

Content of professional training of teacher-choreographers in China

L.A. Kasimanova¹, and In Boven¹

¹Head of the Department of Choreography of the Institute of Music, Theatre and Choreography of the RGPU, I.A. Herzen, Ph.D

²PhD student in the Department of History and The Theory of Pedagogy, RGPU by A.I. Herzen

Abstract. The article is devoted to the analysis of the state of modern professional training of teachers-choreographers in China. The article presents the authors' vision of modeling the content of modern professional training of choreographers. The analysis of the existing literature on the topic of the research made it possible to determine the tendencies and patterns of modern professional training of teachers-choreographers. Considering in the study the problems of training teachers of the artistic and creative direction, namely, teachers-choreographers, to solve professional problems, we proceed from the fact that their professional training should be aimed at mastering the teacher's professional competencies, as well as deep knowledge and skills in the field of choreographic art. The rationale for this is the demand for teachers-choreographers in the modern labor market in the field of education - in its various segments (preschool, school, professional, general and additional, as well as in the field of educational leisure). The analysis presented in the study confirms that the content of professional training of teachers - choreographers remains largely at the same level and does not meet modern requirements. The study is devoted to the peculiarities of the organization of the educational process, the content of professional training. Professional training is carried out in the direction of "Pedagogical education" with an appropriate profile, however, in this case, the actual choreographic training of students is significantly limited. We consider it important to note that the art of dancing, which is the subject of professional training for teachers-choreographers, should be considered as an artifact of modern culture, bearing all its inherent features, is the main tool for their professional training. The vector of building an educational cluster is its social demand, which sets the attractors of the development of the content of modern professional training of choreographers and pedagogues. Modern professional training of teachers-choreographers is, first of all, a system of preserving cultural traditions of which students-choreographers master the basis in the learning process, bringing their own understanding and understanding creating their own, new, modern choreographic culture.

1 Introduction

Economic globalization and the internationalization of higher professional education have presented new, constantly changing requirements of modern society for the manifestation of talents in all existing fields. Choreographic art, known in China since the 2nd millennium BC, was no exception, when ethnographers first described the presence of hieroglyphs with the designation "Wu" meaning dance and "Yue" meaning music. Unfortunately, detailed descriptions of ancient dances have not reached our time. However, there is no doubt that dance occupies a special place in the culture of China, closely intertwined with military rituals, the magic of shamanic spells, and rituals. Therefore, the development of professional choreographic education is much less perfect than the art of choreography.

The object of our research is the content of professional training of teachers-choreographers in China. Subject: Updated content of vocational training for teacher-choreographers in Chinese universities Purpose of the research: development of the updated content of professional training of teachers-choreographers.

The professional training of Chinese dancers also has deep historical roots. For the preparation of qualified performers, a system of professional training of dance teachers is needed: teachers-choreographers. However, the discrepancy between the content and the actual practice does not allow building a more effective system of professional training for teachers-choreographers in China.

The analysis of the existing literature made it possible to study the problems of the content of the professional training of teachers-choreographers. "Research on the Reform and Development of Chinese Higher Education" edited by Yang Quangming, the work of Yang Deguang and Xie Anban "Higher Education", which is based on new tasks, functions, concepts of education, the study of art pedagogy - "Educational Psychology" edited by Zhang Chenfeng, reveals the psychological phenomenon of the process of professional training of teachers-choreographers. The Principles of Teaching, translated by the Japanese author Zuo Tengzhengfu and Zhong Qiquan, explore the concepts of learning theory: learning content, learning process, teaching methodology. Han Gifen's Modern Learning Theory examines in detail the process and theory of learning, teaching methods, learning mode, learning goals and assessment, curriculum. Theoretical knowledge in the field of teaching artistic creativity "In the training mode of the university" edited by Gong Yizu, 龚怡祖)

Nurturing Talent in the Core Disciplines of Art and Science, edited by Yi Qiu (义迨) identifies three main functions of scientific research about quality and generalization of the results obtained in practice. Qian Guying, Xu Liqing, Ying Xiong "Transforming Higher Education and Developing Applied Bachelor's Degree Talent" describes the practical motivation, research status, and personality characteristics of applied learning for gifted students in China, based on the structure and model of learning.

The experimental base was Chinese universities, which have faculties or departments of choreography, implementing educational programs in the field of choreography. The formative stage of the experiment was carried out at the Department of Choreographic Art of the Institute of Music, Theater and Choreography of the Russian State Pedagogical University. A.I. Herzen.

