Reforming the professional education of directors-choreographers in Kazakhstan as a whole, and at the faculty of choreography of the T. K. Zhurgenov KazNAA, in particular, is associated with economic restructuring, reorganization, with the humanization of its essence and other progressive changes. At the present stage of development of the educational system, the preparation of directors-choreographers with innovative, cultural-educational horizons of thinking is necessary, which is especially important for choreographic and other creative specialties.

A graduate of the director's choreographic specialty should carry out, along with artistic and creative, also organizational, artistic, academic and educational activities, because the director must know his responsibilities, be able to work with a creative team, have the skills of psychology.

However, as observations and analysis of studies have shown, in preparing the director-choreographer, professional educational institutions, although they introduce subjects of the psychological and pedagogical cycle, continue to focus more on the training of specialists with a narrow dance and performing profile.

So, in particular, the problems of organizing the methodological training of directors-choreographers are not sufficiently developed, namely, the issues of studying educational documentation, the process of conducting a lesson, etc., which affects their postgraduate activities when a graduate is faced with specific professional working situations, and often helpless in front of them. The volume of knowledge in the disciplines of psychological and pedagogical direction is also insufficient.

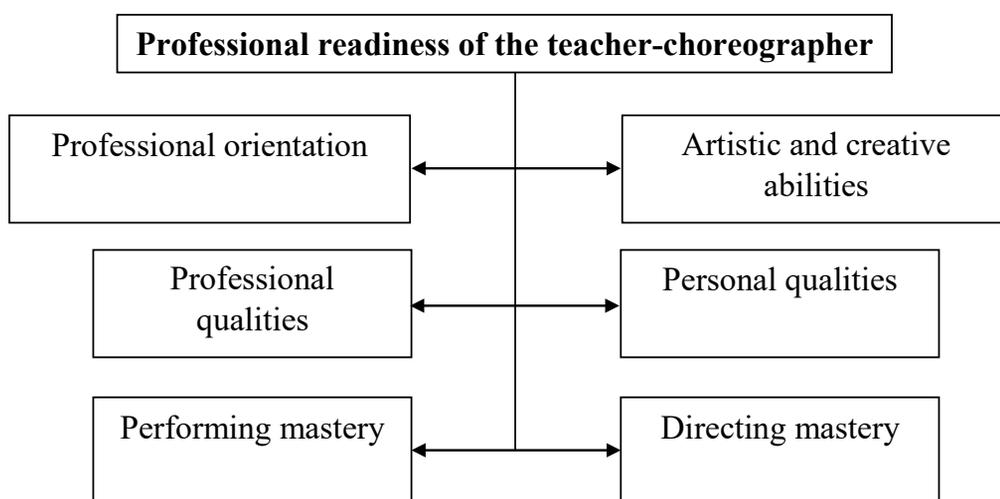


Figure 1. Structure of the professional readiness of the director-choreographer

Table 1. Model of professional competence of the future director-choreographer

| Components | Personally-creative  | Cognitive component   |   | Operational component  |  |  |
|------------|--|---|---|--|--|--|
| Criteria   | artistic and creative abilities, aesthetic horizons, general culture and culture of behavior | theoretical professional choreographic knowledge  | psychological and pedagogical knowledge   | professional performing skills                               | Directing staging skills   | communicative and organizational Indicators skills   |
| Indicators | creativity of thinking, aesthetic taste, artistry  | knowledge of the theory of choreographic art, the diversity of its forms, knowledge of professional terminology, knowledge of the musical composition | knowledge of the scientific organization of the staging and rehearsal process, knowledge of various techniques and technologies, style, manner of performing the basic elements of various types of dance | professional motor and sensory skills, performance technique | the ability to use constructive, projective, prognostic knowledge in solving professional situations, the ability to develop the dance technique of students, the ability to communicate knowledge of theoretical material | the ability to organize and manage collaborative work, the skills to control intra- collective and interpersonal relationships, the ability to establish effective dialogue, communication in a team, and skills in the rational organization of labor |

## Conclusion

Scientific research and current practice show that the main form of classes in the process of training future directors-choreographers are lectures aimed, as a rule, at transferring ready-made knowledge. Practical classes are limited to small creative tasks, again under the direct supervision of a teacher, with the correspondence of these tasks to new methodological and educational developments, followed by their discussion. But the need for future directors-choreographers to master new staging technologies, active and interactive methods of mastering directorial art, stimulating and supporting students' interest in classes remains unmet.

It should also be noted that in addition to the shortcomings in the creative orientation of the professional training of directors-choreographers, unfortunately, graduates of the faculty of

choreography in the director's specialty often have significant gaps in the dance and plastic training. Starting an active creative activity, many choreographers demonstrate their inability to master the multi-style «language» of modern dance, the emotional expressiveness of plastics – all that should be mastered not only by a professional dancer, but also by the future choreographer. But not having mastered the arsenal of dancing skills sufficiently, the director-choreographer will not be able to correctly show and convey his creative intent to the performers.

