

PEDAGOGICAL CONDITIONS FOR THE FORMATION OF BALLET CHOREOGRAPHY IN CHINA

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The article is devoted to the analysis of some pedagogical strategies aimed at developing the methodological support of ballet art in the system of secondary and higher choreographic education in China, as well as identifying pedagogical values for teaching ballet choreography in China.

Keywords: ballet school; choreography; dance art of China; pedagogical strategies.

The ballet art of modern China is distinguished by its originality and diversity. It covers many traditional and modern dance elements, attracting professionals and amateurs of all ages and social status. The system of professional ballet education in China at the present stage has a very developed structure, which should be analyzed and researched taking into account the experience of national, artistic and educational traditions. This determines the excellent specifics of training a ballet dancer, which is not scientifically substantiated in this context.

The foundation for the training of a ballet dancer is the school of classical dance as the basis for systematic and methodical education. And in each country it has its own characteristics, depending on the diverse historical, social and cultural factors. Today in the world there is a universal system for training a ballet dancer, based on ancient pedagogical choreographic traditions, however, in the ballet pedagogy of each country there are certain features due to cultural, historical and artistic paradigms.

Let us define pedagogical strategies aimed at developing the methodological support of ballet art in the system of secondary and higher choreographic education in China:

- increase the recognition of ballet as an art form and academic discipline with well-defined content, competencies and knowledge;
 - view and disseminate information about the standards in ballet choreographic education, as well as the main documents and resources regulating its functioning;
 - support various opportunities for advanced training of ballet teachers (through conferences, online resources, media, etc.);
 - improve the quality of scientific research in the field of ballet choreography; determine research priorities [2, p. 175].
- We will identify pedagogical strategies aimed at cultivating leadership in ballet choreographic pedagogy, related to:
- recognition the importance of and support the development of leadership qualities of representatives of different generations of higher ballet choreographic education;
 - supporting effective leaders in higher ballet choreographic education;
 - helping young leaders stay in the profession of ballet choreographer and avoid professional burnout.

The pedagogical values of teaching ballet choreography are based on the creation of conditions for impersonation, creative and critical research, empathy, reflective dance practice, creative ballet collaboration and interconnection, communication and dissemination of ideas and theatrical techniques [1, p. 83].

The focus on these values is determined by the following principles:

- innovations in ballet teaching;
- innovations in pedagogical leadership;
- interdisciplinarity and transdisciplinarity;
- diversity and global prospects for the development of ballet art;
- serving the national choreographic tradition of ballet;
- application of the latest pedagogical technologies, aspiration for the future;
- social justice and citizenship [1].

The development priorities of higher ballet choreographic education in China are aimed at bringing stakeholders together, co-creating knowledge and cultivating leadership. The essence of these strategies is to:

- develop mechanisms for the dissemination of ballet choreographic experience in the professional field and outside it;
- encourage the teaching and learning of ballet dance with a mix of junior and senior choreographic education professionals;
- encourage cultural diversity and interchange in ballet choreography;
- encourage links between different ballet schools of the world;
- promote the development of a culture of mutual respect between specialists from different choreographic industries;
- cultivate and maintain relationships with potential partners in the development of the ballet choreographic sphere.

The teaching of ballet to Chinese students in the system of choreographic education of Chinese universities is carried out in accordance with the following methodological principles:

- the principle of performing mobility – ensures the ability and readiness of students to quickly and successfully master new performing techniques, knowledge and skills of quick adaptation to different types of performing ballet activities;

- the principle of the relationship between the educational process and the concert activity of students – involves the accumulation of artistic, pedagogical and methodological performance information in unity with the future ballet teacher mastering the knowledge and skills of ballet performance activities;
- the principle of performing self-realization of a ballet dancer – focuses on the disclosure of the performing abilities of students, which can manifest itself in the success of training, participation in choreographic festivals and competitions;
- the principle of adaptation – directs to increase learning activity, the formation of positive motivation for learning, the development of performing skills and self-education skills in the process of teaching the art of ballet and the technique of choreographic and theatrical skills [2, p. 75].

Thus, today the pedagogy of ballet in the education system of China is a generally accepted socio-cultural practice that has gone through a difficult path of adaptation to local traditions and historical realities. After the democratic reforms at the end of the twentieth century, an effective system of special ballet choreographic training has been formed in the country, capable of educating high-class teachers.

The current government of the People's Republic of China supports ballet choreography as an important component of traditional and modern dance art and cultural leisure of citizens. Ballet choreography organically fits into the national system of education, culture and sports. Pedagogical strategies aimed at the co-creation of knowledge in ballet choreographic pedagogy, related to increasing the recognition of dance as an art form and academic discipline with well-defined content, competencies and knowledge, as well as improving the quality of scientific research in the field of ballet choreography; determine research priorities.

Further study of the history and specifics of the modern existence of ballet dances in the PRC is promising from the point of view of international cultural interaction and the exchange of experience in the field of choreographic art and pedagogy.



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