2 Problem statement

We analyzed the results of studies on the history and theory of dance "Dance Education" edited by Lu Yisheng, revealing the principles of teaching, management, the content of

teaching choreographic art from the theory of teaching dance to the practice of teaching dance. Y. Ping's *University Dance* examines the teaching of choreographic art in universities at five different levels. "Strategy and Development of Dance Education," edited by Wang Guobin, examines the Beijing Dance Academy by describing the development strategies of the various divisions of the dance academy in terms of disciplines, educational planning, teaching methods, professional conditions, and educational levels. The works "Dance Art Education" edited by Yang Zhonghua and Wen Liwei, "Dance Psychology" edited by Ping Xin, "Dance Pedagogy" edited by Zhao Guovei also explore the professional training of teacher-choreographers in higher educational institutions.

Thus, the analysis of the literature, a comparative analysis of the existing practice of vocational training of teachers-choreographers in China, made it possible to determine that the scientific substantiation of the content of professional training of teachers-choreographers has not been sufficiently developed today.

This analysis revealed a problematic field in relation to updating the content of professional training of teachers-choreographers. Which allowed us to formulate the research topic.

3 Research questions

Our research is based on well-known works in the field of education, professional training of dance teachers, the doctrine of the formation of personality and individuality, the psychology of creativity, works revealing the basics and methods of choreographic training, indicating that there are a number of modern ideas about the originality of approaches to building the process of professional training of specialists in the field of choreographic art, but they do not touch upon the issues of updating the content of professional training.

To solve the set tasks, we used a whole range of methods:

- analysis of existing literature;
- observations;
- study and generalization of experience;
- questioning,
- analysis of educational and artistic and creative activities of students;
- experimental work, evaluation of its results.

There is no consensus on the origin of dance in the academic world, of course, there are many works devoted to the history of the origin and development of dance. Basically, these works are based on the theory of imitation - religion, play, love, work, which permeate all aspects of social life.

Chinese dance has a very long history, it went through three stages of development: ancient dance, dance of the new century and modern dance, each of which has its own characteristics, and together they constitute a treasury of Chinese culture and art.

However, scholars agree that the dance has religious roots. In fact, dance in the time of primitive people, these were attempts to create an acceptable habitat for oneself: it was customary in dance to ask for a harvest, dance to "cause" rain, dance before the hunt, dance after the hunt. Dances in gratitude to the Gods occupied a special place.

Primitive people existed about 1.2 million years ago, they believed that the world was ruled by deities and wizards, witches and sorcerers could communicate with them. This is how primitive witchcraft dances arose: people hoped to use witchcraft dances to communicate with the gods and believed that they would receive their protection in return. Witchcraft activities were carried out with certain movements, "dancing hands" and "dancing feet". In addition, historical research into the history of dance has confirmed that the word "«which»" comes from the word "dance".

The first theory of the origin of dance is the **"theory of religion."**

The next theory, Chinese scientists studying the history of the origin of dance, consider the **"theory of imitation"**: imitation of nature, animals and people. In Spring and Autumn of the Lion 吕氏 春秋, Liu Chuhan writes: "Emperor Yaoli 尧 立 believes that the quality of life is based on the sounds of mountains and valleys, singing to the sound of God's jade chimes and even dancing animals." That is, dance, Liu Chuhan concretizes, is a conscious movement in imitation of the movements, habits and habits of animals, nature, and man.

Another theory of the origin of dance is **"game theory"**. The meaning of the concept of "play" in ancient times differs from today. Primitive people considered everything that could happen to them to be a game. Therefore, they attached great importance to imitation of life (the rite of birth, pairing, death), preparing a set of certain dance movements for the emotional accompaniment of these events and the expression of their inner thinning.

The next theory is about **love**. The purpose of dance is to enhance the communication between men and women in dance. Charles Darwin argued that music and dance arose from the sexual impulse, we fully agree with the scientists who express this opinion.

