



**2-ой Сибирский  
Международный Научный  
Конгресс Всемирного Совета  
Танца ЮНЕСКО**

«Проблемы высшего  
и среднего специального  
хореографического  
образования в Сибири».  
Переход на двухуровневый  
стандарт третьего  
поколения по направлению  
«Хореографическое  
искусство»

**Новосибирск. Россия  
27-30 июня 2011**

**The 2nd Siberian  
International  
Research Congress  
CID UNESCO**

«The Problems of Higher  
and Specialized Secondary  
Education of Choreography  
in Siberia».  
Transition to a two-tier  
standard of the third  
generation in  
«Choreographic  
Art»

**Novosibirsk. Russia  
27-30 june 2011**



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РОО Институт Человека

The National choreographic Council of Russia with the  
participation of the Vaganova Academy of Russian Ballet  
Administration of the Plenipotentiary of the President  
of the Russian Federation for Federal District of Siberia  
Administration of Novosibirsk Region  
The Government of the Novosibirsk Region  
The City hall of Novosibirsk  
International Slavic Academy  
Institute of Human

## COLLECTION of articles and reports

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# **RESOLUTION**

## **2nd International Congress of the Siberian Scientific CID UNESCO «Problems of Higher and Secondary Special Education Ballet of Siberia»**

### **In the context of transition to the federal state educational standards of the third generation.**

Second International Congress of the Siberian scientific CID UNESCO «Problems of Higher and Secondary Special Education Ballet of Siberia» / Go to the federal state educational standards of the third generation in the period of reorganization of the choreographic education in Russia.

The Congress was attended with 12 PhDs doctors of Science and 8 PhDs candidate of Science faculty and graduate students of universities of Siberia and abroad. The system was online audience, as well as correspondence submitted their reports, articles and video reports from countries: Egypt, France, Taiwan, Korea, Ukraine, Kazakhstan, Congress was attended by representatives of Romania, Malta and Latvia.

This Congress intended to analyze the existing situation in the choreography, to exchange experience with domestic and foreign colleagues with experience in the Bologna Process, to develop common principles and problems of transition to a new system that will preserve the best traditions of the national choreographic school.

In a Plenary presentation on the submitted topic - Mr. A. Fomkin Deputy Rector of the Academy of Russian Ballet A.Y. Vaganova and Deputy Co-Chair of AAU Universities of the Russian Federation for Education in choreography, candidate of pedagogical sciences, presented an excellent paper outlining all the present problems in the system and made proposals for various changes.

After hearing the plenary lecture on the transition to federal state educational standards of the third generation, which has caused wide interest from the scientific community, the Congress agreed on the timeliness and the need to reform education in choreography, on which ultimately depends on the state of choreographic art.

Approved in 2010, the educational standards of the third generation of higher education and choreography in 2011, secondary vocational education to keep valuable achievements of the past, needed to preserve the

unity of educational space, which is especially important in connection with the transfer in 2004, much of secondary vocational education in the management of the regions .

Undoubtedly, the positive outcome is the introduction of the two disciplines in secondary education: The Art of Ballet and Dance Arts (by type). The new standards will build additional schools trajectory of training and do not lose the number of troops, which is especially important in anticipation of possible changes in the financing of educational institutions.

It should welcome the long overdue introduction to the field of public education, training dancers, performers of modern dance styles.

In the last decade Russia developed two branches of higher education in the choreography:

- Continuous training of graduates (training period, usually five years in the field of pedagogy of ballet, art and theater science choreographer)
- Speed, which provides educational programs by assigning graduates of degree (qualification) “Bachelor” (duration 4 years) and “master” on the basis of undergraduate (duration 6 years, including time teaching undergraduate).

Experience in organizing choreographic education in Latvia, which signed the Bologna convention, shared Dr. Paed. Prof. Rita Spalva. The system of higher education in 1996 at the Riga Academy of pedagogy and educational administration program organized teacher of dance and rhythm. Modern dance choreography upon learning of the program, students receive a bachelor’s degree in humanities. At the Music Academy, students receive a bachelor’s degree in choreography, as the program is based on the ballet school graduates. “One of the main objectives of education programs is just the extension of choice.”

The new conditions that emerged at the present stage in Russia’s economic and social life, in connection with the integration of Russia into Europe, demanded a paradigm shift in higher education part of the standardization of educational programs associated with the transition to two-level model of training senior professionals.

But at the moment, new educational forms require more detailed design for the implementation of institutions of higher learning of basic educational programs of the new generation, especially in the first degree with the new profiles in baccalaureate associated with modern types of dance sport, ballroom, ice dancing and other dances and in some part in a master’s degree as a higher education to postgraduate and doctoral studies.

Congress participants agreed that to further education in the direction of “Choreographic art” is necessary to divide the content of education in

baccalaureate and master's in without disturbing the established principles of continuous education, and at the same time to clearly define the content and learning objectives of each level. However, the new standards by themselves can only partially solve the problem as urgent in the highest, and on average choreographers.

Need to develop common principles for solving the problems of transition to the new educational system, to develop a common conceptual apparatus of science choreography (choreology) to preserve and develop the best traditions of national choreographic school, use the new guidelines proposed by the scientists who studied the problem of personality development and organization of the educational system, educational programs and teaching methodology.

Congress participants agreed that the continued existence of the Russian ballet school is impossible without interagency coordination form and content of the interaction on the one hand, secondary and tertiary education choreography, and on the other hand, the stability of Ballet Theatre's repertoire, based on the aesthetics of classical and staged performing arts, public and private theaters in Russia, with no fixed patterns of Russian national and other national dances as dance heritage of indigenous peoples and the creation of national dance theater.

Scholars have noted that in recent decades has undergone significant change in the ideological and semantic paradigm of national culture. Earlier directing ballet was aimed at seeking traditional values, developed along the lines of ballet symphony and philosophical ideas of the masterpieces of world literature, based on the classical laws of musical symphony. Today, the national dance there is a complex process that is associated with increasing the inclusion of Russian dance in the space of European ideological perspective. Increasingly, employers prefer. /

Westerner counters par's modernist direction in dance, ignoring the qualified domestic ballet choreographer's experts who think the categories of classical dance

This orientation may testify about underestimating the importance of national culture on the one hand, and in some cases, lack of patriotism and ballet theaters managers' lack of understanding of the essence of classical ballet. This policy does not demand local choreographers, led to the crisis ballet school of directing, and accordingly, the issue of domestic human resources professionals, both in theaters and in the training of choreographers. The substitution of the classical repertory theaters are not the best examples of modern dance in the Bolshoi, as well as in peripheral theaters, invariably leads to a change in the consciousness of the younger



generation of artists, the degradation of the creative person as a result of dissatisfaction with the occupation, years of studies aimed at implementation of the classical repertoire, the Russian choreographer School, which still occupies a leading position in the world, thanks not a complete loss of national classical repertoire.

Doctor of Psychology, N. Bolshunova expressed the need for academic preparation a person to learn the identity of the ballet in three dimensions: body, mind and soul, while in Soviet psychology, it was decided to examine the body and mind to enhance the spiritual and moral education of dancers and choreographers. It was also shown how to dance the natural and cultural phenomenon, which contributes to the organization of the body language of spiritual movements in shaping the life of a child's mental and physical development, actualizing the same time, sensitivity to the choreography.

Scientists noted that part of the technology of performing ballet and ballet pedagogy (teaching methods and other classical theater dance) Russia continues to maintain a leading position in the world. A positive value in preserving the concept of ballet education played an education in art and culture approved by the Government of the Russian Federation in 2009.

To address the legal and educational contradictions need further study on the organization of forms of learning ballet education, a protection not inconsistent with the norms on the one hand, and the specifics of ballet education, on the other side.

It was noted that age-old tradition of the domestic training of ballet dancers and tradition high school choreographic, which involves a combination of educational and professional dance disciplines in one standard, is the excess of the daily workload on the student and is in contradiction with the modern norms WHO. In this regard, there are contradictions between legislation and the actual time for the efficient maturation of skills-based scientists as psychology, physiology, and anatomy.

However, the age-old practice of professional ballet education shows that for the formation and maturation of psycho-physiological qualities of body dancer must pass three phases of the educational process, which corresponds to nine years in educational practice. These provisions are justified by many scholars of the Soviet school. N.A. Dembo (1941), M.F. Ivanitsky, S.S. Holфина (1963), P.B. Kolovarsky (1974), N.F. Kalinina (1980), T.I. Vasileva (1983 ), I.A. Badnin (1976, 1987), Z.S. Mironova (1987).

Psychological studies education with 10 years of age and methods of adaptation of adolescents to early physical exercise in choreographic college voiced at the Congress candidates in the reports of psychological sciences, N. Sokovikova and I. Sosnina.

There is still a serious shortage of teachers of ballet in the regions. As in Soviet times, the education system of higher education does not provide teacher training for secondary and higher education in the required amount; the vacancies have to replace the renowned ballet dancers or practitioners who do not know basic and vocational teacher education.

It should be especially noted the need to restore the connection of educational institutions of secondary and higher vocational education in public theaters as major employers, clients and users training. In this regard, these should reach the level of formalization, which should include the production requirements of employers for quality education in schools, suggesting a choreographic knowledge of employers themselves understanding of the education system and overcome the utilitarian approach to education graduates.

Positive fact in recent years is the introduction to the list of postgraduate education of a new specialty "Choreographic art", which can now be implemented at the postgraduate level at the leading dance academies. However, in order to graduate school in these graduates could enter other dance schools, it is necessary to develop a common conceptual apparatus and theoretical basis.

Requires a major upgrade of choreographer's art training of researchers (choreology). To form the choreographer Science (choreology) a broader interpretation of the scope of this science.

The last decades have shown that modern baletology not provide the required impact on the quality of domestic choreography, choreographic education. baletology often treats his mission too narrowly, limited to ballet, and ballet in general, issues of performance. Scientific, research, software is beyond the scope of their interests, and often features. Poor level of training and professional ballet-critics, journalists reporting on matters for musical choreography.

Currently in choreographic formation of a significant amount of work of teachers with doctorates and master's degrees in various specialties humanitarian focus, in this regard, members of Congress suggested the creation of a temporary interim scientific association of scientists choreographers to develop regulations, language and subject matter of the conceptual apparatus of science choreographic (choreology) to prepare for the opening of the Academic Council on choreology.

In order to more stable development of choreography in Russia it is necessary extension of the research, development of interdisciplinary approaches and close ties with the sciences: psychology, pedagogy, biology, anatomy, physiology, sociology, etc. with the subsequent development of a

new training program theorist's choreography. There may be a useful experience poorly studied choreology laboratories working in the Academy of Artistic Sciences in Moscow in 1920, training of researchers in interdisciplinary choreographic direction of the Arts and Humanities, development in recent years at the Academy of Russian Ballet Vaganova, and well as significant experience in this field of science choreographed Novosibirsk.

The problem of the classical heritage, we can say is the eternal question of the choreography. As in the literature there are eternal themes that are addressed to the writers of different times, and choreographers are always talking about the necessity of collecting, recording and preservation of the outstanding new plays, classical world of ballet, ensemble and theatrical and dance performances, video-on reference models, with the notation and description of all revisions, additions. Despite the fact that as we do, as well as abroad, this question is practically solved: video archives ballets are in many libraries, universities and secondary schools of arts and culture, but this requires a video archive of systematization and classification, separated into sections and profiles, structuring in accordance with the methodological problems of course.

The idea of the need to reform course "Methods of teaching rhythm" in high school and discipline "Rhythmic" in secondary and further education was voiced in the deep and meaningful reports O. Bychkova, O. Serebrov, in the section "The Dance and Music." Scientists have noted that in Russia, this discipline is taught in the theoretical department of music colleges, and can be claimed only for musical performing offices due to the fact that the experts of the profession as a rule do not have a dance movement. To dance departments are after the motor rhythm-dance basis for the development of this important musical and understanding of the music discipline, which, In his opinion, A. Kilin, trainee V. Nikiforova on institute improvement of (professional) skills should begin in a rational period, and based on the traditional national children's repertoire. In this sense, has proved useful introduction to the experience of representatives of Latvia.

Highest university of an increase in qualification and retraining of the workers of formation. The most problematic, is expressed in musical incompetence of some educational institutions of culture, both secondary and tertiary level, where there is no comprehensive program of musical education of choreographers, and consequently, the full cycle of musical disciplines. The same should further develop the program of historical dance, accompanied by a theoretical part in the aspect of the historical development of dance and dance heritage require special attention and study

the issues of preserving the Russian dance - one of the acknowledged masterpieces of world culture. Long overdue to create a laboratory for research and preservation of Russian dance in all its variety and originality.

The idea of the need for a national dance, in particular the Russian ballet schools in the program, as the forming of national identity and moral component of a ballet dancer, was expressed by an acknowledged master, a professor of folk and character dance, A. Borzov, who is the author of a number of programs on people's scenic dance and monographs on the Russian dance.

The Congress participants noted that at the present time is ripe to establish the need for each higher and secondary educational institution, implementing programs in dance, services, psychological support. You must enter a binding position of the psychologist in dance schools, colleges, colleges and universities in connection with the necessity of psychological support of students and teachers to adapt to new forms of learning, lifestyle, personalization of the learning process, development of self and others.

You also need to develop programs for training and retraining of teachers in the field of choreography based on the institutions of training and retraining of teachers, where you must enter the qualified experts in the field of choreography and technique of teaching the system of further education. Among the subjects in the training should be included subjects of psychological and pedagogical cycle: the psychology of ballet psychology, psychology of art, applied psychology, pedagogy, didactics and methodology. (Special to the Congress of the Siberian department of psychology as an independent institution recommended for publication, monographic textbook "Psychology of the ballet," associate professor, candidate of psychological sciences, the choreographer - director N.V. Sokovikova). Constructive ideas for the introduction of a standard profile "pedagogy dance disciplines," and re-training "the leaders of dance groups," the profile "pedagogy dance disciplines" in the system of supplementary education representatives expressed NHUIQ and RWF head. Department of "Art" and "Technology" I. Melnikova V. Nikiforova.

Should pay serious attention to the development of choreography in the system of further education. To facilitate the integration of additional education to secondary education students in colleges and colleges of dance culture, with subsequent elaboration of the unity of content and methods of teaching dance disciplines, not inconsistent with the requirements of traditional methods, technologies and aesthetics of dance disciplines, the program of secondary vocational education.

In the selection of dancers for further studies to be guided by objective assessments of the type of constitutional organization of temperament profiles and sensory development of the individual terms of knowledge and skills inherent in the development of age.

Create a working group on the development and testing program, "Dance" for children of preschool and early school age, the purpose of which is the integration of physical and mental (spiritual) development, mastery of the culture movement, learning the language of dance (movement), the development of susceptibility to dance.

The lack of textbooks, manuals enough remains one of the important issues of choreographic education. Unfortunately, textbooks are not available for most majors dance disciplines. The new state education standards more demanding to ensure that schools not only print, but video and audio teaching materials, which are indispensable for the implementation of a quality educational process. This problem can not be solved without government assistance.

With the move to federal state educational standards of the third generation greatly expands the freedom of education in the form of content and choice of learning technologies. In general, being positive, this process involves a considerable degree of maturity of the teaching staff, informed use of traditional and innovative teaching technologies, a reasonable regulation of student rights.

Representatives of the section of "The Art of the choreographer," suggested the need for standardized profile programs, "The Art of the choreographer and dance composition" on the basis of programs developed by Ph.D., Professor O.G. Tarasova, Doctor of Arts, Prof. R.V. Zakharov, prof. L.I Lavrovsky. At the Congress Programme was represented by the choreographer and the art of composition of dance, choreographer, N.V. Sokovikova. Presentation of the program and exchange experience on the composition of small forms and sonata form was presented the choreographer and professor, Dr. Phil. Romanian Motovilov M., educated in Russia, which is still highly valued abroad. Having worked in the Bologna Process M. Motovilov (Rumania) shared enumeration reduction of non-special musical disciplines. On section it was suggested, expressed Kolesnik Breeding choreographer and dancing master a profession, by analogy with the division in the middle tier of performing arts, ballet and art profiles The Art of Dance (by type), for the laws of composition of classical ballet and classical dances have various national musical nature .

Our guest from Malta Ms. Tanya Bayona gave Master classes in classical Ballet in the Cecchetti Method to children aged seven to ten year olds

and taught the Advanced 2 and Cecchetti Diploma for the Teachers attending the Congress. Ms. Bayona shared her experience of teaching in Private Schools and explained the benefits of this system especially when it comes to individual training for both dancers and teachers.

Ethno-dances peoples of Russia - a fairly new trend in choreology. In this direction, operates a large number of scientists and choreographers in the national republics. To save, reconstruction and translation samples Ethno-dances culture requires careful development of techniques and training in this area. In a monograph and papers on this subject were made by Dr. O. Buksikova and postgraduates. In the multicultural space of modern Russia it is necessary to pay attention to the preservation of ethnic dance cultures, new forms of theatrical embodiment, synthesis of contemporary trends in dance, development of new areas, such as.

All the above suggests the need to develop a system concept for the development of choreographic arts and education in the Russian Federation, which would have included the continuity and consistency. For the implementation of which requires considerable state support.

In order to further choreographic science and improve the quality of education, members of Congress asked the state government culture, education, EMA on education in the field of choreographic art, school leaders and faculty to pay attention and address the following questions.

Ministry of Education and Science, Ministry of Culture of the Russian Federation:

1. Donate Ballet community in an effort to create an exceptional custom dissertation council on choreography.

2. Consider the establishment of a Russian innovation center for choreographers.

3. Provide financial support for research in the field of dance through the inclusion of relevant topics in the Federal Target Programmed for the Development of Education, Culture program in Russia.

4. Provide financial support for the creation of the center of methodological support for the choreography, which would be accumulated print, audio and video materials needed in the educational process.

5. In accordance with the requirements of new standards to create the conditions for opening schools in implementing programs in dance, services, psychological support, to introduce a mandatory position of psychologist in dance schools, colleges, colleges and universities, to consider the establishment of educational institutions in theaters.

Regional government's culture and education:

1. Pay more attention to the specifics of training in ballet dance colleges, given the passage of these institutions in the procedure of state accreditation.
2. The program includes training of ballet dancers prevent reduction of hours of classroom work of students with teachers, particularly in professional disciplines.
3. Promote the establishment of private schools, as a structure capable of preparing children for the competitive solo performance.

Educational and methodical association of universities of the Russian Federation on education in choreography, teaching advice for secondary vocational education:

1. In order to preserve the unity of educational space, and build a complete system of continuous education in the field of choreography to continue work on the consolidation of schools, teaching staff, officials and employees of choreography through regular meetings, seminars, meetings of representatives of educational institutions at various levels, leading in the preparation of Choreography.
2. Continue the development and adoption of the Model of basic educational programs in areas of training and higher vocational education majors in choreography.
3. by the next congress to prepare proposals for a training program chorologes's.
4. Compile information on program implementation issues of secondary and higher professional education in choreography and develop recommendations that can be used by regional education authorities during the accreditation procedure.
5. To formulate proposals of educational institutions and employers to the Doctrine of the choreographic art and education.
6. Consider the establishment and registration in the prescribed manner of social organization as a non-profit partnership whose goal is to develop the activities of EMA, the consolidation of the choreographic community, devising ways and strategies of choreographic art, the creation of a single data bank on the activities of educational institutions.
7. as part of the organization on the basis of the above developments AAU to develop proposals for improving the system of public accreditation of educational programs and certification of teachers.

8. As part of the AAU and the above organization to start creating the profile registry, to develop recommendations to educational institutions to build a system of methodical support of educational process, databases, training programs, video and audio materials.

9. as part of the AAU and the aforementioned organizations to develop mechanisms of cooperation with employers, educational institutions, including the procedure for consultation with employers' problems choreographic education, the principles for formulating the requirements for educational institutions, etc.

10. Elaborate on the mechanisms of fixation techniques of outstanding teachers of choreography, as well as performances of classical heritage by creating standard video-models with notation and description.

11. Summarize offers schools and teachers to improve curriculum training ballet dancers.

12. Create a laboratory for research and preservation of Russian dance in all its variety and originality.

13. Develop programs for training and retraining of teachers in the field of choreography, including the psychology of ballet, psychology, psychology of art, practical psychology.

14. Create a working group on the development and testing program, "Dance" for preschool and primary school children which aims to integrate physical and mental (spiritual) development, mastery of the culture movement, learning the language of dance (movement), and the development of susceptibility to dance.

Leaders, faculty members of educational institutions of secondary, higher vocational and further education:

1. In forming the core educational programs in areas of training of higher education in choreography keep a list of names and profiles of preparation set out educational and methodical association of universities of the Russian Federation for Education in choreography and forth in the Model of the main educational program (Poopo) in areas of training.

2. In the development of new profiles, open profiles contained in Pope informed of student's association of universities of the Russian Federation on education in choreography for entering information into the appropriate register.

3. Agreed to concentrate efforts on training and Ph.D. in art history and pedagogy to create a Russia specialist at the Dissertation Council of choreographic art.

4. In forming the directions of research in educational institutions to pay attend to the need for interdisciplinary research choreography for its



inclusion in the broad field of scientific knowledge, increasing equipment choreographic education scientific methods, which are indispensable for its full development.