No doubt, the traditional professional university training of future directors-choreographers involves an emphasis on the development of special disciplines. But this does not always take into account, or weakly takes into account, the fact that the future choreographer should be prepared for the possibility of a more versatile professional manifestation, in particular

in the pedagogical field, of transferring his/her experience to new generations of choreographers. The active stage activity of professional choreographers, even the most successful, due to various circumstances, is not always significantly long, and therefore some choreography directors, after graduation from the university, go on to the next level of raising their scientific level, apply for masters, doctoral degree, in order to subsequently engage in pedagogical activities – they manage choreographic groups, teach at universities, colleges and schools. But for this it is necessary to have sufficient degree of certain knowledge and skills: knowledge of the characteristics of developmental psychology, the ability to solve pedagogical problems and situations, communicative and organizational skills, a broad cultural and aesthetic horizons, and knowledge of the history of world art culture. The weakest link in the training system of directors-choreographers, in our opinion, is the insufficiently optimal ratio of professional competencies that provide technical improvement of directorial skills and psychological and pedagogical competencies aimed at the ability to carry out pedagogical activities and transfer their knowledge and skills to pupils, together forming the professional competence of the director-choreographer.

By professional competence in directing choreography, we mean mastering by a future choreographer the totality of psychological and professional knowledge, skills and abilities, in their combination with a creative orientation, stage thinking,

as well as a moral and aesthetic attitude to life, commitment, and strong will.

The methodological competence of the director-choreographer is understood as the formation of ideas about the preservation and development of national dance traditions, national identities, the study of dance techniques, the awareness of personal characteristics, and capabilities of troupe members. Developed methodological competence will help the future director-choreographer to rise to a higher level of professional excellence and opens up great opportunities for his intellectual, professional and creative development.

To date, the problem of formation of communicative, organizational skills in future directors-choreographers is also urgent. The director must have developed verbal communication skills, as well as business qualities of a manager. A special role in the formation of theoretical knowledge in the field of directing choreography by scientists is given to educational and undergraduate practice, during which students learn to effectively solve various problems, analyze the work experience of outstanding directors, in terms of identifying promising directions in creating their own creative style. In the process of practicum, the future director-choreographer discovers the insufficiency of his knowledge, skills, and this, in turn, affects the needs and forms the motives of professional self-improvement, becomes an incentive that affects his professional interest.

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### **ЖОО ЖАҒДАЙЫНДА РЕЖИССЕР-ХОРЕОГРАФТЫҢ КӘСІБИ ДАЙЫНДЫҒЫН ҚАЛЫПТАСТЫРУ ЖӘНЕ ДАМУЫ**

#### **Аңдатпа**

Жас режиссер-хореографтарды оқыту мен тәрбиелеудің заманауи үрдісі – күрделі және көп қырлы ұғым. Жоғары оқу орындары арасындағы бәсекелестік жағдайында қандай да бір мамандықты оқыту құқығы үшін оқытудың жаңа әдістері мен принциптерін енгізу, сондай-ақ оларды оқу-тәрбие процесінде, оның ішінде болашақ режиссер-хореографтарды оқыту ісінде дұрыс пайдалану неғұрлым маңызды болып табылады. Хореографиялық шеберлікті оқытудың осындай тәсілдері мен әдістеріне инновациялық технологиялар, студенттердің өзіндік жұмысына, «педагог – оқушы» бірлескен шығармашылығына баса назар аударылады. Оларды жоғары білім беру жүйесінде қолдану би өнері саласындағы сауатты маманды ғана емес, сонымен қатар жаңа формациядағы жоғары кәсіби режиссер-хореографты тәрбиелеу ісінде айтарлықтай нәтижелерге қол жеткізуге мүмкіндік береді.

**Трек сөздер:** оқу-тәрбие процесі, жоғары білім беру, хореография, инновациялық технологиялар, режиссер-хореограф.

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## **ФОРМИРОВАНИЕ И РАЗВИТИЕ ПРОФЕССИОНАЛЬНОЙ ГОТОВНОСТИ РЕЖИССЁРА-ХОРЕОГРАФА В УСЛОВИЯХ ВУЗА**

### **Аннотация**

Современный процесс обучения и воспитания молодых режиссёров-хореографов – сложное и многогранное понятие. В условиях возросшей конкуренции между ВУЗами за право обучать той или иной специальности всё большее значение приобретает внедрение новейших методов и принципов обучения, а также правильное их использование в учебно-воспитательном процессе, в том числе в деле обучения будущих режиссёров-хореографов. К таким приёмам и методам изучения хореографического мастерства в полной мере относятся инновационные технологии, акцент на самостоятельную работу студентов, совместное творчество «учитель-ученик». Их применение в системе высшего образования позволит достичь наиболее весомых результатов в деле воспитания не только грамотного специалиста в области танцевального искусства, но и высокопрофессионального режиссёра-хореографа новой формации.

**Ключевые слова:** учебно-воспитательный процесс, высшее образование, хореография, инновационные технологии, режиссёр-хореограф.

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