Many scholars in China are of the opinion that labor creates human society and lays the foundation for the emergence and development of dance. Archaeological excavations indicate the presence of dance in many rock paintings and frescoes, mainly recording the human body and labor processes, which once again confirms the opinion that dance comes from labor. Of course, it is difficult enough to imagine that the rock paintings depict a dance. But it is entirely possible to assume that these drawings depict movement. From which the conclusion follows: the rock frescoes preserved for us the image of the dance in its primitive form that existed at that time. This is another theory of the origin of dance - "theory of the labor process"

Recently, however, a relatively new view of the origin of dance has emerged. Scientists came to the conclusion that the origin of the dance is not the result of one factor, that it is a combination: various religious actions, imitation of labor processes, animals, play and love actions, because most of the frescoes and rock paintings found in China depict religious rituals, imitation of the game and love, labor process.

The first records of dance were found before the Neolithic era, over 50 million years ago. Clay ceramic basins excavated in Qinghai 丙婆崙 recorded scenes of primitive dance - primitive people held hands and "seemed to move." Ancient rock carvings found in the city of Canyuan 沧源, Yunnan 云南 document scenes of hunting and war in primitive society. In the city of Xinjiang 新疆 large-scale reproductions were discovered, where the main part of the picture is a group of naked men and women, figuratively depicting the communication of men and women. It is believed that in general, ancient dance preserves and transfers life experience to future generations.

During the period of slave society. In 2070 BC. Xia Qi 夏启 put an end to primitive society and founded a slave society. During this period, the development of dance takes place in the direction of performing skills. In 1600 BC. Shangtang 丕汤 夏 the second slave dynasty began. The dance continues to evolve, becoming more extravagant and luxurious, giving slave owners the opportunity to show their wealth and status. During the Zhou Dynasty, the role of dance was no longer to entertain slave owners and communicate with the gods, but to emphasize the necessary function of education.

After Emperor Qin united the six countries, creating the first centralized feudal country in Chinese history, he began to focus on the integration of culture and lays the foundation for the flourishing of Han Dynasty music and dance. The Han Dynasty completely united the dance art of the Seven Kingdoms and formed a new art form - "One Hundred Dram" - an art that combined music, dance, acrobatics, literature, martial arts and folk customs, and became the main form of performance in the Han Dynasty.

The Han Dynasty dance is influenced by "One Hundred Dramas", the main feature of which is the demonstration of virtuoso dance technique. The Han Dynasty dance combines technical performance skills, the use of props, and expressively emotional performance skills. During the Wei, Jin 魏. 晋, Southern and Northern Dynasties, traditional Chinese dances and Jiangnan 江南 folk dances began to be distinguished by high artistic and decorative value, such as the Qing Shang Yue dance 清 丌 (ritual dance).

The Tang Dynasty holds a special place in the history of dance in China, its strong national strength and cultural integration created the highest pinnacle of Chinese dance art. The art of dancing reached its peak during the Tang Dynasty.

In addition, in the Tang Dynasty, Qing Wang 秦王 and Dunhuang 敦煌, dance training began to develop. The Yuan, Ming and Qing dynasties were a period of rapid development of opera, and the Song dynasty was a turning point in the dance art of China.

It should be noted that in the court dances of the three dynasties, priority was given to the music and dances of their national minorities, ethnic groups.

Although dance education has a fairly long history, the very formation of disciplines in the specialty of dance as a professional requirement was carried out only after the founding of New China. The formation and development of dance education is inseparable from the development of Chinese society.

The main purpose of dance education during the slave system was to serve the slave class, and the subjects of dance education were the royal family and noble children. This emphasis on the role of music and dance education is of course also aimed at developing tools to strengthen the reign of the Emperor's reign. The Emperor Hanu's music and dance institutions had classes based on folk music and folk dances. Sui Yang Emperor Sui, established an educational institution called the Taichang Temple, offering instruction in music and dance. With the decline of the Tang dynasty, China's feudal society began to decline, which could not but affect the education in the field of court dance, which also gradually began to decline. During the growth of the market economy of the Song Dynasty, folk dance and various other folk arts achieved unprecedented development. Dance has become an important means of expressing emotions and feelings.

Formally, choreographic education in China began in the early days of the founding of the People's Republic of China. When the republic had just been established, work began to prepare for the creation of dance schools.

New age dance can be traced back to the early 20th century, a period of widespread adoption of Western dance culture. Western European dances have greatly influenced classical Chinese and Chinese folk dances.