5. To establish and operate a system of public accreditation of educational programs in dance to promote the teaching of experts in the field of ballet education, identify the number of PPP individuals who may after the passage of appropriate training to serve as experts.

6. Requests the leadership of the leading higher educational institutions of Russia (Academy of Russian Ballet Vaganova, Moscow State Academy of Choreography, etc.) on the allocation of seats for admission to the ballet pedagogy from the regions.

7. Welcome the long overdue introduction to the field of public education, training dancers, performers of modern dance styles.

# SECTION 1

## ORGANIZATION OF THE CHOREOGRAPHIC EDUCATION

**Rita Spalva,**  
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### **Choreography education in Latvia in the context of the Bologna Process**

*The keywords: Bolognian process, Bolognian declaration, choreographic formation.*

The article analyzes the process of the European unification, which is accompanied by the formation of a common educational and scientific space, consolidation of efforts of scientific, educated community of the European governments to the substantial increase of the competitiveness of the European system of research and higher education on a global dimension.

Bologna process at the State level was established June 19, 1999 in Bologna (Italy), 29 ministers of education signed the document on behalf of their governments, called the “Bologna Declaration”. The purpose of the declaration – is to establish the European Higher Education Area, as well as to enhance the European Higher Education System in the world. The declaration says, “thanks to the extraordinary achievements of recent years, the processes occurring in Europe, have become more specific, are more relevant reality for the European Union and its citizens. The prospects that are opening in this connection along with deepening relations with other European countries, are providing even greater opportunities for development. Thus, in general opinion, we are witnessing a growing awareness in political and academic world of the need of closer ties in all developing Europe, in the formation and strengthening its intellectual, cultural, social, scientific and technological level”.

We give a brief overview of the history of the Bologna process, which can be attributed more to the mid-1970s, when the Council of Ministers

of the European Union adopted a resolution on the first program of co-operation in education, and then by four ministers of education (France, Germany, Britain, Italy) in 1998, was signed the Sorbonne Declaration.

With this act, participating countries agreed on common requirements, criteria and standards for the national systems of higher education and agreed to create a single 2010 European educational and scientific space. The Declaration contains several key provisions that define the basic principles of the integration process:

- Introduction of uniform conditions for the recognition of diplomas;
- Adoption of a common system of comparable degrees, including through the adoption of the Diploma Supplement;
- The introduction in all countries of the two cycles of study according to the formula 3 +2 or 4 +1;
- Creation of a credit system in accordance with the European system of transfer evaluations, including continuous learning throughout life;
- Removing obstacles to the mobility of students and teachers within the European space;
- Promotion of European cooperation in quality assurance, development of comparable criteria and methods for assessing quality;
- Promoting the attractiveness and competitiveness of European higher education area for other regions of the world (including aspects of trans-national education).

By 2010, members of the Bologna process have already achieved the construction of the European Higher Education Area as a key area of citizens mobility and employability. Construction of a single European area of higher education enhance and strengthen the intellectual, cultural, social, scientific and technological potential of Europe, raising the prestige of European higher education. Also it ensured the competitiveness of European higher education institutions with other education systems to achieve greater compatibility and comparability of national systems of higher education. Increased role of universities in developing European cultural values, universities are regarded as carriers of European consciousness. Thus, the Bologna Process and European Higher Education Area have entered a new phase, namely the consolidation and improvement of higher education in Europe.

Latvia is among the 29 countries that in June 19, 1999 signed the Bologna Declaration and more than 10 years, closely followed the directives of the Bologna agreement. We are confident that by 2010 the basic principles of the Bologna Process will be implemented in real science and the Enlightenment activities in Latvia. The reform of higher education has

developed a number of regulations aimed at the introduction of accreditation of programs and institutions – educational strategy, classifier formation, etc. The documents substantiated the development of comparable criteria (expressed in the ECTS – European Credit Transfer System) and methods for assessing the quality of education, including the single European Diploma Supplement. At this stage there was a shift to the continuity and consistency of higher education in the form of three-tier system of – Bachelor, Master and Doctor. Only the introduction of full-cycle software indicates the ability of high school to professional and academic activities. The opportunity to participate in the programs of intellectual exchange of teachers and students between universities of different European countries (Erasmus, Tempus) helped to improve the content of individual programs. The development of comparable criteria of quality research indicates that there is a compromise between the ideal of service to basic research and the reality of market forces influencing the activity of scientific institutions. Universities should be prepared to compete in various spheres of culture, science and technology. The development process in general leads to a decrease in the gap between academic and professional education

The state has developed a number of incentive mechanisms to encourage scientists to integrate in research institutions that are created by universities. The urgency of the next few years – the development of research activities through strengthening the master's and doctoral training programs.

The new paradigm of social development in the last decade has changed the structure and content of ballet education in Latvia. In addition to the existing program in 1978 at the Music Academy of Latvia Choreography (Head of the Department asots. Prof. Errss Zita), formed the new education program of choreography and dance. In 1996, the Riga Academy of pedagogy and management education program organized by the teacher of dance and rhythm (the program director Dr.paed. Prof. Rita Spalva). Her focus – is training teachers of dance and rhythm for schools, preschools, dance clubs, studios and collectives. Students, along with dance skills and methods of teaching dance with the knowledge of psychology and pedagogy, writing, and protect the bachelor's work on pedagogy of dance and received a bachelor's degree in pedagogy and professional development of teachers of dance. Since 1998, the Academy of Culture organized the program Dance modern dance (program director prof. Zhitlukhina Olga). The program is aimed at teaching new techniques and methods of dancing bodies, preparing students for work in the creative laboratory, the experimental groups. Assimilation of the program, students receive a bachelor's degree in humanities. Since 2005, Liepaja Academy of Pedagogy started

educational Program the Teacher of sports and dance, which makes it possible to get a bachelor's degree in pedagogy and professional development of teachers of dance and sport. Students of choreography department at the Academy of Music received a bachelor's degree in choreography, as the program is based on the ballet school graduates. Thus, cover different areas of activity and interests of choreographic art, avoiding unnecessary competition between universities and also by providing freedom of choice, because one of the main objectives of education programs is just the extension of choice.

The process of the European integration, education, common cultural space and gained personal experience gave a new impetus to the development of dance pedagogy as a science. This was facilitated by the development of scientific thoughts in research activity of bachelors and masters, and the defense of first doctoral thesis on the pedagogy of dance in Latvia. Along with the above mentioned undergraduate programs it became possible to carry out two master's programs – master's degree in choreography at the Academy of Music and Master of dance pedagogy at the Riga Academy of Pedagogy and Education Management (RAPEM). Since 2007, the RAPEM is also opened the doctoral program in pedagogy of art education, where it became possible to develop a scientific idea in the field of pedagogy of dance. Today the doctors of this program are the five teacher choreographers. Thus, in the sphere of choreography was completed the transition to a full cycle of education that has enriched the whole industry, not only in the territory of Latvia. Using the intellectual potential of these programs, in July 2010 on the basis of resources of the RAPEM was held the 26th World Congress on Science Dance with the support of the International Dance Council (Council International Dance). 21 science reports were presented at the international level, among them five were presented by the RAPUOE doctors and had an undoubted science impact.

Programs of the two levels (undergraduate and graduate) dance pedagogy RAPEM arranged so that the content items stored the principle of continuity and consistency – for example, a subject in the bachelor's program history and theory of dance has its logical continuation in the level of master's degrees in teaching the subject of dance styles. However, the crucial difference is that the bachelor's program has a practical orientation. Tables 1 and 2 show the amount of programs, placement of items on semesters.

Table 1

**Professional bachelor's program**  
***Teacher of dance and rhythm***

	Subject	1 course		2 course		3 course		4 course					hours	KP
		1 semester	2 semester	3 semester	4 semester	5 semester	6 semester	7 semester	8 semester	test	examination	defence		
		20	20	20	20	20	20	20	20					160
	<b>General education</b>	5	5	4	4	2								20
1.	History and Theory of Culture	2									1		32	2
2.	Culture of the Latvian language	2+1									1		48	3
3.	Psychology and biology of development		2+1								2		48	3
4.	Foreign Language			2	2					3	4		64	4
5.	The basics of Philosophy					2					5		32	2
6.	Social Pedagogy			2							3		32	2
7.	Working with the projects				2						4		32	2
8.	Ergonomics		2								2		32	2
	<b>Courses on the theory of the industry</b>	10	2	6	4	4	8							36
9.	Ethics and aesthetics	2									1		32	2
10.	History of Pedagogy	2									1		32	2
11.	General Pedagogics	2									1		32	2
12.	General Psychology	2									1		32	2
13.	Informatics		2								2		32	2
14.	Management of education					2					5		32	2
15.	Didactic			2							3		32	2
16.	Educational Psychology			2							3		32	2
17.	Methodology of scientific studies			2							3		32	2
18.	Theory and Methods of Education				2						4		32	2
19.	Special education					2					5		32	2

	Subject	1 course		2 course		3 course		4 course					hours	KP
		1 semester	2 semester	3 semester	4 semester	5 semester	6 semester	7 semester	8 semester	test	examination	defence		
20.	Anatomy	2									1		32	2
21.	History and theory of dance					4					6		64	4
22.	History of Costume					2					6		32	2
23.	Coursework				2	2						4,6		4
	<b>Professional Courses</b>	<b>5</b>	<b>13</b>	<b>8</b>	<b>9</b>	<b>12</b>	<b>10</b>	<b>5</b>						<b>60</b>
24.	Classical dance	3	3	3	3	3	3			1,3,5	2,4,6		288	18
25.	Rhythmics	2	2							1	2		64	4
26.	The Latvian dance		4								2		64	4
27.	Dance Notation		2								2		32	2
28.	The typical dance			2							3		32	2
29.	Children's dance technique			3							3		48	3
30.	Dance Composition				3	3	3	2		4,6	5,7		144	11
31.	Modern					4	4			5	6		128	8
32.	Historical dance		2								2		32	2
33.	Acting skill					2					5		32	2
34.	Jazz				3						4		48	3
35.	Dance Therapy							3			7		48	3
	<b>Courses of free choice</b>			<b>2</b>		<b>2</b>	<b>2</b>			<b>3,5,6</b>				<b>6</b>
	<b>Practice</b>				<b>3</b>			<b>15</b>	<b>8</b>					<b>26</b>
36.	Observation				3							4	3 нед.	3
37.	Active							15				7	15 нед.	15
38.	Qualification							8				8	8 нед.	8
39.	Qualifying exam										8			
	<b>State Exam</b>							<b>12</b>						<b>12</b>
40.	Development and defence of the bachelor work							12				8		12

Table 2

## Professional Master's Program

### *Dance Pedagogy*

	Subject	1 course		2 course					hours	KP
		1. semester	2. semester	3. semester		test	examination	defence		
Courses in theory and practice of the science										
1.	Art and Personality	2					1		32	2
2.	The conflict of the pedagogical process in Art Education	2					1		32	2
3.	Research process in the pedagogy	2					1		32	2
4.	Art and psychophysiology	2					1		32	2
5.	Cultural Studies		2				2		32	2
		8	2						160	10
Professional Courses of the science										
6.	Innovations in the Dance Pedagogy	4					1		48	4
7.	Styles and genres of dance		4				2		64	2
8.	Musical Culture		2				2		32	2
9.	Analysis of the Dance		2				2		32	2
10.	Styles and genres of music	2					1		32	2
11.	Therapy of movement		2				2		32	2
		6	10						240	16
Practice										
12.	Master Classes	2	2							4
13.	Practice Assistant	4								4
14.	The practice of staging work		6							6
		6	8							14
State examination										
Development and defence of the master's work				20						20
		20	20	20						60



The Program has been already tested by the time – since 2001, 25-30 students are receiving a bachelor's degree each year. 25 students have received a master's degree (graduates of 2009 and 2011). The scientific approach to the study of practical problems in the works of masters is a powerful impetus to the development of the theory of dance in Latvia. Comparative analysis of the teaching methods, a historical look at the traditions and events, the cultural context of art education – these and other issues studied by the dance pedagogy not only to enrich the theory of this science, but also practice. The principle of continuity and connection between theory and practice, not only formally comply with the Bologna process plants, but also promote lifelong learning of the teacher of dance and thereby improve the professional competencies.

Towards the assimilation of a common cultural space there are exist specific problems. The first is a slow process of integration in the exchange of scientific ideas and the insufficient mobility of researchers. This is due to not firmly established yet international contacts and the low level of English proficiency. Slowly passes as the latest equipment programs in the literature and teaching materials that are connected, first of all, the lack of funding programs. The transition to a new approach in learning, the shift to self-study student and therefore the structure of educational organizations have reduced the number of contact hours, which negatively affects the quality of teaching of professional subjects.

Address these problems is possible if the following conditions:

- Cooperation between the institutions at the level of joint training programs;
- Unification of the scientific potential and the regular edition of the scientific journal by the researchers on the choreography of the Baltic countries;
- Improvement law of the Higher Education of Latvia.

### ***The internet resources:***

<http://www.ond.vlaanderen.be:80/hogeronderwijs/bologna/>

[http://www.bologna-berlin2003.de/pdf/Sorbonne\\_declaration.pdf](http://www.bologna-berlin2003.de/pdf/Sorbonne_declaration.pdf)). Perts Deivids

<http://www.ond.vlaanderen.be:80/hogeronderwijs/bologna/>

<http://www.likumi.lv> MK rīkojums Nr.111 «Par Mūžizglītības politikas pamatnostādņēm 2007.-2013. gadam» 05.10.2010

[www.likumi.lv](http://www.likumi.lv) MK noteikumi Nr.931 «Noteikumi par Latvijas izglītības klasifikatoru» 23.02.2007.

<http://www.likumi.lv> MK noteikumi Nr.656 «Kārtība, kādā izsniedzami valsts atzīti augstāko izglītību apliecinoši dokumenti» 02.10.2007

Perts Deivids (2000) «Izglītības programmu pilnveide». Zvaigzne ABC, 20.lpp.

[www.cid-portal.org](http://www.cid-portal.org)

<https://is.rpiva.lv/index.php?id=24&studproid=SK0301>

<https://is.rpiva.lv/index.php?id=24&studproid=SK0319>

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## **The urgency of the problem of training teachers and dance disciplines for further education system**

*Keywords: school, system, concept, idea, structure, additional training, choreography, dance.*

When analyzing the problem of further choreographic education we can not ignore the background of the problem, which began in the last century and there is a reorganization of the thirteenth, DSHI, music school, under the provisions of College MC RSFSR of 1985 on the reorganization of the thirteenth, DSHI, music school. Despite the fact that in 1985 the reform did not go, but we take as its starting point the “old story” with the actual idea of reorganizing the system of additional artistic and aesthetic education, in fact, not been solved so far.

The idea of reform has only advantages over previous forms of extra-curricular, extracurricular club and additional studying work, suggesting a massive cultural, entertaining performance. The aims and objectives of the forthcoming reform were high and noble. The reform implied a higher professional level task to the harmonious development of the aesthetic and psycho-physical properties of the individual child in the country’s system of supplementary education.

Reorganization assumed creation of the system, and, as we see from the titles: Art School, Children’s Art School and children’s music school, exactly this goal was pursued. But for a more reasoned analysis of this idea, remember the original concept of the school, which we derived from articles of various encyclopedias.

School (Latin schola, from Greek. Scholḗ) 1) – educational institution, the educational process, carried out under the guidance of teachers. 2) The education system, the direction of science, literature, art, involving the unity of views on common ideological basis, the community or the con-

tinuity of the principles and methods of instruction, modeling, national identity card.

School as an educational institution requires the presence of academic disciplines, provided the programs and textbooks for the dominant activity. Such programs have been established by the standards of the secondary special education of choreography adapted to additional education. To the programming were recruited experienced professionals. There were created text books, but unfortunately, it did not come to the manuals, there was a restructuring and the creation of manuals is impossible without the state order.

The education system requires a mandatory visit to some curriculum subjects in a number of years. Prepared by the experts of the program they have been calculated for six years of training under the guidance of teachers, and as we continue further, teachers, and knowledgeable dance disciplines, rather than embracing the concept of "choreography."

Thus, it is obvious that the educational process in dance departments in the system of additional arts education specialists are needed, possessing not only the choreographic disciplines, but also educators, psychologists, capable of understanding the problem of additional training and create an environment of effective mental development of children by means of music and dance.

It is great idea, but it is necessary remember about the choreographic education that "The idea that took over the masses becomes banality" and to paraphrase it "The idea, that the officials have is becoming banality."

Here it would be appropriate to say about the concept of additional choreographic education, but we can express only the personal opinion about the overall aesthetic, physical, mental and personality development, harmonization and musical aesthetic responsiveness in the formation of spirituality by means of music and dance, because the concept and the idea are the prerogative of the government.

The important role of music and dance, promoting the expression of emotions through the motor area, pointed out ancient Greek philosophers Plato, Aristotle and others. Russian idealist philosophers and representatives of the so-called "mythological school" know how to dance relic cults perceived it as a form of catholicity and national identity. B.M. Teplov and many modern psychologists, educators point out that the ability to understand and listen to music contributes to the development of musical and emotional responsiveness. These abilities are important and necessary components both of a professional suitability and amateur dance, because as a sign musicality he saw the ability to experience music, expressed in

musical responsiveness [1]. B.A. Vyatkin and L.Y. Dorfman are considering the music and dancing modeling tool of emotion, V.A. Sukharev, V.S. Ivashkin and V.V. Onufrieva and others believe dance and music modeling tool of the psyche, including the national consciousness [2].

But if the teachers have degrees, “the leaders of groups ...” and in addition has a staff of some “exotic” name, and classes are conducted on a “fashionable and popculturbut with aplomb, noise, shouting and insults”, to give “the pseudo professional charm”, the school system is not working, which means that the state’s great idea is not working, because the government has forgotten that in schools must work teachers, but not not the organizers of entertainment. Therefore, to consider that the reorganization of the additional education system that has already widely expanded completed, high school must provide this system with professional staff.

The question arises, who should train specialists at this level.

At the present time in Russia there are three academies, which are training teacher’s choreographers: GITIS named in honor of Lunacharsky, and today RATA, and the two leading dance schools, which became the choreographic academies. RATA is training specialist-choreographers in the fields of: directing the ballet pedagogy and tutoring Ballet (exactly Ballet, not the dance), we simplify the names of these disciplines so that the problem was more understanding to a wider audience.

Moscow and St. Petersburg Academy of dance are training the teachers for a system of secondary special choreography education. The higher choreography education, on the one hand, is logically continuing the secondary special education, with the only difference that in the Ballet School the profiling is the classical dance and in the high school of choreography it is the method of classical dance and methods and techniques of other dance disciplines. To the general education humanitarian disciplines that have been studied in the Ballet School were added pedagogy, psychology, philosophy, political science. In the universities of dance a lot of attention is payed to the humanitarian disciplines, promoting education of the creative personality, the formation of artistic taste, talent development, emotional and creative thinking.

Academies and institutes of culture and arts are training leaders of the dance groups – the choreographers; the attention is focused on a cultural-mass work.

But now it is the twenty first century, and somehow the system further art education began to work. The graduates of conservatories, art institutes are actively and professionally working and a network of additional choreographic education in Yakutia, Buryatia began to develop.

And once again there is a question: who is training the qualified teachers, choreographers for additional choreography of education system? After all, the education program includes such disciplines as rhythm, classical, historical, home and folk dances. There is still a mysterious subject: the dance and the ballet history. In any case, these programs were developed in the last century to the beginning of the reorganization, and generally they are used today to write the author's programs. But to be able to work using these programs, we must know the content of these disciplines and possession of the methods of teaching which is specific in each dance discipline.

It should be noted that in the sphere of secondary special and higher choreography education until 2010 and in some places even today the following specialities are existing:

050500 "Choreographic art" with qualification "ballet artist."

050600 "Directing of the choreography" with qualification "ballet-master, choreographer".

050700 "Pedagogy of the choreography" with the qualification "teacher-choreographer".

050800 "History and theory of the choreographic art," with qualifications "ballet-teacher, choreographer"

However, all these professions are designed to provide human resources to the professional choreography dance schools, dance academies and theater, ballet companies, musical theater and opera and ballet ensembles and theater dance.

050700 specialty is "Pedagogy of choreography", it would seem the most appropriate system of supplementary education, but, for example, a RATA is focused more on tutoring work in theaters, and only a small percentage of graduates goes to work at the dance school of the country, although foreign graduates successful in their own countries in the system of supplementary education, which adequately represent the Russian school of ballet.

But, as we see training of the specialists for the system of additional choreographic education is not carried out. Jobs in the system of supplementary, pre-school and school education is often filled by the specialists in the diploma whose is written – "head of the dance groups", the graduate of the college of culture or the "ballet artist" that is, the people who do not possess classic psycho-pedagogy education, or musical education, without of which it is impossible to teach dance.

And so we come to the teacher training institutions, which are open to the department of choreography, and in principle they prepare person-

nel for the system of supplementary education, but on what the institute's program? And by what standards? As in the above-mentioned classifiers specialty – “teacher dance disciplines” does not appear.

A lot of departments are working with the speciality number 050700 – “pedagogy of the choreography” with qualification “teacher-choreographer”, but the students of pedagogy institutes are less educated than the students of specialized institutes, this means that the quality of graduating specialists does not correspond the standards. Before teaching him pedagogy and methodology, you must teach him how to “stand” properly, after, how to move his legs. But pedagogy, if we paraphrase of K.D. Ushinskiy, is not only “art”, but also science.

But this does not mean that educational institutions should not make “teacher-choreographers”. Most likely, they must engage in this activity, but not by the standards of 050 600 050 700 and designed to train professionals in the field of arts and culture or mass cultural activities, and standards that should be the dominant pedagogy and the experience gained Russian pedagogical science, namely the inherited teaching universities. (This program was approved at the Faculty of Pedagogy and Psychology of Childhood at the Novosibirsk State Pedagogical Institute, had positive results, but because of interagency disagreement has not been accepted either by the Ministry of Culture or the Ministry of Education). It is much easier to let in the pedagogical institute “popart standard”, in which the concept of “fashion” is dominant, while teaching, in essence, is conservative in the best sense of the word, because it is based on the laws as any other science and, therefore, training is based on knowledge of the laws.

Thus, the problem of choreographic education is not a lack of state attention to this type of education, but a lack of attention to the periphery, which as well as capital needs skilled workers. But due to lack of educational structures that can provide additional choreographic education system necessary number of specialists in this area, has to fill the vacant places by any people who will be interested in this. That is why, actual idea and qualified programs proposed by the Ministry of Culture in the 80s. are almost never worked, because the higher education does not correspond to these programs, and vacancies are not provided by the specialists who can work in a system of disciplinary training. And if in some schools this works, it is based only on the enthusiasm, and enthusiasm of teachers choreographers is not enough to achieve positive results, if the director is not a like-minded in this matter. In general the work in a system of supplementary education is going with the tradition of the old “Proletcult” with the new “songs and dances”: Street, Strip, hip-hop, belly dance, jazz, modern,

and other ephemeral, not conducive to a harmonious psychological, aesthetic and intellectual development of children.

We hoped that with the new educational standard the pedagogy of additional choreography education will take its right place among the dance disciplines, and it will be developed in teacher training institutes.

***The list of literature:***

1. Teplov V.M. Typology of the musical abilities. The publisher is APN RSFSR, 1947.
2. Ivashkin V.S. and Onufrieva V.V. One of the forms of adapt behaviour in the philogines and ontogenes. 2002.



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## **Current condition of the system of choreography education in Russia**

According to the Federal Law «About education», the concept of “education system” is defined as set of cooperating successive educational programs and the state educational standards of various level and orientation; networks of educational institutions realizing them, irrespective of their organizational-legal forms, types and kinds; controls formation and establishments subordinated to them and the organizations; associations of employers. In the tideway of the given establishment choreographic formation can be considered as a part of a subsystem of formation in the field of culture and the art, the Russian Federation entering into a uniform education system. Accordingly choreographic formation will possess separate properties of system, and also certain specific features.

It would be expedient to offer the description of structure of domestic choreographic formation as set of two parts: education in the field of art of the ballet and education in the field of dance art. Distinction of these areas allows offering the following definitions.

Choreography (choreographic art) – is the dancing art in whole, in all its versions.

Choreographic formation – is purposeful process of the education and training choreographic art, in interests of the person, society, the state, accompanied by ascertaining of achievement by the citizen of the educational levels established by the state.

Education in the field of the ballet art – is purposeful process of education and training in the field of the higher form of choreographic art – ballet, in interests of the person, society, the state, accompanied by ascertaining of achievement by the citizen of the educational levels established by the state.

Education in the field of dance art – purposeful process of education and training in the field of dancing art, in interests of the person, a society,

the state, accompanied by ascertaining of achievement by the citizen of the educational levels established by the state.

System of choreographic formation – set of educational programs in the field of art of ballet and in the field of art of dance, educational institutions of various forms, types and kinds and controls them.

What educational levels and programs are available today in choreographic formation.

### **Secondary vocational training (SVT)**

Lists of SVT specialities of 1990th years go back to principles of typical curricula of Soviet period. In the field of the choreography from the middle 1990 one speciality “Choreographic art” with qualifications the ballet dancer and the actor of ensemble of national dance was fixed. Preparation on the given speciality is conducted on the basis of two educational standards: base (2000) and high (2004) levels. In the standard of the high level qualification the actor of the ensemble of national dance is named – «the actor of ensemble». Shifts that happened last years in an education system have found reflection in the new List of specialities of the secondary vocational training, originally discussed on various meetings. Key difference of the given project from the Lists of last years is division of once united Choreographic art on the two specialities:

<b>Cipher</b>	<b>Name</b>	<b>Code</b>	<b>Profession (degree)</b>
071201	Ballet art	51	Ballet artist
		52	Ballet artist, teacher
071202	The art of dance (types: popular-stage, ballet, modern)	51	Ballet artist of the dance ensemble
		52	Ballet artist teacher of the dance ensemble

Working out of the standards occurred within 2009-2011. The new standards will allow educational institutions to build the second trajectory of preparation of executors and not to lose number of a contingent that is especially topical on the threshold of the possible changes in the system of financing of educational institutions. Undoubtedly, it is necessary to welcome for a long time ripened introduction in the field of the state education system of the program of training of dancers-executors in the field of modern dance (modernist style).

It would be necessary to notice that the ballet vocational training doesn't assume “school” level (vocational training at school of arts), training begins from 10-year-old age, the child arrives at once on the program

of average vocational training. Thus, the scheme “School – College – High School” is applicable and operates only in musical and art education, for ballet it isn’t applicable. Besides, on a number of indicators ballet formation is not typical. Article 50 point 13 of the Federal Law of the Russian Federation «About education» says that «public authorities and controls of education can create not typical educational institutions of the highest category for children, teenagers and the young men who have shown outstanding abilities». Last years on the basis of this article Academy of Russian Ballet named in honor of Vaganova, the Moscow State Academy of Choreography, and choreographic schools have been recognized as not typical educational institutions. Their basic distinctive feature as not typical institutions is that secondary vocational training of the ballet dancer is carried out from early age on the basis of the initial general education, and educational programs of the core of the general and secondary (full) general education are realized within educational programs of average vocational training that is reflected in the operating state educational standard of average vocational training on a speciality “Choreographic art”, qualification the ballet dancer. In the system of special educational institutions of art, besides choreographic schools (those – 14 in all Russia) there are also other educational institutions realizing not typical educational programs: Average special musical schools-desjatiletki (musical – 8, choral – 2). The part from them is in the structure of high schools. However understanding of “not typical” character of formation given by them variously, as well as the definition of the concept «not typical educational institution» currently did not formed properly.

The general starting point for formation of not typical kind of education in the ballet and music is early professionalizing. It is obvious that the problem of early definition of professional suitability to performance in the art is and will be the major socially-pedagogical and medical-psychological problem, demanding “non-typical” attention. In the music not typical character is based on the integrated character of reception of the core of the general and vocational training within the limits of one educational institution. And studying of the profession is going (according to confirmed State Standart, 10 years and 10 months) at the expense of considerable reduction of hours of disciplines of the basic general education. In the ballet, except the specified properties (the early professionalizing, the integrated character of educational process etc.) there are such specific not typical lines, as restrictions to the student to receive such education as:

- Age indicators (the age of acceptance no more than 11 years then the body “grows stiff”, also program development becomes impossible),

- Physiological indicators, health (the body form, its condition, proportions and special physiological features and abilities – a defining condition for program development).

From here peculiar features of the organization of educational process follow:

- Competitive selection on the specified positions at reception,
- Annual competitive selection during the transition from a class to class (thus the basis for deduction can be not only unsatisfactory development of the program on one discipline – classical dance (!), but also age, physiological changes of the corporal device of the student). We will notice that one of the state policy principles in the sphere of education is education availability, adaptability of an education system to the levels and features of development and preparation of students, pupils (the Law of the Russian Federation «About education» item 3 item 2).

### **The higher vocational training (HVT)**

According to the List of directions of preparation (specialities) of 2005 in system HVT during the current period, the following system of standards of the second generation in the field of choreographic art operates:

<b>Cipher</b>	<b>Name</b>	<b>Code</b>	<b>Profession (degree)</b>
070300	Choreographic art	68	Bachelor's degree Master's degree
070301	Choreographic performance (specialist)	65	– ballet artist, teacher-tutor
070303	Art of the choreographer (specialist)	65	– ballet-master-producer – choreographer – choreographer of the ballet on ice
070304	Pedagogy of the ballet (specialist)	65	– teacher ballet master – teacher of the ballet dance
070305	History and theory of the choreographic art (specialist)	65	– teacher of the ballet dance – manager of the performance art

The state educational standards of the higher vocational training of the second generation, introduced in the sphere of choreography in 2002, have expanded the academic freedom of high schools in formation of educational programs to 30-40 %, but haven't changed culture of designing of the maintenance of higher education to the full, because they have kept the orientation on the information-knowlage model of education. In this model the basic accent is made on the formation of the list of disciplines, their

volumes and the maintenance, instead of the requirements to the level of development of a teaching material, i.e. results of the educational process.

Two branches of the higher vocational training developed in Russia last decade: continuous preparation of the diplomaed experts (training term, as a rule, 5 years) and step, providing realization of educational programs with assignment to graduates of degree (qualification) “bachelor” (term of training 4 years) and “master” on the basis of a bachelor degree (term of training of 6 years, including the training time in a bachelor degree).

The new conditions generated for today in the Russian economic and public life in connection with integration of Russia in the European economic space, signing of the Bolonsky declaration by Russia leads to necessity of change of a paradigm of standardization of the higher vocational training, working out and realization by higher educational institutions of the basic educational programs of the new generation.

Its transition to the two-level model of preparation (the bachelor – the master) with refusal of specialities became the main change in the system of choreographic formation. Realization of level preparations in the field of choreographic art should be based on the following principles:

- Continuity – for the maintenance of preservation of the content, traditions, fundamental nature, quality of historically developed forms and principles of formation in the field of choreographic art;
- Gradualness – for the possibility of updating of the standards and their adaptation depending on the further development of reform of education;
- Recognition – for the creation of conditions and mechanisms of recognition of Russian education in the Bolonsky process;
- Competitiveness – for the creation of living conditions for Russian system HVT in the world market of educational services;
- Participation in working out of employers and in this connection: formation of terminological base of a direction choreographic art, substantial division of areas in the field of choreographic art, the analysis of tarif-qualifying characteristics, reviewing the list of qualifications the in standards so that it would correspond with the names of key posts in the field of choreography;
- Competent approach – revealing of actual structure competence in the field of choreographic art;
- student orientation training – maintenance of possible freedom of educational institutions in formation of programs, creation of mechanisms of quality assurance and the system of estimations at certification procedures, working out of estimateing means;
- Credit-modular structure and introduction of the system of test credit units;

- Creation of conditions for introduction of the addendum to the diploma of the European model.

Today the List of directions of preparation of the higher vocational training in the field of choreography is the following:

<b>Cipher</b>	<b>Name</b>	<b>Code</b>	<b>Degree</b>
070100	Art	68	Master
071200	Choreographic art	62 68	Bachelor Master
071300	Choreographic performance	62	Bachelor
073900	History and theory of the art	62 68	Bachelor Master

Today (April, 2011) all Federal state standards of the higher vocational training (FSES HVT) of the third generation in the specified directions of preparation are confirmed. By working out of FSES HVT was applied competent approach, credit-model structure, correlated with the requests to the level of preparation of graduates, the content of education program, competent models with the tariff-qualifying characteristics of the Ministry of Labor of Russia and requirements of employers not only the Federal Executive Authorities that before were carrying out a role of employers, but also the organizations which are direct consumers of personnel (theaters, the Higher and Secondary Education Institutions, etc.).

The project of FSES HVT of the level of a bachelor degree provides considerable freedom of High Schools in the formation of the basic educational programs at the expense of 50% volume of variation part. Besides, the model structure was chosen as the basic methodological principle during the working out. It has allowed, while creating the standart, to expand essentially the quantity of programs – profiles – in the basic educational program in comparison with the standards of 1<sup>st</sup> and 2<sup>nd</sup> generations, and also to avoid an excessive regulation in the standard maintenance. However the partial regulation remains at the expense of introduction of the following list of profiles:

Profile 1 « Pedagogics of the ballet»

Profile 2 «Pedagogics of the national dance»

Profile 3 «Pedagogics of the modern dance»

Profile 4 «Pedagogics of the ballet dance»

Profile 5 «Pedagogics of history and theory of choreography »

Profile 6 «Art of the ballet master»

Profile 7 «Art of the ballet master-tutor»

Profile 8 «Management of the performing arts»  
Profile 9 «Dance-esthetic pedagogics»  
Profile 10 «Choreographic pedagogics in sports»

FSES HVT of the third generation level of the Masters degree provides even more considerable freedom for the High Schools in the formation of the basic educational programs at the expense of 70% volume variation part.

With the aim to establish the conformity of directions of the preparation (specialities) available in the operating List of HVT educational programs of the Bachelor's degree level, specialist, Master's degree in the field of choreographic art with a projected set of profiles of directions of preparation in field of a choreography by the working group EMU was developed the conformity Index (the addendum 1). It can be used by the High Schools as an auxiliary material for formation of the educational programs.

### **Addendum 1**

Guide of the correspondence of existing ways of preparation (specialities) in the field of choreographic art and proposed set of profiles.

<b>A list of ways of education (specialities) HVT (law of the MES №4 from 12.01.2005)</b>	<b>A list of profiles in conformity with FSES HVT – 3</b>
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Code	Name	Profession (degree)		Code	Name of directions	Subject (degree)	
		Code	Name			Code	Name
070300	Choreographic art	62 68	Bachelor Master	071200	Choreographic art	62	Bachelor: Subject 1 "Pedagogy of the ballet" Subject 2 "Pedagogy of the folk dance" Subject 3 "Pedagogy of the modern dance" Subject 4 "Pedagogy of the ballet dance" Subject 5 "Pedagogy of history and theory of the choreography" Subject 6 "Art of the ballet master" Subject 7 "Art of the ballet master-tutor" Subject 8 "Management of the performance arts" Subject 9 "The dance-aesthetic pedagogy" Subject 10 "The choreographic pedagogy in the sport" Master: Subject 1 Pedagogy of the choreography Subject 2 Art of the choreography Subject 3 Art of the choreographer of the ballet on ice Subject 4 Choreography: history and theory of the choreographic art Subject 5 Ballet teaching: : history and theory of the choreographic art Subject 6 Art-management Subject 7 The dance therapy
						68	Bachelor: Subject 1 Theory and history of the fine arts Subject 2 Theory and history of the music arts Subject 3 Theory and history of the theater arts Subject 4 Theory and history of the choreographic art Subject 5 Theory and history of the cinema art Subject 6 Integrative art knowledge
070303	Art of the choreographer	65	choreographer ballet master-tutor choreographer of the ballet on ice	071300	Choreographic performance	62	Bachelor: Subject 1 Ballet artist, teacher-tutor Subject 2 Artist of the dance ensemble (types: modern, folk, ballet)
070304	Pedagogics of the ballet	65	Teacher – ballet master Teacher of the ballet dance	073900	History and theory of the art	62	Bachelor: Subject 1 Theory and history of the fine arts Subject 2 Theory and history of the choreographic art Subject 3 Integrative art knowledge
070305	History and theory of the choreographic art	65	Manager of the performance art			68	Master: Subject 1 Theory and history of the fine arts Subject 2 Theory and history of the music arts Subject 3 Theory and history of the theater arts Subject 4 Theory and history of the choreographic art Subject 5 Theory and history of the cinema art Subject 6 Integrative art knowledge
070301	Choreographic performance	65	Ballet artist, teacher-tutor				
070305	History and theory of the choreographic art	65	Ballet teacher Manager of the performance art				



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## **The systems approach to teaching the dance art**

While reviewing the system of the person education as a whole we will try to allocate problems of a private order which will allow focusing attention on the existing traditional approach to the training of the child to dancing skill. It is first of all:

1. Different interpretation of the concept «School»;
2. A different approach to the system of training to dance;
3. An art component in understanding of this question;
4. Conceptual approaches to the dancing art training organization;
5. Methodical and technological aspects of the preparation of children to the dancing art;
6. Dance as a component of the general culture of a person;
7. A health saving component in the training of children at dance classes;

The concept «school» in the lexical dictionary is treated as educational institution or as study that is experience accumulation, and also is considered as a direction in the art and a science, for example: the Dutch school of painting or romantic (classical) school of literary art, it is possible to meet a such variant as the groups of adherents.

If we are defining the «school» as a certain system of organization, as study, then we are interested in the treatment connected with the maintenance of activity in art field. In this case it is necessary to ask a question, whether there is such variant as educational institution « the School of dance art» for children in the culture department, within the frames of additional education or in the Education Department in the city of Novosibirsk or areas along with the Art and Music schools? The fact is that these schools, unfortunately, do not exist, despite a pleiad of famous dancers. Certainly, it is impossible to deny the existence of various variants of studios, amateur schools.

What is the reason of absence of Schools of dance art? First of all, interest of above specified departments. In understanding of formation of

skills of dancing performance culture, its roles in vocational training of personnel, and mass culture of performance. More often managers of educational institutions (the general education school) consider it as a component of the general aesthetic and humanitarian education within the frames of educational process, sometimes as healing component of training.

Houses of children's and youth creativity, having big arsenal of possibilities at acquaintance to this form of art, by creating studios different kinds, are organizing only the leisure of children. Their functions don't include construction of the system of training to dance art as a whole.

Culture departments in the educational programs of Schools of arts designate and include fragmentary separate kinds of dance, but, unfortunately, it is not the profile training in its wide context. In realization of the maintenance of education of dance art at its first step of preparation within the limits of system of additional education of two departments have no full standard base and methodical support. In its turn, it is difficult to organize education-informative process, from the point of view of the system approach in the studying and mastering of knowledge and abilities in this form of art.

By the traditional approach, in treatment of teachers of art, all kinds of arts are considered as temporary and spatial, what from our point of view is not always allow to organize professionally the informative process taking into account age features and possibilities, and also the individual data of students.

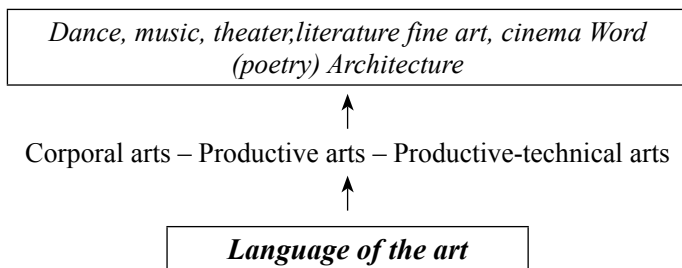
The modern concepts, in particular, «the concept of spiritually-moral development and education of the Russian citizen», pursue the following specific goals:

- Development of the figurative perception of the visual world and studying of the ways of art, creative self-expression of the person;
- Orientation to the harmonization of emotional, spiritual and intellectual development of the person as the bases for formation of a complete understanding of the world;
- Focus on the development of abilities to the art-creative knowledge of the world and yourself in this world;
- Preparation of children who are studying in the school for the deliberate choice of an individual education or professional live.

The concept of «Poly-art education of children» of B.P.Jusova offers another approach to the classification of the forms of art, based on the ecological and existential systems of forms of art display. The author considers them through the corporal arts to which relates dance, productive arts and productive-technical arts, leading children on “aydadic” level of

perception of the world. Thus, developing children's imagination and creating an artistic image in dance, irrespective of its genre, all five layers of resonance are involved:

- 5. "Aydadic" layer (polyphonic imagination)
- 4. **Resonance layer** (Color – rainbow, Music – sound)
- 3. **Sensory layer** (Fine art – color and form; Dance – movement; Theater – facial expressions and gesture)
- 2. **Speech layer** (Visual symbol – pictograph language, icon)
  - a) Prosaic. Word – true story, story.
  - 6) "Aesoteric" Poetics – expressive voice; "Aesoteric" prose (legend, fairytale, myth).
- 1. **The layer of representation** (Picture, visual dynamic shape, cinema, video, TV)



Methodical and technological aspects of the preparation of children to dance art are also demanding today updating within the limits of education modernization, with a support on innovative processes. Thus, when we speak about the dance School in art, we should remember those features and specificity which it bears in herself, passing on the experience of skill of instructors, keeping their handwriting, style and etc.

The culture-forming component during education and acquaintance of people to dance art was transferred from generation to generation, since mass amateur art in various ethnic groups. It was both body language, and a ceremony, way way of life, it bear a symbolical code. At civilization development there were various directions, genres of dancing art, its function both semantic filling and value changed. Dance becomes a profession for the gifted people. But the way is thorny, and, unfortunately, vocational training begins only in choreographic school, college.

Often studying of dance is connected with the sports and health, its preservation and preventive maintenance. Since preschool preparation, we

hear: employment by rhythmic, a choreography and so forth. But, unfortunately, they are the separate episodes of the big world of dance art.