The main form of "dance" is "Yange 秧歌", an expression of people's aspiration for a new China. After the founding of the People's Republic of China, a social revival of dance took place. In the 1950s and 1960s, the Chinese government organized a series of large-scale folk-dance performances, resulting in a number of excellent dance pieces such as The Peacock Dance. "Farm Dance". Chinese classical dance is a form of dance that combines traditional dance techniques and musical

The following dance performances, in the 1970s and 1980s, gave rise to a large number of outstanding dance pieces, a new technique of performance. The styles and artistic concepts of these choreographic pieces play a significant role in the development of traditional dance culture. Traditional dances were recreated: "Han Dance", "Tang Dance" and other ancient dances.

The 1980s witnessed a series of ups and downs as modern dances, classical dances and folk dances absorb each other, creating a new form of Chinese dance art.

Looking back at the history of the development of dance, it is easy to see that dance is an important part of Chinese culture and art.

In 1949, the first dance troupe was created; by 1962, there were already 20 professional dance groups in China.

For the training of national personnel in the field of choreography, the Beijing Choreographic School (headed by Dai Ailian) was organized, dance education in the modern sense of China began. The educational policy of the school was to "prepare dancers and dance teachers with all the possibilities for the performing arts." At the school, courses for choreographers-directors were created under the guidance of Soviet teachers V.I. Tsaplin (1955) and P.A. Gusev (1958), departments of classical and folk dances were organized. Other Soviet teachers included O.A. Ilyina, N.N. Serebrennikov, V.V. Rumyantsev.

After the establishment of the Beijing Dance School, the Central National Academy organized an elementary dance training class in 1957, taking ethnic folk dance as the main object of research and promotion of the dance art of all ethnic groups in China.

Then, in 1960, the Shanghai Dance School, Guangdong Dance School and Sichuan Provincial School, Xinjiang and Jilin Art Institutes were founded.

In 1978, the Beijing Dance School was renamed the Beijing Dance Academy. The ballet department (the department of classical dance) was added to the practice of Chinese dance pedagogy, the department of choreography and the theory and history of dance was created in 1985, and the department of folk dance was created in 1987.

At the Beijing Dance Academy, there are two areas of professional training: The Department of Performing Arts and the Department of Ballet Pedagogy. In fact, the learning models of these two vocational areas do not differ significantly in terms of training goals and curriculum content.

At present, the Beijing Dance Academy is the leading educational institution in the PRC, as well as one of the largest choreographic educational institutions in the world.

The Shanghai Theater Academy was founded in 1945 and went through three stages of its formation: in 1999, the Faculty of Choreographic Arts was established at the Shanghai Normal University of Arts, in 2002 it was incorporated into the Shanghai Theater Academy and renamed into a branch of the Dance Academy. In 2005, the dance department was separated into a separate college within the Academy. today, the Shanghai Theater Academy is also a modern educational institution in the field of theatrical arts, implementing programs in the field of choreographic education.

In 2002, the Tianjin Music Conservatory and in 2003 the Guangxi Art Institute also opened a dance department. In 1997, Tianjin Pedagogical University, and then in 2000, Metropolitan Pedagogical University, established a dance department.

After 2000, Nanjing Normal University, Jiangxing Normal University and South China Normal University also established dance majors.

The development of Chinese higher education in the field of choreography has greatly enhanced the status of dance and contributed to the development of a performing career.

According to statistics, at present, more than 200 art education institutions in China have established specialized departments and departments of choreographic art, and about 100 universities not related to art education have established dance departments.

In the table below, we analyzed the main positions, typical work tasks, professional knowledge, professional competencies and basic professional courses in the field of choreography in the professional educational institutions we studied.

Table 1.

Main positions	Typical work tasks	Professional basic knowledge	Professional core competence	Professional core courses
Dance teachers of primary and secondary schools or other community dance groups, cultural centers, enterprises and institutions, managers for organizing cultural and entertainment events, professional cultural groups, dance performers "	Organization of dance teaching and planning of cultural activities Organization of dance competitions, student extra-curricular hobby groups Dance choreography and preference "	"Basic Theory of Chinese Classical Dance" Assessing the history of contemporary dance and dance pieces Dance choreographer "Dance performance" Psychology, Pedagogy and Object Learning Theory "	National folk dance choreography and performing skills Chinese classical dance choreography and performance possibilities Contemporary dance choreography and performing arts Dance skills and dance teaching abilities "	"Chinese classical dance. Basic training. Chinese national folk dance. Chinese classical dance." Dance choreographer of contemporary dance Educational psychology Modern education Dance theory teaching"

4 Findings

Rethinking some of the problems in the development of higher choreographic education in China, we identified the following problems:

1. Copying the model of the Beijing Dance Academy for choreographic departments in educational institutions (not related to culture and art);
2. Lack of qualified teachers in various forms of choreographic art;
3. Lack of the necessary software, educational and methodological developments.