Summing up that was told above; we can make the following conclusions:

Based on the system approach in the organization of activity of Schools of dance art, it is necessary –

- To have a package of the is normative-legal documents regulating the given educational activity, within the limits of vocational counseling and preparation; having given a priority to additional education of department of culture, thus having differentiated work of recreation centers as the places of mass leisure activity. In case of the organization of dances training in system of the general or additional education of educational department, to formulate accurately the purposes and general education problems in dance training at school, or leisure practice which are carried out on the basis of houses of children's and youth creativity, studios and amateur circles;
- Organizing the work of Schools of dance or Schools of dancing art to develop an educational program or the program of development of the educational institution, based on the certain conceptual positions in the frameworks of national priority projects and programs;
- To pay attention to the basic curriculum of educational institution, to keep the full volume of the maintenance of education of dance art, accurately having formulated training principles;
- To think over the system of selection of gifted and talented children, having defined approaches, criteria and indicators;
- During the organization and realization of teaching and educational process to consider a variant of profile comprehensive school, the boarding schools, the given practice of work; or to pay attention to lesson schedule while combination of lessons by the children at the general school and the School of dance art, having avoided an overload and blasting of health of the child;
- Methodical and technological aspects of pedagogical activity should have innovative or traditional character depending on the structure of pedagogical collective and eminent masters of dance art in it or the whole school in art;
- The organization of educational space or environment should be under construction taking into account the integration process in frameworks as mono, poly- and meta – subject, using possibilities of all types of interaction of arts at its different levels;
- The system of teaching and educational process should have an exit of results of training through demonstration and mastery presenta-

tion (the skill open areas, student platforms, creative workshops, master classes, concerts, competitions, performances, performances on various scenic platforms and so forth);

- Principles of selection of the content of education of dance art, in particular, preparations of the expert of additional education of choreography, should be built in system of continuous preparation – the general education (general educational and dancing schools), secondary vocational education (college) and the higher education (high school);
- It is necessary to develop uniform requirements to the estimation of education results of children taking into account specificity of art training, and also diagnostic toolkit, considering possibilities of reception of continuous vocational training of talented and gifted pupils at all steps of training, both to culture departments, and education departments.
- To modernize the system of preparation of experts of secondary and higher educational institutions, on the basis of integration processes, it is necessary to develop educational programs of pedagogics of dancing (choreographic) formation for additional education system, at a preparation step as the bachelor, and the master, for the purpose of preparation of the qualified pedagogical personnel of dance art training for the cultural and education departments;
- Work on creation of educational programs and preparation of experts in dance art, including preparation of pedagogical personnel for the higher school – can carry out the teachers of NSPU (Novosibirsk state pedagogical university).

The logical ending of continuous educational process on preparation of professionals in the given field of activity will allow having in our city classically built education system in a direction of «Dancing (choreographic) art».

## SECTION II.

### PSYCHOLOGY OF THE DANCE AND MUSIC

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#### **The dance as an integration of tool sincere and corporal in children's subculture**

*Keywords: children's subculture, dance, game, integration, sincere, corporal.*

The psychology is more and more trying to understand the human as a complete being in whom soul and body stays in harmony. Occurrence and interested development of the corporally-focused psychotherapy became the reflection of these tendencies. However, so far as concerns normal development of the child, the description and research of its laws is carried out as if corporal and sincere, mental and physical development happened independently, in a separation from each other. As a rule, in the best case, correlates of physiological, mental and actually motor functions are researched.

In researches of the corporal psychology there is an objective difficulty, methodological complexity of understanding of synthesis of corporal and psychological (sincere, spiritual), caused, on the one hand, by the research, pedagogical, philosophical traditions and with dualism to consider the soul and body relation, on the other hand, unsolved psycho-physiological problem according to which corporal and sincere spaces concern the different worlds, levels, conditions of live, an associativity and mutual transitions which are inaccessible to modern scientific knowledge [3, 5, 7].

However, it is necessary to note, that such differentiation of corporal and sincere (spiritual) isn't present in a religious picture of the world of the person according to which the person is united and its structure is defined by the relation corporal, sincere and spiritual (if to accept the idea of the three-compound person). From the point of view of the Christian anthropology, the unity of the corporal and sincere is formed by Spirit, move-

ment of the person to God, his life organization on the God rules, and the body is «a spirit temple» [12].

However, inevitably, appears a question, where and how the child, especially modern child deprived of the possibility to feel and experience the harmony of soul and body in natural conditions (in interaction with the nature, in joint work, moving games and so forth), will be able to obtain this psychosomatic unity and development. Here, in our opinion, it is necessary to remember the dance as a natural cultural phenomenon, as corporal language of sincere movements and conditions by which in practice of the organization of children's life is possible to integrate sincere and corporal development.

The dance appeared in antiquity as the special cultural means that providing simultaneous emotional, touch, cognitive contact of the person with oneself and with the world (the nature and other people), synchronous openness both to itself and to the world, because the movement is capable of being sensitive both to its own realization, and to a situation and its changes [3. p. 194]. The ritual dance, as it is known, solves several problems at a time: it adjusts the person on certain action both psychologically, and corporally, it unites group in this spirit, it symbolically informs the world (nature) of intentions [13]; in other words, the dance initially carries out function of integration sincere and corporal, natural and cultural, spontaneous and arbitrary.

The teachers and psychologists are mentioning, on the one hand, amplifying decomposition of corporal (motor) and mental development in modern children that is shown in decrease of cognitive developments, in difficulties of mastering of school programs, problems in self-control and on the other hand decrease in the level of corporal identity, including, sexrole.

In the researches of psychologists it is marked, that children and adults are dualistically considering the soul and a body, thus the own body is perceived either as object, or as means, or as a obstacle, constraining, blocking way to successful social interaction. With optimum development, spirituality and corporality are presented as two parties united I [7]. T.S. Levi [7. With. 425]. Considers that for the modern person who has been brought up in certain cultural-historical traditions, it is typical:

- Dualism of spiritual and corporal;
- Forming of intrapersonal imperious hierarchy in which the spiritual prevails over corporal, rational over the sensual;
- The truncated perception of own corporality, ignoring of touch possibilities, suppression of feelings;

- The relation to corporality as to the means of achievement of the purposes.

To this it is possible to add that life in the modern world repeatedly strengthens these features of the relation to one's own body in force:

- Occurrences of the virtual space of life in which corporal becomes hardly probable not an obstacle where can be made any avatar to itself;

- Density of the city life generating or the angry relation to a corporality of another, to a touch, or blocking of sensitivity of own body;

- Reductions of intelligent corporal interaction with another (according to the accepted samples of behavior) that leads to disharmony of the "kinesthetic" and "proxemic" feelings;

- Insufficient paying attention to the internal corporal experience, loss corporal, kinesthetic intuitions as a result of unification of requirements, accelerations of time parameters of life, possibility of creation of "other body" in virtual space and so forth;

- Strengthen of the external regulation to the detriment of internal (feelings that the life is arranged, its dependence on the circumstances).

In these conditions the necessity of the special organization of life of the child for a context of integration of corporal and sincere development is becoming topical. This task can be executed in the best way by the means dance.

However, the dance will carry out the problem in case if it will be organically entered in life of the child if it is filled by social-culture senses that are peculiar to the children's subculture. After all real enrichment of the development ("amplification" according to A.V.Zaporozhtsu) is possible only when it isn't imposed to the child, but acts as «response» – motivated, in this case as positive experience, action, own personal response of the child to actions and references of adult as a carrier of culture [1]. Experience is possible when there is some event (meeting) which is carried out in a reality of the objective world and a reality of the subjective world of the person, this event and is presented to the person by its experience.

Carrying out significant for itself and not separate from itself activity, the child is guided not only by the requirements and the standards which are put forward by the adult, but has an opportunity to respond (to be responsive to itself) on "requirements" of own individuality, including corporal. It allows the child to find out and build individual means and ways of realization of activity and dialogue.

Let's stop on the characteristics of children's subculture [1] essential to understanding of how the dance can and should be entered in education of the children, because the children's subculture is characterized by its



specificity, and the education, which is always conducting by the adults, appears helpless concerning the real development of the child.

The distinctions between children's and adult subcultures are first of all found in the topology of activities. If the sphere of adult community life includes work in its various forms (manufacture), political activity and free time, the life of child occurs, first of all, in space of game which, being by definition freely organized activity which is carried out not for the sake of achievement of any purpose, and on interest, represents free time space. As free time function is self-development and self-actualization, the main problem of the preschool childhood is a realization of the first attempts of personal self-determination, self-opening, detection of oneself as the special person and individuality, including psychosomatic. The role-playing game in its organization is specially created by the culture for the solving of this problem. It is caused by a two-level structure of a role-playing game [2]: what is unsolved for the child in the real world can be embodied with ease in an imagined situation (in a game reality, in game action). The presence of such imagined situation allows the child to formulate his desires, plans in game, to realize them, being guided, responding to individually preferred means and ways of activity, thereby finding out his personality, the intimate world. For this reason we consider the development of individuality as one of the most important problems of the organization of education of preschool childrens. And for this reason dancing movement gets here special value, because in a «live action» [5] the child becomes responsive to itself, becomes an internal the person.

Other important difference of children's subculture on level of activity is that the preschool child masters activity from its process, instead of result. Development of activity from its product begins in the school childhood, therefore on a boundary of preschool and younger school age on the first place there are such activities as designing, the collecting, drawing and other forms of activity in which the productive party is distinctly designated, it is visible result which will demand from the child knowledge, skills, a certain level of development of mental and psychomotor processes, i.e. will demand necessity of special training. In this sense we believe that the leading activity at younger school age is the productive activity in which educational activity becomes for a child not estrangement, intelligent and motivated character. It is experienced by the child as necessary, interesting in respect of development of means of realization significant for him productive activity, in the last child is carrying out search of himself and self-realization at this age.

Concerning specificity of the dialogue, apparently, it is necessary to recognize that for children's subculture are more common such qualities as

arbitrary, intimacy, not estrangement. The child avoids the role, functional, standard dialogue. Freely organized activity (role-playing game) will claim from children the dialogue of nearness type. From our point of view the organizational game has not standard, but ceremonial character. The rule is a role in a role-playing game is more likely carried out as a ceremony, ritual, instead of norm. Special value for communicative processes in a game and for its content has its strongly pronounced symbolism (convention of game, use of subjects of substitute etc.). From this point of view the children's subculture in its typology can be compared with the unwritten culture, described by J.M.Lotman to which "the aspiration to keep data on an order, instead of its infringements, about laws, instead of excesses" is common, where on the first place appears "a calendar, custom, this order, fixing the ritual, allowing all to keep in collective memory" [8]. Known to all teachers working with preschool children, desire of children to play «correctly», desire to observe all conventions of game, simultaneously keeping its process and non-normative character, acts in favor of this assumption. Dance as a special symbolic language of a body is well entered in these social-culture characteristics of the children's subculture.

The children's subculture is also specific in the sphere of the values system. Especially clearly these distinctions can be seen in the tool values, for example, in representations of adults and children about «the good» child. For adult the criteria of the ideal child as show our researches, is good behaviour, accuracy, steadiness (in general «convenience»), whereas children as «good» choose with whom it is interesting to play, who is not greedy («shares toys»), doesn't fight. In other words, for the adult the child acts in the system of role relations as the pupil, for the child the contemporary is a partner in the game, the friend, the foe. In other words, children are more aptitude to enter not role relations, not formal (including with adults), but intimate and arbitrary, close relations. Therefore children are more directly and intimately connected with the system of base values (Kindness, Truth, Beauty). The requirement of children for such system of values is defined by V.V.Zenkovsky as a «spiritual sight», that this requirement and «ability to distinguish between spiritually light and dark, the lowest and the higher» [4, with. 95] is available already for small children, testify children's questions and judgements about the good and harm, truth and a lie etc. It is possible to think that the system of values in which children and adults are existing, can be differently developed, projected by its different parties in children's and adult subculture. It is also possible to assume that the system of values is presented, marked otherwise in children's subculture, more likely values have character of images, symbols,

metaphors, instead of concepts: an image of the Good and Beauty – Vasilisa Wise, an image of Harm – Koshchej Immortal (a wolf, the mage etc.). Such metaphors can be created on the base of different material, including by the means of motor images.

Finally, the following moment in which specificity of the children's subculture – features of a children's picture of the world and children's thinking is presented. We have already made the assumption that the children's subculture by its type belongs to unwritten, i.e. the type is homologous to archaic culture. By the means of thinking and creation of a picture of the world in such culture is the myth by the means of which overcomes high degree of uncertainty, common for the mutual relations of the archaic person with the nature and society [6]. F.Kliks, by investigating the sources of human intelligence, explains irrational elements of the archaic thinking expressiveness of the contradiction between requirement for a world explanation (giving some sense and plane the life) and limitation of explanatory possibilities. The mythological thinking had successfully solved the problems in the conditions of high degree of uncertainty, dependence of the person on the events occurring in the nature and society, insufficiency of natural-science representations. The nature, time, space and life were represented to the person as certain secret integrity, harmony where each phenomenon lives under own laws having secret sense, possesses subjectivity, decision-making freedom. The myth was for the archaic person the means with the help of which it was possible to comprehend and successfully cooperate with these phenomena and events, fixing in ritual and tradition ways of successful interaction, its maintenance and the system of values.

The world of the child on a number of positions is similar to the world of the archaic person. The small child just as the archaic person, enters the nature and society, the relations characterized by high degree of uncertainty. He perceives the world (natural phenomena) as events in which the nature appears at it in the subjectivity: «The flower has woken up “, “the Small river laughs, rejoices that we have come”, “This bittle, probably, runs to his children”, – such statements are typical for the preschool child. Because of its subjectivity, independence, unpredictability the world acts for the child as secret that will claim from the kid special relations with it, the relations of dialogue based on ritual, ceremony, symbol in role-playing game space (we will remember again a dance origin as ceremonial action). It is possible to confirm, in such a manner that the children's picture of the world has mythological character, and the thinking of the child has mythological character. At the same time, according to researchers of the mytho-

logical school in the literary, the fairy tale represents the transformed form of a myth, from our point of view; the fairy tale is the form of a myth specially turned to the child, carrying out function of introduction of the child in the culture space. It is possible to think, therefore, that if the activity of child is developed in the role-playing game space then the system of thinking is brought by the fairy tale, replacing logic of adult person to the child.

Researching the structure of a fairy tale allows to assume that the fairy tale can really carry out functions of a special system of thinking, for example, the sequence and content of the functions causes the system of actions of characters of a fairy tale, “logic” of development of a plot, value of those or other events, their inner meaning (context) etc. If to consider a myth as special system of thinking it becomes clear that a fairy tale, being the transformed form of a myth, really carries out special functions in thinking of the child: it allows children to formulate in the special metaphorical form for himself specific children’s questions on a peace arrangement: about the Good and Harm, Life and Death, about an origin of those or other things, their qualities etc. The fairy tale comprises diverse knowledge of the world: mathematical, naturalists, language, and household, philosophical, physical. They are twisted in drawing, subject outline of a fairy tale and inevitably accustom children in the course of its experience. In a fairy tale is also presented the system of values and sincere organization of the people, national character, it includes the representations about a way of entering of the person, the child in space of senses and values. The fairy tale also shows a certain matrix of values and senses through prism of which child explains the world, solves the problem of uncertainty. The way of solving of various vital problems is built in it, including on a “sensmotor” level, level of symbolism of a motor image – a way, attributes and sense of movement as a whole and dancing movement, in particular.

It is necessary to notice that the structure of a fairy tale according to V.J. Proppu [9] and the structure of a role-playing game (D.B. Elkonin) [11] are homologous each other. If to consider a fairy tale as the means of children’s thinking and children’s picture of the world, causing it specificity and originality it is necessary to recognize that the structural organization of children’s thinking and children’s activity are homologous each other, they are as though imposed against each other. Therefore the fairy tale is also the means of development of a role-playing game as it expands the space of an imagined situation and gives to the child additional means of the decision of those problems which arise in the sphere of real interaction with the world.

Thus, the fairy tale includes all definitions in which specificity of the children's subculture is reflected: it comprises the system of values, presented in forms, corresponding to the specificity of children's consciousness and thinking, the system of knowledge of the world; it can in the adequate ways solve a problem of development of children's kinds of activity and dialogue.

In what way the fairy tale can become the means which will transform the values containing in it, ways of action, knowledge in events of life of the child, i.e. make it possible to experience [10] that is making them events of internal life? We believe that it occurs in the course of dramatization of a fairy tale which proceeds under role-playing game laws. The adult in a fairy tale dramatization carries out functions of a script writer, in advance developing such base subject of a fairy tale which would allow to solve training, developing, correctional and other problems. At the same time direct participation in a fairy tale dramatization allows the adult, from within, being in game space, getting some role to carry out the director's functions. Carrying out a reflection of the content and the process of dramatization of a fairy tale, the adult can by changing the plot, change the game role etc., bring in game currently necessary conditions, to put developing, training, correctional problems. The fairy tale dramatization the system of symbolical (dancing) movements-images topical, with the help of which transfers corporal, motor signs of characters and situations (as a bird, a bear, waves and so forth are designated and told) that will demand from the child a feeling of own body, experience of the situation, and movement introduction in a context of understanding and social-culture sense of a situation, and transfer of this understanding and sense to the accomplices of the drama action.

Thus, the described features of the children's subculture and the organization of education in its forms opens the possibilities of organic inclusion of dance in the scenario of any employment, both subject, and focused on social-culture development.

At the same time the inclusion of the children's dance and dancing movements in an outline of dramatization of a fairy tale and game makes topical the integration of sincere (spiritual) and corporal in the child, enriches an image personality (self-understanding and understanding of the environment), causes the development of symbolic functions (senso-motor symbolical images), sensory and motor sensitivity, self-control, including motor orientation in the space, including own body, emotional sphere etc. In other words, in the preschool childhood in the conditions described form of the organization of education, that organically including harmony

of movement, there is culturalizing, a humanizing of a body and a birth of private world with response to it, the birth of individuality.

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## **The Music and dance: psychological functions of art**

*The article is devoted to the psychological functions of art: cognitive, educational and psychotherapeutic.*

Modern researches in the field of training and education are denying the thoughts that employment of the child by art has no practical advantage except as pleasant pastime. Introduction in the educational process at the lessons of mathematics, physics and other disciplines far from art, music, color and movement leads to amazing results in intellectual development both children and adults.

According to the scientists of the Colombian University in New York, investigating the influence of musical classes on the development of personality, children that participated in their experiment became more creative: they offered some decisions for each problem, their decisions were more original, they were able to express better their thoughts, weren't afraid of risk, were able to generalize the various information and were able to successfully cooperate with teachers and companions. Scientists came to a conclusion that «narrowly focused program in which there are no subjects of art or no enough attention is paid, where art participation is limited, renders negative effect on the development of cognitive competence and thinking skills, and also on the development of the person and its relation to life as a whole» [5, with. 83]. Similar results have been received by the scientists from Germany, France, Poland, Japan. Modern students and schoolboys are dealing basically with the subject world and very little with themselves.

After receiving education young people know how to calculate Newton's binomial, but don't know how to understand the feelings. Art classes can give such opportunity.

If to speak about practical advantage of the employment by dances we will see bearing improvement, correction of deformations of a back-bone, foot and feet, weight normalization, development of coordination of movements. All these positively affects the development of thin and

difficult movement skills, and on the mental abilities of children. The freedom of movements received on the choreography classes, their variety and coordination appears to be closely connected with freedom of thinking, and consequently, with freedom of creative thinking. Improvement of coordination and possession of a body positively affects the general mental state of health.

Music classes can develop hearing, and for those who starts to study the foreign language, intonations of a spoken language have much in common with the musical intonations. Those who possess the developed hearing and good intonation, master the difficulties of a pronunciation of a foreign language faster.

Ability to use the voice is necessary for each person. Teachers, lecturers, actors – all who by the nature of activity should speak much. And this ability can learn only in the course of employment by singing. According to Albert Einstein, the present science and the present music demand homogeneous thought process.

Aristotle considered art as the means for acquisition and knowledge of wisdom. We can find knowledge of the world through his image in ancient rock paintings, as attempt to transfer the knowledge and life experience from the senior generation to the younger.

Art is effective way of education on the basis of a positive or negative example. The original work of art always includes the estimation by the artist of his work. Many people learn from fairy tales, cartoon films, songs what is good and what is bad. Such philosophers as Antichnosti Pifagor, Platon, Aristotle stated in their treatises the unity ethical and esthetic, beauty and moral.

In any kind of art the balance is necessary: parity of the form and content, integrity and unity give the rise to the harmony which is the secret of “classical” art. In an antique myth Harmony is a daughter of Aphrodite of the god of love and the Ares the god of war, there is no accident, the ancient Greeks considered harmony as a unity of opposite principles: love and hatred, beauty and ugliness, Space and Chaos. The art, which is only entertaining (modern show business), has the form, but is deprived of the content, has not enough advantage for personal growth of the individual.

The art is a way of dialogue with the help of which people exchange with each other the thoughts and feelings. Through the collective songs, dances, magic ceremonies art formed collective spirit, brought up the skills that are necessary in hunting or harvesting. Today, thanks to the mass media, cinema, radio and to the television, we can know the life of people from different countries. It expands the vital space of person, making him “a citizen of the world”.



L.S. Vygotsky has specified in art the possibility to get rid of the passion that haven't found an outcome in normal life: «art is the necessary category of nervous energy and difficult way of equilibration of an organism and environment in critical time of our behavior». «Only at critical points of our way we address to the art, and it allows us to understand, why we are addressing to the art» [2, with. 324].