There is no doubt that the quality of dance education directly determines the rise and fall of Chinese dance culture.

Dance is one of the manifestations of traditional Chinese culture and an important carrier of traditional Chinese culture. Dance art is a special way of transmitting or expressing culture. Nowadays, with the growing diversity of cultural forms and the constant influence of foreign cultures, the development of dance education faces unprecedented challenges in the context of cultural aesthetics, lifestyle and values of Western aesthetics.

How to preserve Chinese traditional dance culture, how to deal with the influence of Western contemporary dance, is not only a problem that cannot be avoided, but must be addressed in the educational institutions of professional training in the field of culture and art.

It should be noted that this review concerns only the historical analysis of the emergence of choreographic art in China to the present day. The next stage is a comparative characteristic of educational programs of various universities. The above table only partially reflects the main professional courses in the field of choreography, which makes it possible for specialists to understand the "narrowness" of the disciplines offered. Within the framework of this review, it is not possible to present a more complete version. This is the topic of the next study.

References

1. Vaganova A. "Fundamentals of classical dance." - study. for universities and environments. study. institutions. - L. : "Art", 1980. - 192 p.
2. Wang, Kefeng. The Progressive History of Chinese Dance / Kefeng Wang. - Shanghai: Naroda Publishing House, 2009.- 312s.

3. Gromov Yu.: From School in Russia to School in Fucik: History. Stage dance theory. Choreographic pedagogy / St. Petersburg. humanizes. un-t of trade unions; comp. V.A. Zvezdochkin. - SPb. : SPb GUP, 2001. -- 148 p.
4. Kasimanova L.A. L.A. Methodology for studying the problems of vocational training in the context of modern concepts of culture development / L.A. Kasimanova // World of science, culture, education. - 2019. - No. 2 (75). - S. 247-249.
5. Kasimanova, L. A. The content of professional training of teachers-choreographers in the context of modern concepts of culture. - SPb. : Publishing house of the RSPU im. A.I. Herzen, 2019. -- 295 p. (18.5 pp.)
6. The secret of the dance / comp. Vasilyeva T.K. - SPb. : Diamant: Golden Age, 1997. -- 480 p.
7. Choreographic education at the turn of XX-XXI centuries: experience, development problems // otv. ed. Yurieva M.N. - Tambov, Tomsk State University named after G.R. Derzhavin, - 2012. - No. 2.
8. Chen Jing. Moscow Ballet School and the Formation of a Ballet School in China // Collection of articles of the Moscow State Academy of Choreography on theater, ballet and music. Ninth edition. - M. : Publishing House MGAH, 2010. - S. 37-48.
9. S.V. Krivykh, K.V. Buvakov, "Social cooperation forms between Higher Educational Institutions and work sphere" in Social cooperation in various living environments: proceedings material of the second international research and practice conference, St. Petersburg: Express, 2012, pp. 96-113.
10. A. Shmakov, A. Andreyenkova, I. Glinkin, Colleges and employers on graduates and higher school reform. Moscow: Rusal, 2005, 49 p.
11. S. Katalnikova, L. Novickis, N. Prokofyeva, V. Uskov, and C. Heinemann, "Intelligent Collaborative Educational Systems and Knowledge Representation," in Procedia Computer Science, 2016, vol. 104, pp. 166-173
12. S.V. Krivykh, Education that develops itself and others: Synergetic aspects of education. Novokuznetsk: IPK Edit., 2000, 195 p.
13. N.M. Talanchuk, Systemic synergetic concept of pedagogy // Professional education. Kazan, 2005, No.1.
14. Shilova, O.N., Tarasova, O.I., Goryunova, M.A. Challenges of networking cooperation of educations of pedagogical education // Features and specifics of networking cooperation in the sphere of education: collected articles for workers in the system of general, professional education, education control. – SPb.: Ekspress, 2013. – P. 7-13.
15. Law "On Education in the Russian Federation" / Available at: URL :<http://xn--80abucjiibhv9a.xn> (Available at: 29.10.2019).