In modern life of big cities, two problems connected with emotions of the person were accurately designated. These problems are – the “alexitimity” and addiction. The alexitimity means impossibility to express state of mind, and suppression in emotions is dangerous to our health. Addiction is the behavior that connected with appearance of dependence of person to any subject, the phenomenon or the person. It is experienced as an insuperable attraction and characterized by “compulsiveness”. «The basic defect of addictive behavior, – as written by the English psychologist G.Kristal, – consists in its inability to see in itself the confident person with a high self-appraisal» [3. C.109]

Any kind of Art, whether it is music, dance, painting or theater, represents the channel on which the negative emotions can be removed from consciousness; and on the same channel the consciousness can be filled by positive experiences. The art helps the person to clear the sincere world from the conflicts, to learn the skills of self-control, to be self-sufficient and independent. Many psychoemotional problems can be solved, if the person learns to communicate with art in the course of aesthetic education.

«The possibility of correction of personal pressure – the greatest gift of the nature to the mankind, synonym of which is creativity, if to inspire such person, to help it to get rid of fear of changes and to bring from a static disease state, correction process will begin, and creative abilities may appear» [4, p. 1].

Thus, we have mentioned some psychological functions of art and we can assert that if from the modern standards will be excluded aesthetic education, it will first of all affect the formation of personality of the individual and will lead to the growth of addictive behavior.

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## **The music and dance: unity of power-information roots**

Scientific researches in the field of various kinds of arts and their interaction are conducted throughout many centuries. Philosophers, psychologists, методологи – theorists and experts – in the works addressed to an enormous variety of problems of phenomenology of art. The deep functional, social, istoriko-national, spiritually-moral and many-many other parties of art in its mission and an existing cleared up. However this theme so многомерна, is multidimensional and масштабна that, probably, to each new generation of researchers there will be, not were earlier comprehended or noticed a way of «searches».

In an offered material key concepts are «imagination» and «superconsciousness». Both that and another with reference to art is widely used. At the same time there was a possibility in a new fashion to look at the known phenomena from positions of the scientific theories which have opened recently lying outside of art, but actively in it shown. The theory of power information interaction concerns their number in sphere «live», allowed to «erase» a number of white stains in an origin of touch systems of live organisms. Such approach is fruitful by consideration of the known art phenomena, in particular, music and dance.

### **1. Topicality of the problem.**

Without exaggeration it is possible to confirm: really our «hominifying» has begun when our ancestors have seized imagination. Naturally, process of mass acquisition of that «human» property was stretched for many millenia. In its distribution of hundred and hundred thousand years ago an outstanding role arising art, including music and dance has played. These two components are linked by especially strong threads. Also unites them not only that quite often they coexist in the form of an alloy. The

main thing in other. They have uniform *праоснову*. And this *праоснова* – superconsciousness. It is known that the term «superconsciousness» is treated by various groups of scientists far not unequivocally.

The superconsciousness has arisen as the factor inseparably linked with occurrence of life on the earth. Occurrence and life existence on the earth was impossible without its immanent companion – the information exchange which has arisen on base *энергoinформационного* of interaction [1,2,3,4]. Further in mankind has received natural «a gift from evolution» – inspiration. The inspiration – the property, inherent is exclusive to mankind, it makes a special power information superstructure over superconsciousness. Therefore studying and the more so training to management of inspiration should be carried out together with superconsciousness studying.

## **2. Purpose of the article.**

- To show that «genetically» the music and dance have the general root – the superconsciousness which is responsible for many performing components, in particular, for synchronism, feeling of the partner and many other things;

- To show that in the professional plan music and dance are reaching the perfection when the executors seize inspiration;

- To prove that the major property of the professional is ability to cause and operate intensity of inspiration;

## **3. Content of the article.**

3.1. Evolution of sights at superconsciousness and inspiration. We will stop on one of interpretation of the term «superconsciousness» (Margaret Ruffler) – «the superconsciousness contains our higher aspirations what the altruistic love, humane behavior, the aspirations connected with art and spirituality, and also purpose and meaning of the life search» is. At the same time, becomes supporters at information-power interpretation of this term more and more. Sources of this approach had K.S.Stanislavsky, V.I.Vernadsky, a number of other outstanding scientists (P.M.Simonov, O.K.Tikhomirov, L.E. Popov etc.) Enormous value for restoration of the importance of this phenomenon has studying of experience ancient, especially that is created by ancient philosophers India (Prana) and China (Tsi). According to their views, the superconsciousness is the special power information channel inherited by the person from the previous phases of its historical development. At the beginning of origin of the organic form

of life on the earth in conditions when live organisms had no specialized information tools of interaction with Wednesday (hearing, a throat, touch systems etc.) has arisen (more correctly to tell: the field form of dialogue has started to be used). Numbering many hundred millions years in the development this form by right of succession has got also to mankind. Being carefully grown and brought up, it gives to the individual much. The science task is to study, prove a superconsciousness role in activity of the person, to offer ways of its use. The formation problem – to develop methods of preservation, development and ability augmentation in pupils it is productive to use superconsciousness in the life.

In the course of evolution when there has come a stage of active “hom-inifying” of our ancestors (characterized as about it it was told above, occurrence of imagination, speech, abstract thinking). The superstructure over superconsciousness (it is possible to tell, its “daughter”), – inspiration Then has started to appear. It is impossible to consider formation of this purely human gain as something unexpectedly «fallen down from the sky» in a ready kind. It was uneasy, probably, zigzag process. It is thought, the freezing periods, бескормицы were marks on its way. Absence of effective remedies of protection and an attack (canines, claws, speed of run, mighty force) became the most powerful factor for occurrence and inspiration development. Our far ancestors compensated a weakness situation the gregarious way of life which has been branched out by hierarchy and collectivist mutual relations. On this soil inspiration sprouts, first of all, as means of mobilization of forces of an organism began to appear. (In more details this question is explained in the works of L.E.Popova’s).

3.2. There is something great about inspiration. Inspiration – historically natural gain of evolution peculiar to exclusively human society. Thanks to inspiration magnificent pictures are created, remarkable literary works and verses are written, the famous pieces of music are composed, won level fights, the decisions which have turned the course of history are made. Without exaggeration it is possible to tell that the inspiration has brought the greatest contribution to acceleration of development of a human society, it became means with which help the largest discoveries are made. The most considerable persons therefore “have become history” that they have seized secrets of use of inspiration. For this purpose they have developed in themselves its ability to cause, keep necessary time and to direct on the decision of problems facing them. Here Pushkin’s certificates.

1. In the dance: about Istominoj – «the flight executed by Soul».
2. In actor’s art («the Stone visitor»).

The visitors admired with execution of Laury:  
I swear to you, Laura, never  
With such you perfection didn't play.  
As you have truly understood the role!  
As has developed it! With what force!  
With what art!

Laura:

Yes it was possible to me  
Today each movement, a word.  
I am free indulged inspiration.  
Words flew, as though to them gave rise  
Not memory slavish, but heart...

And here the description of “call” of the inspiration, given by Pushkin:  
Also I forget the world – and in sweet silence  
I am sweet is lulled by mine imagination.  
Also the poetry in me clears up:  
The soul hesitates by lyrics,  
Trembles and sounds. Also searches, dreamily,  
To stream at last free performance –  
And here to me there is a hidden plenty of visitors,  
Old friends, fruits of my dream.  
And thoughts in a head worry in courage,  
And rhymes lungs towards to them run,  
And fingers ask to a feather, a feather to a paper,  
Minute – and verses will involuntarily begin to flow.

The inspiration always is directed «inside», but its use can be diverse. When the difficult creative problem dares, it always carries «personal character». In this sense P.I.Tchaikovsky statement is widely known: «Inspiration – the guest who doesn't like to visit lazy». He was able to cause in the fullness of time inspiration, daily working on the musical masterpieces, which tens in different genres, – from children's plays to symphonies, operas and ballets.

### 3.3. A retrospective show of occurrence of inspiration.

Arisen together with the mother of the human race the field substance became material resources of occurrence of life on the earth and primary means of an information exchange. On this basis in the course of evolution there was a power information interaction (PII), and further – supercon-

sciousness (result of highly organized forms of life). And then the mankind an evolutionary way has received and developed inspiration.

### **What is the power information interaction.**

The special kind of the matter which have the field form and being the companion of occurrence of life on the Earth, PII became the basic form internal organism signaling and interaction commands that has provided acceleration of a course of evolution. Thanks to P.P.Gorjaeva's researches, A.G Gurvich, L.E.Popov, E.S.Smirnov and others the public understanding of importance of studying and superconsciousness use in human activity has come.

### **What is the superconsciousness.**

It is the way of information exchange based on use of the material carrier – so-called torsion fields. This way has arisen together with life and represents modulated «superstructure» on the field carrier. The major function of the superconsciousness turned «inside», unknown mobilization of forces of the organism, providing, first, sharp amplification of its power and, secondly, optimization of acceptance of administrative decisions is. The superconsciousness turned «outside», serves the purposes of interaction with environment.

The base of occurrence of superconsciousness and inspiration is emotion.

Emotion «supervises» over superconsciousness and inspiration «here and now».

3.4. Definition of the inspiration. Inspiration is the special condition of an organism characterized by powerful splash of emotion. As a result sincere, intellectual and strong-willed forces come to a mobilization condition. A trigger here is the requirement of the decision of the challenge put by circumstances or the individual and connected, as a rule, with high level of information uncertainty. This condition provides extraordinary efficiency and speed of achievement of results (which are given as though by itself). In the course of «decision» art problems the actor, the musician, the dancer as though rises over ordinary life, leaving thanks to inspiration on new level of internal experience – residing.

Let's note: here the technical skill increased by the force of sense, forms the certain «alloy» surpassing force composed many times over. Transferring this force outside, recharging an emotional message of the spectator and the listener, the executor does them as though by accom-

plices of the art certificate. In effect, it through own inspiration leaves itself and deduces «addressee» on level of perception of all completeness of «message». Thus mutual understanding arises not thanks to the verbal explanatory, and besides it. The superconsciousness unites being in «sensual dialogue» the executor and a hall, helps to capture and details in their most thin influence on a human soul – a body – mind, forming esthetic and physiological unity.

The inspiration is the property given to the person genetically. Unlike superconsciousness, included in ours gene many hundreds millions years, the inspiration is rather young. It is extraordinary and fine achievement of evolution and has started to be formed in a human society together by imagination and speech. It is possible to consider: ability to cause inspiration and to use in life and activity is display of specific endowments. And as any display of endowments needs development and self-checking. Also there is a question: it is possible and whether it is necessary to teach in culture educational institutions a course «Management of inspiration». Pedagogical actions here should be directed on the decision of a two-uniform problem: formation public and a personal interest in the given problem and working out of methods and ability tutorials to cause inspiration and to support its high level.

4. As Pushkin has anticipated the means of transformation of the person for mastering the ability to operate the perception and to use inspiration.

Let's separately stop on a problem of necessity of formation of special private world of the young man, preparing to rise «on a track of creative activity». By means of «small short steps» it should subject itself (himself) to essential «molt». It is necessary, that this process has mentioned a number of its intrinsic qualities. What? Give together with you we will read Pushkin's poem the «Prophet». We ask to pay attention to its little unusual information-pedagogical treatment.

## **THE PROPHET**

The purpose: to show A.S.Pushkin's ingenious prediction that four components play the major role at formation of the effective creative person:

- Essentially other perception and information transformation;
- Transformation of intellectual sphere;
- Transformation of spiritual and emotional sphere;
- Formation of the ability to effectively operate and the readiness to serve high ideas.

The text of Pushkin	His interpretation
<b>Parchèd with spiritual thirst, In mournful wilderness I wandered; And there, a seraph met me first, With his six wondrous wings unfolded;</b>	The person lives in spiritual desert, among people, which together with it drag wingless and not spiritualised life.
<b>With fingers as light as a dream He touched my eyelids, and my dim Prophetic eyes, as in a startled She-eagle, opened wide and started To gaze around. He touched my ears, And noise and ringing filled up these:</b>	Seraph (messenger) in changes touch system of the person: now it not only listens, but also hears; not only looks, but also sees. It can to get through external covers in core of information streams, opening channels of perception of the world.
<b>And I heard heaven's awful thunder, And angels flying far and wide, And ocean creatures' deepest glide, And rustling plants that sprouted under</b>	And here the person sees «invisible», hears «not heard». He starts to «feel» the world surrounding it in all its measurements.
<b>The earth. And he approached my lips, Tore out my sinful tongue that keeps Forever blasphemous and wily, And then wise serpent's deadly sting Between my frozen lips put in With bloody hand. And, raising dryly</b>	Seraph transforms intellectual sphere of the person («a sting of wise snakes» – an intelligence symbol, instead of abilities to sting and destroy), releasing it from unnecessary talk, prepares for new mission of service for high ideals.
<b>His sword, he clove my trembling breast, Drew out my thrilling heart, and, dire, He thrust into my open chest A coal that flamed with searing fire.</b>	Seraph transforms the spiritual and emotional sphere of the person, forming a power information channel, for «appearance» of superconsciousnesses
<b>Like dead, in wilderness I lay And heard Almighty God to say: “Arise, O prophet, see and hear, Replenish with My will, and then Over the seas and lands go sear With flaming word the hearts of men.”</b>	Appreciably changed person becomes the creative person. It should and can with use spiritually and intellectually strengthened potential with superconsciousness and inspiration attraction «by talk to burn down the hearts of people»

Thus to become the PROPHET (the CREATOR from CAPITAL LETTER) it is necessary to transform the touch systems, intellectual and emotional spheres to arm with will and only after that you can «BURN down HEARTS with the VERB of PEOPLE». In effect, this role can incur not only the poet. «To burn down hearts of people» it is capable both the ballet dancer, and the dancer, and the ballet master if it is what to tell to people the art. But thus they should own skill and all energies of soul in a hall – to people are capable to direct with inspiration. But ... first of all it is necessary to transform itself, “according to Pushkin” to pass a way of clarification from petty existence in a trade and in life.



We have described that “molt” to which the young man (the dancer, the musician, the actor etc.) in the course of own transformation from the ordinary person in the creator, talent and, perhaps, the genius should subject itself. The history has left to us many examples when through internal transformation the creative person in the face of associates became the genius. One example: Shalyapin. The process of its mastering by superconsciousness and inspiration is described in these articles [5,6,7].

### **The conclusion**

The evolution has given to the mankind such thing: from all arts for us the major are music and dances. In the given short article the problem is raised: insufficiently simply to specify in power information unity of music of dance. It is necessary also to work. And how? That is why special educational courses on problems of development of superconsciousness and inspiration are necessary. Unfortunately, while there is system of preparation of teachers, no experts in this profile. Most close art high schools have approached to this direction. However limitation of scientific researches, orientation to transfer basically personal experience complicates possibility to make it object of mass training. It is thought, expansion of a circle of enthusiasts, carrying out of seminar employment, training within the limits of retraining of teachers, – the beginning of actions in the given case is that. Our time is fine that at last researches go in this direction with wide front.

We want to remind: that even those who didn't think of problems of power information interaction who never found out in himself abilities to preguessing, even they if will want, can reach much. Because to have ability for power information interaction and to its higher form – to the inspiration, given to us by the evolution, roots in ourselves. In each of us! Yes, at one it it is hidden deeply inside, and costs the big work that it to wake. But in the meantime to someone to cause inspiration it is easy and simple (as, for example, it was done by Mozart). Don't give up! Follow a way of persistent work on self, and good luck will necessarily turn to you the person! Having made certain efforts, you, certainly, learn to cause inspiration and to operate it! And we should remember Vernadsky's precept always: «Inspiration – a basis of the greatest opening».

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### **Psychology of the ballet. The role of dance music in the educational process and stage expression.**

Studying of the conditions of joint mutual relations of music and dance are a basic knowledge for the choreographer of each of «profiles» so kinds of choreographic specializations in the new standard without which the professional in choreographic art can't take place are designated.

The musical basis of dances, forms in the child feeling of a rhythm, meter, style, an image, musical memory, logic of thinking. The endured feeling of pleasure from dancing impellent activity causes requirement for regular employment by physical activities, whether it be exercise or rehearsals of executed repertoire, or work on new statements. Allocation of separate, most important components makes a basis of the realized possession of impellent actions or occurrence of the realized motive of activity.

Having entered on the first of September into the first class of ballet school, the pupil becomes «married» music. All further training and perception of an educational choreographic material will pass through music.

Adaptation to the new form of perception at all occurs differently and depends on a number of factors as internal and external.

One of leading factors is musical literacy of the teacher. The teacher hears music, owns high personal culture of perception of music at sub-conscious, actor's level. But, how explain it to the children? Only to show movement with music? And to the ballet master?

Unfortunately, if the leader looks at our grants on classical dance hardly there will find exhaustive recommendations about music underneath. Except the musical size, other recommendations isn't present.

And, what the student, the pupil studying the ballet textbooks of methodics, but 70-80 years of the last century not working at the academic theater, not having experience of dialogue with geniuses of dancing art will understand? The pupil who has the competent perception of music «is not a pain in the neck»?

The children will be forced to musically executed, for example, mid-flight movements according to tarantell, including it on 2/4 and shout, and

a shouting to achieve the results just as from it achieved to dance a waltz on 2/4 in culture college.

Whether our manuals can throw light on close interrelation of music and dancing movement?

In aspect of complete perception of music and dance we will consider at first sight paradoxical for the nonprofessional, and for the thinking professional too, contradictions which are found out in the methodical literature.

For example, we will open any authoritative methodical grant on classical dance (for example: V.Kostrovitsky «100 lessons of classical dance»), its professionals can not open at all, we know and so that sections of a lesson of classical dance are called:

- 1) Ekzersis at a stick,
- 2) Ekzersis on the middle of a hall,
- 3) Allegro?
- 4) Ekzersis on fingers.

The first question of the nonprofessional: «From four sections, only one is connected with music?» But, we, know that .... And, why? But, hardly someone from us can answer a question why lesson sections are called so, instead of differently.

On this question we don't find the answer even in the E.P.Valukina's (doctor educational science) work under the name «System of man's classical dance». In section «the music Role in a choreographic composition» about rate and as we understand allegro is rate. He writes: «Rate is a speed of expansion of a musical theme in time, this one of effective expressive means who defines character of this or that dance. Rhythmic development ...» Further all about a rhythm, which for E.P. All is basic even «in work on ballet performance begins with a choice of a rhythm of a piece of music as the rhythm gives rise to dance, defines its character, its emotional system». But, this revelation for ballet masters who know about whom and about what there is a speech.

For teachers about the rate there are also some revelations: «... However the uniform rhythm (it about rate,) is most universal. It can be inherent in musical compositions of the most opposite character – to slow wide plays on a melodies of cantilen character, and as prompt and dynamical, such as a toccata. The uniform rhythm is convenient for ekzersis, for communication of choreographic combinations, it makes impression of integrity of the decision, impression of the finished small performance»!!! (E.P.Valukin. «The system of man's classical dance» p. 51),

After such words of the doctor of sciences, whether the professional leader who does not have such quantity of regalia to explain to the gradu-

ate of academy or university of culture, not knowing «the elementary theory of music» can that in ballet performance at least twenty numbers and all are written in different rhythms, the musical sizes, rates, tonalities that there are various rates and rhythms, except «toccata» etc.

Further analyzing the maintenance of sections of a lesson of classical dance, we see:

For example: Ekzersis of stick. Transfer of names of movements, is natural in French with instructions of the musical size. Rate – isn't specified.

Ekzersis on the middle.

The first movement carries the rate name – small adajio, and then there are already familiar to us on the machine tool elementary movements with instructions of the musical size

Allegro.

In this section not all movements are executed in rate allegro, the big jumps are executed in beat a fast or slow waltz, but we know that sometimes jumps are given on a mazourka or other dancing rhythms and rates, for example, moderato, scherzo.

Ekzersis on fingers it is given under the scheme of first two sections.

For «ballet» all is extremely clear with a question on indivisibility of music and movement.

But a question of the nonprofessional? So, only the section Allegro is executed under music and only in this rate, and movements of other sections are executed under the account or it is possible with drums beating if only the size is set, and rate and a rhythm isn't set?

The musical size, for example,  $\frac{3}{4}$  can be in beat a waltz, a mazourka, a polonaise,  $\frac{2}{4}$  in beat Poles, gallop, march etc.

Therefore, when we analyze music in unity with dancing movement in aspect of psychological influence on the pupil or on the actor, we should range first of all for ourselves expressive means of music and movement, law of their interrelations, levels of the form of interaction and merge degree in various genres and choreographic art kinds. After all it is not casual still in the sixties ballet masters didn't presume to use on the Pole a step with the jumping up, executed on  $\frac{3}{4}$ , (a step, jumping up, a landing), on a waltz a mazourka, on a polonaise simple steps etc.

Laws of interrelations of music and movement, are dictated by the intrinsic structure which has resulted centuries-old development of national dancing creativity. Process of complication and perfection of is musical-choreographic mutual relations in professional choreographic art is much more various.

There are two levels of interrelations – the lowest and the higher.

Levels of interrelations:

1) The lowest interrelations are traced in intonational sphere, метро- ритме, rate, dynamics;

2) The Higher, are found out in the field of dramatic art, a genre, style, the form or structure.

Forms of interaction of expressive means of music and movement. Their characteristic signs: synchronous conformity, contrapuntal connection, free functioning, the parallelism complementary combinations and comparisons, contrast parities and oppositions, disputed discrepancies and contradictions (discords).

Degrees of merge of is musical-choreographic means, their gradation; high degree of merge, average, small discording (disputed).

Features of existing levels of musical-choreographic interrelations, forms interaction and merge degrees in various genres of choreographic art: in educational and scenic kinds of classical, characteristic, national-scenic, history-social and ball dance.

Laws of intonational means of music and movement:

- Intonational conformity in composite constructions of music and the dance, defining possibility of close merge of musical and movement means of expressiveness and art qualities of movement structures;

- Full merge of an intonational system of music and movement as the only stipulation guaranteeing successful carrying out of studies and high-grade mastering by pupils of a choreographic material,

Laws of interrelations metrorhythm music and movement means:

- Conformity of a parity of sounding and movement in sphere metro-rhythm;

- Conformity of a parity of a biomechanical and physiological basis of meter and a rhythm with dinamiko-spatial to movement characteristics;

- Features of a metric grid and a rhythmic apportion of dancing movements;

Laws of interrelations of tempo and dynamic means of music and movement:

- Value of interrelations of tempo and dynamic means of music and movement;

- Distinction in the maintenance of concepts musical and movement rate and dynamics;

- The Biomechanical and physiological basis movement rate and dynamics;

- Presence in movement rate, unlike musical, two measurements, that is actually the movement rate connected with certain frequency of alterna-

tion of components of this or that movement and absolute rate, expressed in the speed of a pulsation of metric accent and not accent shares in the rate of which there is a certain frequency of compound movement elements.

- Infringement in interrelations of tempo and dynamic means of music and movement as the actions, conducting to efficiency of educational process.

Laws of structural interrelations of music and movement.

- Variety of kinds of interaction musical and movement structures, caused higher mobility of the sound means in comparison with mobility of movements of the human body, limited to physical and technical possibilities of pupils or actors.

- Distinction in the maintenance of concepts musical and movement forms and structures. Presence of discrepancies in music and movement volume, in educational process.

- The defining role of physiological bases in construction, educational combinations;

Questions of the analysis of the form of dance music.

- The musical material in onefold, simple and difficult twofold and partly threefold form, as the basic primary structure of the music underneath of choreography studies.

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## **Peculiarities of the psychological help in the system of vocational choreography training.**

### **The Perm State Pedagogical University**

One of the specific features of training in choreographic school is that children of 10 years old enter the school, study for 8 years and receive a trade of the ballet dancer.

The choice is always a certain indicator of a maturity of the person. The professional choice is a decision which is accepted deliberately, on the basis of a mature self-appraisal of abilities, interests, propensities. It can't be demanded from the 10-year-old child, hence, the trade choice for it in IV class is done by parents. As a rule, parents badly imagine specificity of a trade, very often have no concept about special abilities and special requirements of a trade of the ballet dancer. While ballet shows the raised and rather specific requirements to physical, mental and personal qualities of the person. Perfection of choreographic formation demands studying of those factors which influence success of mastering by the given professional work.

It is obvious that there is a necessity to competently and laboriously build the whole system of the psychological help in the course of the choreography vocational training.

Today for the ballet dancers the problem of interrelation physical, psycho-motor developments and intellectual, is not elaborated sufficiently. At the same time, in the sports psychology there are researches, in which presence of such interrelations is indirectly proved.

Researches of the interrelations of development of impellent qualities and intellectual processes of schoolboys (G.D.Gorbunov, N.B.Stambulova, L.V.Kolman, V.V.Volkov, A.V.Stambulov, M.P.Bandakov, etc.) are known. In these researches was found out:

- presence of communications between indicators of intellectual processes and a psychomotility at all age;
- dynamism of communications and, hence, their specificity at each age;
- possibility of purposeful influence on development of intellectual processes by formation so-called "leading impellent qualities".



It is only possible to notice that the professional work of the ballet dancer in a greater degree stimulates development of nonverbal intelligence, that is such forms of intellectual processes where structural units are images or actions in comparison with verbal (verbal).

For realization of movement activity the ballet dancer requires solid power maintenance. A person possesses three basic psychological mechanisms of mobilization of energy in an organism: intellectual, emotional and strong-willed.

The emotional mechanism – the most intensive emotions arise in the significant situation characterized by uncertainty of its outcomes. As a typical example the situation of examination in a speciality and competition where the emotional mechanism of mobilization of energy especially obviously dominates here can serve.

Intellectual regulation is arbitrary and is purposefully formed in the course of mastering by impellent actions, characteristic for the ballet artist. As regulators not emotions, and the purpose, an artistic image which will mobilize the quantity of energy necessary for performance of impellent action in habitual conditions in this case act.

As to the strong-willed regulation it joins meaningfully when on a way to achievement of purpose there are obstacles or the difficulties generating the contradictions of type: “should, but I can not”, “I want, but I can not”, “should, but I do not want”, etc. In such situations additional mobilization of energy which is carried out on the mechanism of strong-willed effort where the leading role is played by the verbal self-orders helping the ballet dancer to raise the activity is necessary, to support it at necessary level or to brake undesirable activity.

It is obvious that for the professional work of the ballet dancers the great value has the optimum interaction of the named mechanisms which are meeting the requirements of a trade.

As the basic directions of development of emotionally-strong-willed sphere in activity of ballet dancers it is possible to allocate the following:

1. Development of emotions and feelings (rivalry, passion, nobleness, selflessness, responsibility, etc.)

The feeling of pleasure or the discontent, connected with result of performances or examination, gradually disappears again to give way to the trembling born by an anticipation of a forthcoming part. That wonderful excitement which the scene can give only also consists in it.

2. In the course of vocational training ability to operate the emotions and emotional conditions is improved, and also to use these skills of self-control in other spheres of life.

Management of emotions is shown not only in ability to hide, suppress, “reduce”, undesirable emotions, but also in special development of an expression – external expressiveness of movements.

Who renders the psychological help to the future ballet dancer in the course of its training?

First of all, it is the teacher, the psychologist (if he present). From this point of view, it is possible to present psychological support of vocational training as activity of the teacher and the psychologist on rendering of the psychological help to the future ballet dancer.

Various kinds of the psychological help understood and as the help in overcoming of concrete difficulties can be ways of psychological support of vocational training of the ballet dancer, and is wider – as the help to the pupil in development of successful professional work.

At such understanding of the psychological help its principal views will be:

- training – the help in mastering by knowledge, skills.
- education – the help in formation of the person and individuality;
- psychodiagnostics – the help in self-knowledge and an individualization of all preparation on the basis of studying of psychological features and development;
- psychopreventive maintenance – the help in the prevention of occurrence and development of the destructive mental phenomena (mental satiation, psychological barriers, a chronic mental overstrain, motivation of avoidance of the failure undesirable deautomation of impellent skills, conflicts, etc.);
- psychocorrection – the help in correction, removal, re-education of already arisen negative mental phenomena;
- psychological education – the help in mastering by the psychological knowledge necessary for self-improvement;
- psychological consultation – the help to the teacher and the pupil in the analysis of a concrete situation and decision-making;
- psychological trainings – specially developed complexes of the autogenic training psychoregulating trainings, various psychotechnical exercises and the games, helping with development of necessary psychological qualities and abilities;
- psychological preparation use of all kinds of the psychological help for maintenance of mental readiness for lessons, rehearsals, examinations, competitions, concerts and performances.

In spite of the fact that all these kinds of the psychological help are closely interconnected, each of them has the specificity, the general and

private technologies which knowledge essentially raises psychological competence of the teacher.

On each of the grade levels, according to its problems and age of pupils, there is certain specificity as in use of separate kinds of the psychological help, and in their combination.

Features of the psychological help at an elementary education stage in choreographic school

As a rule, children arriving in school, or have no initial representations about ballet, or possess rather unilateral and deformed representations. Many in this connection not in a condition to estimate correctness of a choice, and, besides, endure in different variants “a deceit of expectations”:

1. Discrepancy of expectations (their representations about ballet in general and real educational process that quite often conducts to disappointment, motivation decrease). It is possible to allocate two aspects of “a deceit of expectations”, two contradictions:

Between the typical representation for children about ballet as “holiday” (obtained from viewing of telecasts, theater visiting) and real “draft work”;

Between the habit of children (especially younger schoolboys) to be guided in impellent activity by “a pleasure principle” and the real requirement work “through can’t” and I “do not want”.

2. Necessity positively to prove from the first employment at total absence of vocational training.

3. For a considerable part of pupils the problem of overcoming of fears among which the most typical are actual: “fear of the teacher”, “fear of professional examinations”, “fear to be considered unpromising”.

The initial stage of training is connected with mastering by professional work bases. In educational process there are many psychological difficulties: it is difficult to be concentrated during all lesson, it is difficult to understand names of movements which sound in French, it is difficult to overcome weariness and to carry out up to the end all tasks. When something is impossible, often there is a desire to avoid the further repetitions. Both that, and another not only slows down training process, but also can become the reason of psychological barriers.

The first examinations on the speciality become the major check for the pupil: the teacher checks it (as keeps as reacts to a situation and its changes etc.). Here special atmosphere, special excitement, the special importance of result, is gained the first experience of successes and failures. Such position can promote occurrence and fastening of the most various psychological barriers including fear of examinations, fear of the teacher,

fear of sneers of companions. The problem of infringement of adaptation in the training beginning in choreographic college excites psychologists, teachers, parents. Certainly, great value for success of adaptation at the initial stage support of the teacher has also, parents, and also favorable atmosphere in a class.

In this connection by working out of psychological support of professional formation of the ballet dancer at each grade level it is necessary to consider both specificity of the stage, and feature of age development of children during the given period. The situation of adaptation of younger teenagers becomes complicated one more circumstance: getting to new society of vocational training, they are compelled to master a social position of the first-grader. What occurs? The teenager experiences again all difficulties of crisis of the first-grader: it the most younger at school, isn't present the habitual friends, the new teachers, new unusual subjects, an unusual daily routine etc. The teenager starts to master professional work, getting to a situation of younger schoolboys, in the conditions of imposing of the problems connected with development of two crises simultaneously: crisis of the first-grader and teenage crisis. All it means that to the psychologist is necessary to accompany process of adaptation since the very first days of training. It is known that indicators of adaptedness of the person are its balanced mutual relations with surrounding people, success in activity, a harmony in behavior.

The most appreciable indicator of infringement of adaptation is personal, active, behavioural or emotional disbalance. In such cases it is possible to tell about pre-disadaptation, if infringements incidental, and about disadaptation, if these infringements extensive and steady.

The positive effect of adaptation to the school affects achievement of conformity of behavior to requirements of the new environment and is provided with psychological readiness for performance of problems facing pupils. In this case it is a question of socially-psychological aspect of the adaptation which maintenance is development of the most adequate forms of behavior in the conditions of the changing the microsocial environment.

To formal criteria of adaptation of children to school usually carry success of training and discipline. The group "disadaptate" schoolboys include children experiencing difficulties in dialogue with contemporaries or teachers, i.e. with infringement of social contacts.

During the conducted research were studied: the level of school uneasiness, social intelligence (ability to understand behavior of people in various everyday situations to distinguish intentions and feelings of people on a nonverbal and verbal expression) by a technique of Gilford: the High

level of development of “social intelligence” as a whole carries out regulating function in interpersonal dialogue and provides social adaptation of the person, «smoothness in relations with people», was investigated further creativity by E.Torrensa’s technique (creative mental abilities), feature of the person and social-metric data of pupils of the first classes of choreographic college.

At the analysis of results of researches the group of the pupils experiencing serious difficulties with adaptation is revealed. It proves to be true:

1. Infringement of social contacts,
2. Low level of social intelligence,
3. The raised level of school uneasiness (under several factors – fear of examination, fear of self-expression,)
4. Decrease in cogitative operations of synthesis and generalization
5. Verbal aggression, basically a protective order
6. Discontent with the position in society.

Further the correlation analysis on all indicators has been made. Significant interrelations, for example, between indicators creativity and school uneasiness (in particular – frustrations requirements of achievement of success) are as a result revealed. Teenagers with high indicators creativity less frustrated and consequently, take place process of adaptation is easier and are more successful in trade development. It is necessary to note return interrelation of such indicator of uneasiness as fear of self-expression and quantity of elections, and as with indicators of “social intelligence”, etc.

Results of research allow to say that the process of adaptation of teenagers at the first grade level is interconnected with personal features and social-metric the status on the one hand both social intelligence and creative potential, with another.

By the results of researches the practical recommendations directed on decrease of level of uneasiness through increase of level of social intelligence and creative potential are developed. In particular, developments of fluency, flexibility and originality of thinking.

Thus, in connection with the above-stated, it is possible to tell that:

The psychological support of professional formation of the future ballet dancer should include:

1. Private tasks of the psychological help according to its basic directions (in study, in examinations, by preparation for concerts and performances etc.):

- the help in mastering by necessary impellent skills, development of impellent educability;

- the help in development of is professional-important qualities – impellent and mental;
  - formation of the motivation;
  - the help in the general installation on performance;
  - formation of the adequate relation to success and failure;
  - the help in adjustment of contact to teachers and pupils;
  - the help in preparation or adaptation to a new general regime of life;
2. The general questions of realization of these tasks on the basis of use of the complex of all kinds of the psychological help taking into the account age features of the future ballet dancers.

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## **Rhythm and dance in the artistic development of children’s choir at the stage**

*“First there was the drum”*  
*Curt Sachs*

As far as it is known in ancient times there was no separate music, separate singing or separate dancing. All the arts were part of a syncretic whole. The author of the first-ever treatise on dance Lucian (II century) wrote that the art of dance required growth of all sciences including music, singing, rhythm, geometry, and especially philosophy to the highest level. Plato told about proportionality of spiritual and physical beauty while considering singing and dancing as the most powerful educational tool. Thus, the idea of art integration is not new. It is at least three thousand years old starting from the times of ancient Greece.

Since the entire 20th century was filled with the desire to revive lost roots and be back to ancient wisdom and thinking of other cultures the idea was somehow reflected in all of any significant modern teaching trends. Curt Sachs drew attention to the fact that rhythm was one of the originators of musicality and musical art: “First there was the drum.” E. Jaques-Dalcroze created a system of musical education which was the opposite of the traditional concept of choral singing. On the basis of rhythm and plastic he formed musical education. He thought about restoration of the trinity of music, word and movement for creating a harmoniously developed personality. Elements of his “rhythmic gymnastics” still are “anonymously” present in all modern techniques of rhythmic-sportive gymnastics or rhythmic plastic. Creative credo of Carl Orff was compound of word, sound and gesture. He considered integrity of musical education process as unity of movement, singing and playing simple musical instruments. He managed to create a well-composed concept of education and revival of natural human musicality, to find rational organizational ways to implement this concept, to open and to improve all the necessary methods for implementation of his ideas. The methodology of Carl Orff has attract-

ed a lot of interest in Russia. It is searched for efficient methods of vocal and choral education everywhere. In recent years a number of features in the development of modern school pupils has been noted by psychologists and music teachers-practitioners as follows:

1. The process of distillations (slowdown of development rate). Modern children in total of morphological characteristics are inferior to their parents in their childhood. According to assumption of anthropologists this process is likely to continue.

2. Increasing number of children with poor coordination of movements in space, completely undeveloped sense of rhythm, poorly developed speech, absence of intonation and autistic children who are emotionally and physically weakened as our researches carried out over past 23 years in DShI "Cantilena" (city of Novosibirsk) show. We have noticed that choir singing enjoys and involves a child into the great mystery of music in the most consecutive and harmonious way. It captures and raises interest through vision of the joint music-making result as a whole. Music is emotional by nature and by its direct content. Due to such a remarkable feature it becomes a tool for emotional perception. A child gets an opportunity to discover the world via joint musical creation experience. Choral activities help to develop intellectual and emotional spheres of young singers, to enrich their spiritual world, to fill knowledge through emotional experience of feeling and going through images of art and literature.

However, some certain incompleteness of child's development is still present. We have noticed that musical and rhythmic activities of children during choir rehearsals is a way of transference of vocal, choral and emotional feelings which help to develop memory and attention bricking up connection between music and movement. Impressions obtained from rehearsals organized as described above as usual remain a bright trace in psyche of pupils and have a strong impact on their attitude to other tasks and their behavior.

In choral singing a child come to going through an artistic image by means of vocal. This process can be quickened subject to introduction of dance steps. A comprehensive approach to vocal and choral education helps harmonious development of a child and professional musical training. It also helps to develop listening skills, to perceive and evaluate music, to experience and to create a musical and motor image. All listed above develop creativity and imagination. Pupils of chorus note that work on choral composing which includes dance steps, metric and rhythmic exercises or elements of choral theater brings inspirations and joy not only to performers but also to the public! "Soul finds wings" is the most usual



feeling experiencing from use of rhythmic and dance movements during the process of choral music-making. There is a strong connection between movements and inner condition of a person. Using dance movements during the process of choral rehearsal removes stress, improves physical and mental condition, wakes imagination, involves and helps to get over difficulties.

Nowadays in secondary schools extra lesson of physical education, dance or rhythm is introduced. However, choir using the right approach to rehearsal organization can also be effective in solving abovementioned problems. In our opinion, we should not forget about the trinity of word, movement and rhythm which is inherited as a genetic code and genetic memory of the past.

Musical-motor image for choral rehearsals is developed by organization of music perception as well as movements of children. All listed above help teaching children creativity and musical imagination. Figurative content of choral works and type of exercises stem from content and forms of music. Children develop “an ability to listen to music as a logical and consecutive action.” Doing special exercises, games and dances they are involved in action and perceive emotional content of music as a whole.

Not only the rhythm as a self-valuable component, but also melody form perception of a child’s musical and movement image. Children learn to listen to melody, to remember it through moving and singing it to themselves. As for dances, music helps children to follow developing content, feel logical conclusion of a musical idea.

Using elements of choral theater (e.g. stage movement, choreography, etc.) in the process of choral rehearsal in helps to educate music perception in children, improve their vocal and choral skills as well as to develop ability realize creatively musical motor images.

Our long-term practice work with the problem specified above enables to suggest that one of the main objectives of the musical and rhythmic activity in children’s choir is to develop a sense of metric and rhythmic sense, children’s creative abilities, and ability to create musical images without assistance using skills learned in musical and rhythmic classes earlier. It is important that young choristers get used to listening to music during performance, i.e. to start or finish movements at the same time as singing, to change one movement with another depending on changing of melody, phrasing, texture and tonal and style features, images, etc. All this “orders” are given by music; without paying attention to it choral music-making is impossible and uninteresting.

We have noted that efficiency of choral rehearsals increases in case on the first days of classes choirmaster activates connection between music and movement. During the choir lesson it is important to wake a desire to move while music is playing, to make connection between music and movement familiar and natural to children. It is known that the first vocal, choral, musical and motor skills including imaginative experience of children are keys to success of all the following work.

Genre nature of music is revealed through rhythmic formula most strongly, especially when it comes to motor and dance basis which is present in choral work: bolero, mazurka, waltz, polonaise, etc. Through learning of rhythmic formulas it is possible to lead young singers to comprehension of time, space, religious and nationality.

Thus, use of metric and rhythmic exercises as well as dance elements in work of a choirmaster helps to develop the following: attention, thinking, imagination, feeling, imaginative memory, fantasy, metric and rhythmic feeling, ear for music; enables to strengthen physical, mental and emotional health, to improve coordination of movements in space; helps to comprehend style features of choral works performance and to master elements of acting.

# **SECTION III. PEDAGOGICS OF THE CHOREOGRAPHIC DISCIPLINES, THE METHOD OF CLASSICAL AND POPULAR STAGE DANCE**

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## **The classical and folk dance in education**

All know that in choreographic formation the classical and national dance, representing two directions in dance art, always are nearby. It is here again absolutely indifferent, what discipline is ahead. It is quite natural that in choreographic schools and ballet schools of Russia classical dance is the basic subject, and national-scenic dance helps executors to seize better trade, developing in children actor's skill, expressiveness and coordination.

At schools-studios at leading national collectives where for an example it is possible to take the State ensemble of national dance of a name of Moiseyev, national dance is the core, and classical helps executors to get the best scenic form, helps to develop the muscular device of feet on which the maximum loading is necessary during rehearsals and representations.

And the basic problem always is the factor of an active role of an auxiliary "second" subject which can and should be the present assistant in reception of the basic trade and not disturb at all to it.

In the given article the author would like to share with readers a problem of teaching of classical dance and its role on national branches of the choreographic schools which quantity, unfortunately, is gradually reduced though the requirement of executors of national orientation for professional choreographic art has increased lately substantially.

The problem of teaching of classical dance on national branches, on courses of specializations in choreographic schools or at schools-studios the largest national collectives of Russia has begun with that moment when in 30th years of 20th century in Soviet Union in all allied and some autonomous republics national ensembles of dance or song and dance ensembles began to be created. That is from the moment of legalization of preparation of experts for these collectives in the state educational institutions.

The necessity of preparation of artistic shots for ensembles of national dance, for Russian national choruses and for all national collectives where to some extent there was a dancing group of executors, has arisen not casually.

Professional educational institutions of that time didn't prepare in the walls of ballet dancers of a national direction, and the desire of heads of national collectives to have such experts was more than obvious. Meanwhile national collectives became every year more and more and choreographic schools couldn't cope with requirements of national collectives for shots of executors any more. And graduates of these special choreographic educational institutions couldn't be used to the full so it was required owing to many reasons.

It is necessary to tell that among the experts-choreographers there is an opinion that the classical dancer prepared in choreographic school, can be applied with success on work in national collectives and its technical equipment it is quite enough to execute all those technical elements which are actively used in national ensembles.

Heads of national dancing collectives and, first of all, Igor Aleksandrovich Moiseyev which this problem has concerned before everything, proved absolutely return. They considered that specificity of work of ensemble, its various repertoire, a genre originality demand special preparation which can't be carried out by graduates of choreographic schools. To it one more important statement about necessity of preservation of style features of this or that collective connected with regional features, with the creative directions of ensembles defined by creative credo of art directors of these national collectives was added also. Rised a question of creation of qualitatively new educational structures, capable to provide with performing shots national national collectives of the country.

And the first such special school-studio has opened in the military man 1943 at the State ensemble of national dance of the USSR. The founder and the art director of ensemble I.A.Moiseyev became its ideological organizer and the head. Have typed the first group in number of 20 persons of boys and girls. Problems have appeared at once and absolutely unexpectedly. The basic disciplines of choreographic formation classical dance and national (so it was called at that time) should have programs of preparation of experts, but nobody knew distinctly what should be these programs. All it has appeared gradually.

And at first for a preparation basis on classical and characteristic dance in ensembles of national dance was the program of preparation of the experts, accepted in choreographic schools of the country and, first of all the

Moscow choreographic school (there was no such subject as the national dance in the first years, according to Borzov Anatoly Alekseevich).

It is necessary to tell that pedagogical shots which were involved with I.A.Moiseyev for work in school-studio, were the most known for that time. So, classical dance was taught by soloists of ballet of the Bolshoi theater and teachers of the Moscow choreographic school: S.S.Holfina, A.V. Zhukov, A.P. Sitnikova, V.S. Homjakov, then E.N. Sergievsky and A.M. Rudenko. The structure of teachers says that Moiseyev underlined value of classical dance in vocational training of the future ballet dancers of the State ensemble of national dance of the USSR.

After a while after Moiseyev's ensemble such schools have been organized at the State ensemble of dance of Ukraine, at the State Russian national chorus by it. Pjatnitsky, at ensembles of national dance of Belarus, Uzbekistan, Moldova, Georgia, Buryatiya, etc. Graduates of these schools-studios at first had no right to receive diplomas of experts at level of graduates of choreographic schools. Therefore after a while practically all these schools-studios have been issued as branch of national dance at the state choreographic schools with the right of reception upon termination of educational institution of the state diploma about average vocational education.

In connection with this there was a necessity of presence of the general curriculum and curriculums on each discipline, including on classical dance. Unfortunately, such program wasn't, which would be recognized as uniform and which would meet requirements of national branches of dance in different regions of Soviet Union. Such condition has remained and till now in Russia. Too big difference between regions of our country in which prepare such experts, too big difference and by possibilities of an embodiment of this idea in real life.

The relation to national branches or to courses of specializations in choreographic schools of Russia, as a rule, much worse, than to classical branches. The structure of pupils in branches of national dance always ill-matched because one part of children is selected for training of the selected trade from the very beginning, and another consists of other schools translated or deducted from classical branches. The reasons of such deductions are various, but at some instant you can see non-uniform weight of children which somewhere and at someone studied in a class, and now they should study in something to the main thing, for them still to the unknown.

I was lucky to end a course of stage-classical branch in the Moscow Choreographic School where I have been translated from classical branch,

having on classical dance only excellent estimations. I don't want to penetrate now into problems of such transfer, but I say that to me and my schoolmates on other classes has carried that we have got to a class then to us of absolutely unfamiliar teacher Borzov Anatoly Alekseevicha. Unfamiliar to us, but familiar to many experts in the world, as teacher and the tutor of many generations of national executors, and not only national.

He never did differences between experts of two of the major making our Russian ballet. More likely, on the contrary, it the same as also Moiseyev, has invited to the course of leading experts on classical dance: the soloist of ballet of the Bolshoi theater Nina Tchistov and pupil N.I.Tarasova, the teacher to Boris Rahmanina's MOVE. In the work great attention gave not only to the technician and the national characteristic performed by national dances, but also demanded unconditionally correct execution of classical repertoire, including and the manual technics for girls, understanding that in professional life of its pupils can wait various creative surprises.

Such approach to the training is continued also by me, being on a post of the director of national branch at Natalia Nesterovoj's choreographic school. The same situation, as earlier. In a class on employment there are absolutely different children, the various physical data, with various vocational training, with various mentality. One group of children actively was engaged in the favourite trade for the sake of which arrived in educational institution, and another has been translated from classical branches of that couldn't continue to study by a trade favourite by them owing to the various reasons.

One only a problem of reconciliation of these children, come to be engaged from different educational institutions, from different teachers, deserves the most serious studying and attention to herself. After all how these children can find the general human and professional language with each other, the further successful work of all class depends also. Whether they can be involved in atmosphere ансамблевых mutual relations on which, basically, education of the future experts of a national choreography is under construction or not? After all it is necessary to consider that moment that some children can apprehend not at once «another's» trade for them, a trade of the executor of national dance.

If pupils can work, more than ever before, with full return of forces and emotions it is unconditional, they will have creative successes that substantially compensates developed opinion of some heads of choreographic schools and a part of teachers about full inability of pupils to the dance, translated of classical branch in the national. And, if pupils can't believe in

the abilities and see prospect of the future creative activity which, maybe, will be more arranged, than unsuccessful career of the minor classical dancer such pupil becomes a burden in a class and to help it happens very difficultly.

Coming back to history of the transfer from classical branch in estradno-classical, i.e. to a specialization course, I remember all unsuccessful classics who translated from 4 frontier of classes and have made one big class in number of 32 persons, girls and boys. And when there was in a class of low growth a teacher whom many of us and didn't know it is possible for itself to present our persons. But there was a miracle and a month later we have forgotten, who with us was engaged earlier, so actively and fruitfully we seized classical and national-scenic dance, jazz both east, and many other new national and thematic dancing compositions.

And classical dance became for us a favourite subject in which we didn't feel derelicts because understood that this subject does us better and is more capable and that it doesn't run counter c education in us ballet dancers of a wide profile. But so happens not always. That the such has occurred, the talented, strict and kind professional-teacher who was our Anatoly Alekseevich Borzov, the magnificent executor perfectly owning a technique of teaching of classical dance, not to mention a technique of teaching national which proved during all life is necessary that there are no untalented children, it is necessary to find only this talent in yet not absolutely developed children's characters, not to kill in them love to dance, the finest art for the sake of which it is possible and it is necessary to live and work.

And our classical dance has allowed some graduates of our class to dance ballets at the Maryinsky Theater, at the Moscow theater of light opera, at Stanislavsky and Nemirovich-Danchenko theater and ballets in Moiseyev's ensemble where requirements to classical dance always were and remain more than serious.

Before my eyes always there is this an example of a high civil liability for each pupil and for its vocational training.

In this article I have specially stopped on that role what plays to preparation of the ballet dancer of ensemble of national dance classical dance and how important correctly to inform it to the pupils receiving the good dancing trade in national branches of choreographic schools.

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### **Each lesson is a choreographic work**

Very few people thought of what represents a lesson of classical or national-scenic dance. The teachers of these disciplines daily start the composition, and then and its embodiment in life. It is necessary to give due to this laborious work: each teacher in the life creates a considerable quantity of lessons: everyday lessons where the certain problem answering to a program material, control lessons with open display of semi-annual successes of pupils, examination lessons in the end of each year with discussions and wishes is pursued. Here we can see the decision of the problems put by the teacher before pupils and various degree of their performance not only pupils, but also the teacher, to understand, that to it managed to achieve, and that remains unresolved.

It is considered that the most responsible lessons, for example, in choreographic schools are examination lessons in the first, the fifth (frontier) and final classes.

Master classes are too lessons in which absolutely other problems, than in educational institutions with a program cycle employment. These lessons are not for children, but for adults or nearly prepared experts. Here we meet a problem of perfection of skill participants or as sometimes speak, improvements of professional skill by executors, to teachers and choreographers. Certainly, master classes though and considerably differ one from another, depending on a specific target of organizers, also are lessons.

It is separately possible to consider and exercise (classes) with their diversity, but this theme demands the special analysis.

Let's disassemble in parts lessons of classical and national-scenic dance in average special and higher educational institutions of Russia, concerning them as to a work of art.

Whether it is possible to compare a school or student's lesson with dance? What is the general between them? It would seem, anything. But



if to look attentively, it is possible to find much in common in creation of that and another.

The choreographer searches for the idea of creation of the product that then to start its choreographic working out.

The teacher should know, today he will offer what idea to pupils at a lesson, and, naturally, it starts its working out.

The choreographer fills the idea with various combinations and, possibly, compositions – small or developed. The teacher develops an idea of execution of any movement by various preparatory elements, and then shows (highlights) the chosen movement in the small or developed combination that is equivalent to creation of a composition at the choreographer.

The choreographer highlights the product by any figurativeness to give it real art sounding, clear to spectators. The teacher by means of hands, and heads of pupils gives bodies or should give to movements the finished kind showing level competent pupils, carrying out these movements.

The choreographer can not achieve an embodiment of the idea through the prepared used combinations or compositions.

The teacher also isn't always capable to achieve an embodiment of the conceived correct execution of concrete movement.

The choreographer in an idea embodiment entirely depends on the executor who owing to many reasons can not execute movements of combinations offered by the choreographer or compositions as a whole. The teacher also depends on the pupil, from its features and the data which can be insufficiently for exact execution of this or that movement.

The choreographer at creation of the product operates under dramatic art laws where necessarily there are all components, including the culmination. At creation of a lesson the teacher pays attention to the most important components *экзепсиса*, in it searches and finds the basic movement. Which it should fulfill. And, executing movement, it is necessary to create a prospective image. All it within a lesson can be considered as the original culmination, especially when prospective movement is necessary on allegro.

Creating the product, the choreographer leans against the life experience, experience of masters of the past and the imagination. Both the teacher at creation and a lesson leans against the knowledge and experience, on experience of the past and on the ability (imagination) to embody in the conceived combination he has decided to carry out accuracy of execution of the element, which working out at present.

Certainly, in the big product what ballet performance is, the idea can be washed away, and the culmination manages not turn out. And in a lesson of classical and national-scenic dance the idea which is born by the

teacher can be washed away, preparing for the next employment with children. Here again too the lesson culmination can not take place for many reasons which are often not dependent on the teacher.

Both that and another in a greater degree depends on endowments of the teacher or the choreographer, from its ability finally to compose good performance or to create the finished lesson, especially if this lesson is examination.

If to mean ordinary lessons of the teacher, as well as ordinary tests of possible statements of the choreographer here again we will find much in common.

At ordinary lessons skill of the teacher where it experiments much is perfected and should do it, at least. He searches for the best combinations of movements, connects them to music, leans in experiment against possibilities of the pupils, without departing from a program material.

The choreographer as can't do without experiments, searches, courageous decisions in process in process creation I of product. It bears the idea which has interested it, acquaints with it the composer and the artist, doing of them interested participants of the plan. Movements. It as tries on to the images which have arisen in a head of ballet performance degree of talent of all troupe and its separate soloists without which it will be difficult to count on success of choreographic product.

The difference in the work of these creative persons relative, it can be shown that at the teacher in each component of a lesson the small product is created. At drawing up of separate components together the lesson becomes the finished sample where in details quality of preparation of the executor is looked through, its ability to answer all inquiries of modern choreographic art and prospective work with choreographers of different hallmarks.

Essential difference of work of the choreographer from work of the teacher is that circumstance that the teacher works daily at each lesson while the choreographer presumes small rest if it isn't switched to work on new choreographic product. Upon termination of production work the choreographer can and improve further the product, often replacing separate not so interesting or unsuccessful, from its point of view or from the point of view of the press or spectators, the moments. And it actively makes use of experience and knowledge of the teacher-tutor of theater or the teacher of concert collective. Here there is no difference in what direction the ballet master represents to a choreography, classical or national dance, a jazz dance or dance a modernist style.

And the teacher, meanwhile, can correct nothing – to that has taught, has received. But responsibility before theater and the choreographer for each actor whom it has published, is huge.

Whether all teachers understand it?

The teacher, wants it that or doesn't want, should create the products at each lesson, differently he won't have time to enclose in bodies of the pupils all necessary that should be at the dancer. Any delay, any delay in passage of a program material, can then is essential affect preparation of the expert and eventually on its creative

It may seem that in this theme a lot of decided without what it is possible to manage. After all each teacher, of course, should know the duties in relation to a subject and each pupil personally. But after all it insufficiently. It is necessary to be able to embody the knowledge in student teaching.

Realization by each teacher of the statements of dances in each component of a lesson or maybe and in combinations and compositions, will cause also improvement of quality of all lesson. Then absolutely in another way it will concern to результатам the work, receiving additional impulses. It is natural that such can happen far not with each teacher who wants to teach and teach.

This daily and tiresome work won't be for the teacher so monotonous, monotonous, in it will appear more than creative impulses. And if teachers, following a similar technique, will learn to carry out put before itself and pupils the obligatory program of a problem, it will allow them to receive bright images of pedagogical talent that, in the

The turn, will give the chance to see in due course new names of executors on scenes of various musical theaters and in dancing collectives.

The teacher has no right to transform everyday work because each lost day is the small sample of choreographic art not created by it is the future expert not trained in it, not shown talent.

If we look at work of the choreographer and the teacher of choreography irrespective of a place taken by it in labels about the ranks it can appear that laurels of this or that completely not absolutely belong to someone to one of a nickname. Why? Such position can be considered from two parties.

For example, the choreographer carries out the conceived product individually, using endowments of executors, as the original clay necessary for it. On it the certain quantity of time, a miscellaneous, depending on the difficulty of the conceived leaves; all laurels and failures – it, and only it. Certainly, the composer and the artist won't be forgotten, but treated kindly you won't find the teacher-tutor in the list. The main thing is it, the choreographer.

And the ballet dancer, it «choreographic art product» is prepared by many years, and is frequent – some «artists». In choreographic schools on

such preparation leaves eight years. Initial classes are conducted by one teacher, in middle classes – another, and lets out the expert in the senior classes the third. Here it also manages all laurels or all cones.

Try to create product when each subsequent teacher abuses previous that on has incorrectly taught the pupil to such and such movement, accompanying the thoughts a phrase: «what you have been learned earlier? Who has taught you?» This statement crosses out all work previous that in itself is impolite, not to mention that its work could be very good. But to create at the pupil sensation of the participation in the future successes is one of lines of conduct of the teacher. But when the pupil passes to the following teacher, unfortunately, can hear the same phrases about the previous teacher. Then that in the senior classes letting out teachers. Well, and if are well taught, it and only he has managed them so well to teach it, for as receives in the address all praises and praises.

The choreographic art in production activity or pedagogical consists of incessant improvisation. Here it is very important, creating the lessons, always to see before itself whole, often without paying steadfast attention to particulars. However, all know that particulars in a pedagogical science and practice, as; and in other directions of human activity, isn't present and can't be. It is a question of sequences of switchings of attention from more important at present product components, on less important.

It is always important to see these particulars which at steadfast attention can become absolutely unexpectedly a part sometimes main, whole lesson, without breaking thus symmetry of its carrying out.

The choreographer at the theater should conform to the rules also on which the teacher in a class works and, certainly, it is good, when at theater and a class there is the creative atmosphere created by trust of pupils and aspiration of actors to severity, knowledge, and simultaneously goodwill of the teacher and the choreographer wishing and able to teach each of the wards.

Only the severity and compulsion usually lead to loss by pupils of the individuality, the desire to execute elements or combinations with pleasure. And at loss of this creative condition of pupils their many actions become simply mechanical, unnatural.

In this part it would be desirable to underline strong links with the creative process occurring at theater and educational institution where much is under construction under the same laws which infringement can lead to loss of the creative person of theater or an educational class irrespective of a year of training.

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## **Development of the abilities for the classical and national-scenic dance by the Sokovikova N.V. technique in the children's School of Ballet in Alexandria**

*Keywords: dance, abilities, выворотность, fingers, a step, attention, memory, breath, coordination.*

Topicality of the theme: In the modern Egypt, as well as in the Egypt of last decades, the unusual love to dance and requirement for training of children to this fine art form steadily remains.

This mass ballet and gymnastics hobby which in Egypt is required on genetic level, generates the demand for teachers of ballet, but the best Egyptian professionals not always can satisfy it owing to the big employment in the state professional educational institutions.

Many leading figures of a choreography of Egypt were trained in ballet art in Russia or at the Russian teachers working in Academy of the Choreography in Cairo.

Such choreographers as Magda Fahmi Ez, Adele Affifi, graduates of the well-known teachers A.A.Lapauri and N.I.Tarasova of the GITIS, are now recognized as masters and have learned a big galaxy of talented Egyptian dancers and teachers.

Constant contacts with the masters of the Russian ballet school, their training, makes the impression of «cognoscibility» of Russian school of classical dance. Therefore in Egypt along with the state private or club ballet schools and schools work many.

Children trained at the state ballet school at skilled professional choreographers, are in the field of constant professional attention, psychological comfort and securities.

Children who are engaged in private studios and clubs, frequently appear unprotected in respect of health preservation as in the foreground in such establishments it is necessary to satisfy a commercial problem demand of the population, on the one hand, on the other hand, to derive the maximum benefit during seasons of flow wishing to work dances.

When parents write down children in ballet schools, they together with the children get acquainted with such concepts, as pointes, demy pointes, pack, body stockings, bathing suit, hairdress, that is with outer side of activity of children, with their external attractive kind. In a ballet hall they see mirrors, along walls a stick or the machine tool. «World behind the looking-glass» conditions bewitch and also play a positive role in a choice of a kind of activity for the children.

The ballet machine tool and mirrors are necessary to develop ballet abilities, or as speak in ballet – the data, and to impart taste to a body esthetics.

Every young mum who sends the child in a ballet school, dreams to see shortly the daughter on a scene, «flitting in a pack and in pointes», and not always realizes that for employment by ballet special specific abilities which are expressed not only in organic musicality and dancing, but also in the physical form and the physical abilities caused by anatomo-physiological and mental properties of the person are necessary.

Ballet data includes various concepts, but the most widespread is: a step or an extension, a jump, rotation, good lifting, a bearing.

At the commercial approach the presence of the data isn't always considered but to keep a quantitative contingent trained, the data starts to develop. The child is exposed by «executions», he is stretched, curved, put on fingers and so on, forgetting that in professional pedagogics there is such concept, as «the age approach».

And it means that each age period demands the special approach to trained and the special methods of training corresponding to ways of perception. In approaches and training methods contradictions with age perception which involve problems as material development, and health more often are found out.

So, a subject of our research is «the Technique of early development of preprofessional dancing abilities in ballet schools».

Object of research are methods of development of dancing abilities at children of 5-7 years by means of work with fitball.

For employment by dance ability to perception of dancing movement which, should be shown in simultaneous repetition of the seen movements on the heard music is very important.

At the child in 5 years the audiovisual perception only starts to be formed, but at this age the spontaneous imitation is most strongly developed. The child after the teacher repeats everything, up to почёсывания a nose or other involuntary movements of the teacher.

By 7 years the imitation is shown in independent reproduction of exact images of movements after the teacher at their combination with music, by 9-10 the imitation is accompanied by ability to allocate and analyze separate properties and signs of movements, to extrapolate movement, actively including in perception process cognitive activity.

Formation in processes of deliberate perception of a complete image of dancing movements occurs by means of reflection of all set of their properties: the emotional maintenance or ладогармонической bases, plastic drawing, rate, a rhythm, development prospects.

But it is necessary to it long work on development of abilities. Ballet is first of all work, but whether the child to the seventh sweat when at it the motivation isn't generated yet is ready to work?

Many developing techniques are very difficult and even dangerous. Therefore there was an opinion – the earlier to start to be engaged in ballet, it is easier to develop physical abilities.

However at early age the child has insufficiently strong muscular system, that force of muscles to keep feet in turning position to fix elongation of foot to keep feet at the set height, to dance in pointes, to carry out movements in fast rate etc.

Speed depends on natural preconditions of a parity of white and red muscular fibres, speed of impellent reactions, lability of nervous system, speed of processing of the information. Natural preconditions can create a problem between the spent efforts and the reached results. In the nature exists two types of muscles: fast and slow to rather strong or weak type of nervous system. Nevertheless, within natural inclinations speed can be developed at the expense of the forecasting of a situation advancing reflections, trainings of reaction of a choice, creation of the facilitated conditions, development of a dynamic stereotype and a readiness situation.

In our studio parents are bringing their children. Some children are taken since three years, but we want to acquaint the readers with Natalia Sokovikovoij's technique which she has developed for children of 5-7 years. Though after a while all of us, from 7 till 20 years, began to use it as correcting and have felt a positive effect from these employments. The size of a ball steals up as follows. The length of a hand from a shoulder to the bent wrist should be equal to diameter of a ball. For kids the ball should be with «handles» or «small horns». Employments are spent under music. Music steals up according to character of movements and alternates in the tempo and rhythmic relation on slow and fast.

This technique promotes the development of physical abilities of the movement system, in particular: muscular feelings, muscular force, en-

duration, dexterity, accuracy, elasticity of sheaves, co-ordinations, and along with development of physical properties develop mental properties. Namely attention: internal and external; concentration, switching, distribution, volume, stability, distracting ability. Memory: volume, kinds, efficiency. Perception: selectivity, intelligence, integrity.

How this technique helps to develop the ballet data?

It is natural that in the beginning of training of children acquaint with the basic concepts of that dancing discipline in which they will be trained, and this technique is developing for two disciplines, in it basically two positions of feet will be used: 2 -vyvorotnaja, and a 6-6-straight line.

Then both in classical dance, and in national dance it is studied plié.

In this technique muscles, in the same sequence in what they develop at the machine tool in the training beginning to classical dance develop. With that only a difference that at the machine tool they develop in a statics and in stato-dynamics, and on a ball dynamics in a statics. That is development is more approached to the natural. As the child has in the beginning a requirement for dance, and then in its perfection and professionalizing.

The first exercise. «Vertical rocking, sitting on a ball».

It is as a matter of fact – «plié» on 2 and 6 positions. It is impossible to do this exercise, if skeletal muscles are not in a tone. Thus, they are entered into work involuntarily. It results from conformity of an emotional background of a piece of music arising at perception in which rhythmic characteristics correspond to rhythmic characteristics of movement, melodic characteristics to its character. Such conformity is caused by physiological mechanisms as at each piece of music is present three components:

1. A rhythmic basis – the natural time organization, which perception it is based on interaction with rhythmic contracts and relex physiological processes.

2. Melodic drawing and a way of its «vertical» or «horizontal» statement, dictates the character of movement.

3. Lado-harmonious characteristics bear the informative figurative maintenance which perception is in certain conformity with the emotional complex arising at perception of a rhythmic and melodic basis of a work of art. Emotional influence also allows the child to keep involuntarily muscles in a tone. It is necessary to notice that in 5 years children any more only react to a rhythm, but also get under the rhythm power.

Involuntary introduction in a tone of skeletal muscles promotes switching of attention to the concrete task. And stereotypic repetition of identical movements in the set musical rate and a rhythm promotes development of stability of attention.



Swinging on the 6 positions on the «full» foot, develops dynamical properties of podvzdoshnih muscles in a statics and promotes deduction and position fixing demi-plié in 6 positions force podvzdoshnih muscles, releasing talocrural muscles for realization of dynamic high-speed movements, thus, prepares feet, without overloading chetyrehglav muscle, to small fractional movements in which it is necessary to keep demi-plié, the back zolovkoy podvzdoshno-hips muscle, executing movements only stops or a shin and stops. For example, in the Spanish, Russian, Indian dances.

Keep hands on the «handle» or on the small horns of ball.

Swinging on the 2 positions on «full» foot, develops dynamic properties podvzdoshnih muscles in a statics and promotes deduction and position fixing demi-plié in 2 positions force podvzdoshnih muscles, releasing talocrural muscles and stops for realization of a better push, during jumps on the second position and realization of dynamic high-speed passing movements.

Executing this movement, the child can't «depart to clouds» as it often occurs at the machine tool, and constantly keeps attention to executed movement, differently it will fall from a ball. While at the machine tool at decrease in attention the child can continue movement, but workmanship doesn't promote developments, and remains at former level.

Keep hands on the «handle» or on the small horns of ball.

The second exercise. «Swinging, when sitting on a ball, forward and back» on 2 and 6 positions (relevé).

Also it is impossible to do this exercise, if skeletal muscles are not in a tone.

As involuntarily get into the work podvzdoshnih muscles. Strong-willed movement carries out foot reconducting, at the expense of a raising of heels on a floor fingers, then on fingers and back. Because the weight of the case is removed from feet, dynamic properties of foot and interphalanx muscles develop, earlier, than we will put the child on fingers. Besides, at once the correct direction of a heel which, as though pushing out the vzyem is set to aspire to occupy position precisely over fingers.

By the same principle, only by swinging, movement (relevé) on 2nd position is carried out.

The ball is driven «under» feet. Keep hands on the «handle» or on the small horns of ball.

The third exercise. Swinging on the 2 positions on «semifingers».

This exercise develops dynamical properties podvzdoshnih muscles in a statics and promotes deduction and position fixing demi-plié in 2 positions force podvzdoshnih muscles, releasing talocrural muscles and stops for

jumps on the second position and realization of dynamic high-speed passing movements, without overloading the chetyrehglav muscle. Because of decrease in the area of a support from all foot loading increases by semifingers on podvzdoshnih muscles which occurs involuntarily. The attention of the child is concentrated to position of heels which «push out» vzyem.

The ikronozhnye muscles keeping heels in the necessary position, get into gear involuntarily. Thus, between muscles of a shin and stop arises organic belt dependence which at work standing, first, will begin for some years after, secondly, because of fragility of age reflex communications at the child the image of the movement received by a private experience can't be postponed in memory, but even the visual image which is formed at the child at rational age much faster and is postponed in long-term memory, not always can help, as the muscular device as a whole hasn't ripened for its reproduction. Naturally, skilled teachers don't force statement on pointes, yet won't prepare a foot muscle.

Keep hands on the «handle» or on the small horns of ball.

The fourth exercise. Swinging on the 2 positions from position of all foot towards the foot passing in position on «semifingers».

This exercise also develops dynamical properties podvzdoshnih muscles in a statics and promotes deduction and position fixing demi-plié in 2 positions force podvzdoshnih muscles, releasing talocrural muscles and stops for jumps on the second position and realization of dynamic high-speed passing movements, without overloading chetyrehglav muscle. Because of decrease in the area of a support from all foot loading increases by semifingers on podvzdoshnih muscles which occurs involuntarily. The attention of the child is concentrated to position of heels which «push out» vzyem, in this movement the attention is distributed from one foot on another, but at each foot the muscular functions.

The attention at first concentrates on a new problem. The pulling of the second foot, or to tell more precisely, curve it in knee and talocrural joints with the subsequent pulling. In the given exercise curve feet though occurs involuntarily, but esthetic finishing of a foot to full elongation, the certificate any, demanding additional attention. The second problem is more difficult, to its decision it is necessary to go gradually as the mental problem connected with distribution of attention between different ways of muscular work in different feet becomes complicated.

Keep hands on the «handle» or on the small horns of ball.

The fifth exercise. «Riding from a ball a back from a prone position on a ball a back» feet on 2 positions from position of “all foot”, pass in position on «to a floor fingers», hands embrace a ball behind, the back

is pressed to a ball repeats its contour. Return movement there begins a deltoid muscle of a back, then movement is intercepted by belt muscles, through lumbar and stop movement buttock muscles. Hands on the floor.

This exercise also develops dynamical properties of back muscles in a statics and I promote deduction and position fixing grand demi-plié on 6 positions on a floor fingers force podvzdoshnih muscles without pressure on them to weight of a body. Because of decrease in the area of a support from all foot loading increases by semifingers on podvzdoshnih muscles which occurs involuntarily. We already wrote that ikronozhnye muscle keeping a heel in position to “a floor of fingers” get into gear involuntarily, and chetyrehglav muscle as involuntarily is in a tone condition, but not counteractions. The attention of the child is concentrated to a grasp of a ball by back muscles.

Thus, the attention concentrates on a new problem – on work of muscles of back.

The sixth exercise. «Lying on a ball a stomach».

The child drives on a ball by stomach, putting hands before itself in an emphasis. Then does four steps on hands, thus on a ball there are shins of feet. The problem to distribute weight of a body between hands and the fixed feet with the extended stops keeping balance. In the given exercise all muscles of a body are in a counteraction condition. This exercise forms complete perception of the case resulted in a condition of the counteraction for vertical jumps.

Thus, the attention concentrates on balance deduction, and muscles involuntarily find a way of its deduction. Hands before themselves in an emphasis somewhat simulate the first position of hands, namely in a humeral joint. The closed elbow joint, stabilizes horizontal position that it is not required in vertical position, therefore hands at vertical jumps are in the opened position of classical positions.

The seventh exercise. Standing on one foot, the second is on a ball.

Stability and balance formation on one foot, the second is unbent and bent in a knee joint in three directions, reception tendu, hands on a waist.

In this position balance infringement occurs because of unstable position of the working foot which are on a loose subject.

Stability provides carrying over of the center of gravity on a basic foot with closed knee and coxofemoral joints, foot in 6 positions. In process of development of force of interarticular muscles, the foot reveals in a hip in due course reaching выворотного positions.

But as soon as the working foot starts to move, the child loses balance. A balance finding probably only at the opened joints. This movement promotes an involuntary finding of balance that during dance at the child

didn't arise in a head of the unnecessary information, «and my joints are opened or closed?». Though the understanding of this muscular activity is important.

Thus, the attention concentrates on balance deduction, and muscles involuntarily find a way of its deduction that is repeated, is possible at the opened chains.

The eighth exercise. «Lying on a back, the ball is fixed between feet and kept by anklebones» (relevé lent), a slow waltz.

On two steps of a foot with a ball rise on 90, on two steps fall.

The attention concentrates on deduction of a ball and force of compression, but involuntarily work joins a stomach press, curve in coxofemoral joints and gentle muscles of feet which are very difficult for feeling to children in movements at the machine tool.

The ninth exercise. «Lying on a back, the ball is fixed between the lifted feet on 90 and kept by anklebones».

This movement has вариативные workings out: bending and curve the lifted feet in a knee joint, then in an ankle joint.

The tenth exercise. «Throws of feet lying on a ball a back forward on 90 and above».

Hands on the floor. Movement develops force of a throw, stiffness of feet. The free foot is bent in a knee and bears support function. Any attention, involuntarily on a throw.

The eleventh exercise. «Throws of feet lying on a ball a stomach back on 90 and above».

Hands on the floor. Movement develops force of a throw, stiffness of feet. The free foot is extended in a knee, but bent in an ankle joint, bears support function. Attention, involuntarily on a throw.

The twelfth exercise. «Rocking, sitting on a ball, work of hands» (Port de bras).

The thirteenth exercise. «Jumps on a ball».

Keep hands on the «handle» or on the small horns of ball.

Movement develops the force moment push stops, feeling of the extended feet at the moment of launch. On it any attention is directed, skeletal muscles involuntarily join.

All these movements have development in process of a growing of children from 5-7 years.

It is reached not only input of new movements, a variety of combinations, but also increase in problems in one combination, increase in «portions» of a combination and acceleration of rate of a lesson that forms breath.

In six months of employment 5-6 summer children were capable to keep 1,5 minute variations in a head, to cope with rate, musical rhythm, to distinguish musical drawing. To coordinate music with movement and, naturally, to coordinate movements of feet, hands, heads and cases. These variations have been constructed on the elementary movements of national dances in a scenic manner.

In the given work the first part of a technique which is approved on children from 5-7 years is described and has brought notable results.

In the beginning of employment many children couldn't concentrate on employment, distracted, hadn't time to repeat movement, inattentively concerned music.

In three months they already learned music and with pleasure started to do familiar exercises in which tasks became complicated. These complications went in a direction of change of an orientation of attention in the same combinations. By sixth month at children the coxofemoral muscles have got stronger, which steels to fix the second position. That is, podvzdoshno-inguinal sheaves became elastic not at the expense of artificial extension, and at the expense of force of muscles.

After six months children have risen to the machine tool in the set positions in which they have without effort started to master the elementary four movements, to be exact, all their kinds.

## **SECTION IV. ETHNIC DANCE: THE SEMANTICS AND INTERPRETATION**

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### **Traditional games and dances in the world model of the ethnic groups in Siberia.**

The core of any ethnic culture is the model of the world which reflects the basic forms and ways of life of the person, shows its place in the world, its space both terrestrial mission and existence. The concept «world model» is necessary in culturological knowledge of an ethnocultural reality not only the past and the present, but also for future forecasting.

In the heart of the model of the world accepted in one or another culture, are cosmological and cosmogonic representations which reflect the relation to the space and time. Considering the cosmogonic myths as a kernel of traditional culture and the ceremonies connected with them and rituals at synchronic and diachronic level, J.U.M.Lotman in the works devoted to culturological problems, uses concept a picture of the world or «the culture text», uniting these понятия. In the culturological research the interdisciplinary communications become topical which strengthen a role of a picture of the world, providing complete vision of the ontologic components of the outlook of ethnos.

The world model initially was under construction on the basis of a myth which explained a world order and reproduced protective mechanisms in the form of ceremonies, customs, rituals, traditions. The mythological way of thinking and validity knowledge strongly fixes traditions and concepts of perception of people about a peace arrangement, it substance elements, as about original system of signs on communications between people, and space deities. The sense of any mythological cosmology – the doctrine about Space, Universe structure – consists in reducing variety of knowledge of the world in the uniform picture including the most important laws of life. The person since ancient times correlated to itself an image of the Universe where there was a three-private scheme of a universe: the world

heavenly, terrestrial and underground. The traditional consciousness has kept in inviolability fundamental myths (a myth about a world tree, a myth about a world mountain, a myth about world egg), representations about a world order and Universe functioning.

Mythological cosmoantogenes is reflected practically in all spheres of ability to live of the person: mif-poetical creativity, graphic and arts and crafts etc. Invariant archetypes of the cosmoantogenes myth are presented at the level of transcendental opposition of the chaos-space and corresponding system of symbols. In the folklore, epos, annals are created versions of cosmoantogenes, reflecting real and unreal existence of the person. In mythologies the set of motives about an origin of the Universe from a body huge humanoid is known. In the traditional culture there is also a definition of a measure concerning various parts of a body of the person: long in an elbow, in size with a little finger, on foot distance etc. the Body of the person, its structure serve not only a reference point, but also the universal sample for construction of system of concepts of traditional culture, reflecting such categories as space and time, the nature and society, etc. In texts of religious thinkers of XII century the flesh of the person is compared to mother Earth: the Earth – the center, Universe «heart», the sky – «head», the sun and stars – «eyes» and itc. With mythological consciousness are closely connected corporality and so-called technicians of a body – gestures, the manner to go, sit, incline a head and a trunk, to submit food and drinks, etc.

However the earliest is the version where the Universe assimilates not an anthroposou, and appears in an image of a mythical animal from which there is this or that mankind.

About the existence totemist beliefs and myths about totem ancestors at variety of the people of Siberia allow to tell tribe names and legends about an origin of this or that sort from totem animal or a bird: a wolf, an eagle, a swan.

So, the plastic imitative elements of dance «Swans» at the Buryat of Angarski region reflects a plasticity of a bird in flight, its accessory to the Sky, through kinetics – lifting on semifingers. During execution round dance of «Ulmesheelge» in honor of White Swans – Foremothers, participants threw a scarf over shoulders and, keeping for two free ends, planted hands in the parties, simulating wings of a bird, and before the beginning of dance they rose in a nape to each other and circled added step. This pattern of a dance simulates construction of birds in flight.

The bear holiday at Khakasies of «Aba-toy» has risen under the influence of representations about blood relations of people with bears and the

general ancestors. The judgement of a horse as ancestor is characteristic for multilanguage people.

In the saha folklore (Yakuts) there is data that their patrimonial totems are the Swan (Cuba), the Eagle (Tojon kыл), the Raven (Suor). Researchers assume that at Eskimos dance-pantomime «Raven» in the past has been connected with a cult of this bird. The Eskimo man's dance «Raven» has the certain composite form that confirms its архаичкy and cult value. It was executed by one or two men who simulated raven habits in numerous figures of dance: "The raven sits, the raven creeps, the raven jumps up, the raven pecks", etc. The great value in the dance is given to the conditional-generalized movements of hands in special ritual gloves. Besides man's dance, there are some variants female, constructed on display of a plasticity of this bird, its habits. The quantity of figures is 10 and more in the Eskimo dance «Raven», allows to assume, that in the past it had magic value and, probably, was executed in the form of the separate mystery devoted to spirit-ancestor. The archaic sample totem dance «Raven» with a kinetic sign – jumps of this bird by the ground, accompanied by exclamation "kuk", also met at the Buryat and Tuvinians.

One more cult often met in culture of nations of the world in whole and Siberia, in particular, is a cult of a bear. Originally in mythology the Buryat the image of a bear has been connected with ancestor on a parent line, and later – on fatherly. At Khakas the bear (aba) acted also totem as an animal, therefore after extraction of a bear by hunters ritual commemoration «aba toyе» – the bear holiday was arranged. On it, the dancing represented a bear moving on hinder legs, having extended in all growth. Some researchers consider that this phenomenon - an example of the ornamented game which regenerates in dancing when actions of participants will be coordinated with a rhythm of a musical log.

Besides the totem dances which have kept the most ancient representations about animals-totemah, ritual actions are present and at magic games-dancings. We attribute the «Dance of black grouse» to the magic hunting games-dancings, or «Gluharinuju dancing», «the Bear games», «the Wolf game» and others, which researchers name both game and dance. These dances are accompanied by singing, barrackings, claps.

Totem lines are shown in a cult of the Eagle at the Buryat, and in legends and legends is said that initially the eagle was the person. The cult of an eagle makes very ancient layer of beliefs the Buryat. Considered that an eagle – the son of the owner of island Olkhon who is called Khan Hoto Baabay. The First Heavenly Shaman was an eagle also. In the Buryat mythology an eagle – a symbol of the sun, the Heavenly Shaman and the



hero of the epos – Abaj Geser who could become an eagle. The similar phenomenon was observed at Yakuts. As it is known, at Yakuts in a traditional picture of the world honoring of an eagle has been connected with a sun and fire cult.

In a traditional picture of the world of the people of Siberia the unity of the world of people, animals and the plants, evolved idea of the uniform parent beginning connected with a cult of the Earth is traced. The sacred Earth-water was the main deity at ancient Turkis where it is mentioned along with the Sky – Tengri and Umaj. In the Altay myths sometimes there are mentions that the earth has armpits, shovels, a navel; that mountains have shoulders, a head, a belly. Such «humanizing» of landscape did the world not simply bright and recognized, and was vague memoirs on the earth as a uniform body, about the Earth-Materi.

In a world picture of tjurko – and multilanguage people the goddess Umaj is considered as the goddess of the Earth and the parallel between the Earth and a parent womb is drawn. N.B.Dashieva, analyzing the traditional form of the reference to the Earth and Water with which began calling on taylgan Ug-dajdyn, believes that in the past, possibly, it was taylgan the Earth-water acting in image of the general giving rise beginning – Mothers of all real. The cult of the Earth-water existed at ancestors the Buryat from an extreme antiquity. During carrying out of the taylgan, devoted to a cult of the Earth – Waters, in the past circular ritual dance was necessarily executed, and it was executed only by women of different age.

One of the most important terrestrial spirits – whether the Der-sou lives on the high red rocks deprived of vegetation but who it is a person, an animal or a bird – it is not known. In the Altay epos of the Der-sou turns to the woman, which «on black, as the earth, a goat with the yellow stains, the going Mistress of the Earth-water» or «on a shaggy black goat going, a center of the universe, being Mother the Earth». The mistress of the Earth-water, acts first of all as the creator of soul, the patroness of a child-bearing, it presents athletes with wonderful amulets, trains heroes in transformation art, in this image is accumulated the creative, fertile force of the Earth. This image is extraordinary close to an image of goddess Umaj.

In the Buryat culture have remained the representations about the Sun as a Mother-progenitress – Ehyn altan umaj/ehyn altan toono. N.B.Dashieva has paid attention to the communication of the goddess – Umaj – with the sun when the sun acted in a female form, having defined a number of similar designations of this deity at the people of Siberia: Umaj-ene, the Share-it, May-ene, Majlgan. The solar nature of the goddess, marks first of all hoofed animals – maraluhi, turned to the constellation of Orion. Hoofed is a sign-symbol on the Sun and acts in a role of mother-praroditel'nitsy.

The sun cult, solar symbolics reflect representation of the ancient person about influence of Space on the nature and living conditions of the person which identified itself with the phenomena of the Space order. Decoding and reconstruction of is art-shaped structure of one of the most widespread archaeological monuments – petroglyphs – opens before us a picture of perception of the world the person. Beaten out, the images drawn on stone surfaces are left to us by the different people during various epoch. Petroglyphs are an invaluable source of data on ethnic and social processes, and also about mythology and art.

The solar symbol is one of the most widespread signs on petroglyphs of Siberia. On petroglyphs of the Eastern Siberia there are the image of solar signs, people, birds, points, etc.

Quite often on the petroglyphs of Transbaikalia it is possible to see birds in an environment of the people imitating their plastic arts, people are in movement and simulate a plasticity of a divine bird, totem Buryat and Yakut childbirth of the Eagle. The important place among cave drawings is occupied with the symbolical signs allocated with A.Lerua-Guranom as female and man's. Similar decoding of these signs allows to see the symbolical image of a hoofed animal, тотемного the ancestor near to a life source – the woman-progenitress.

To the most ancient layers of the petroglyphs which have been found out in Mongolia, the round dance of «giving birth to women» led by Mother-olenihoy concerns. Near to the antropomorph figures is the bull, sometimes with a star between horns or with horns in the form of the moon is quite often shown. Here, along with female figures, are represented as man's antropomorph the figures executing ritual magic dance with the bull tail. These images of animals and antropomorph the man's and female figures which have been found out in Mongolia, have analogs with the images which have been found out in Southern Siberia, Tuva, in Transbaikalia and Pribaikalye. Through human and animal characters, in cave painting, ideas of generality of an order of the world phenomena are transferred: the underground world is embodied in an image of snakes and fishes, hoofed animals symbolize the terrestrial world, birds – the world heavenly. Already during the Paleolithic time the person addressed to a life and death problem, from here and to giving the lives – the woman-mother-praroditelnitse.

In the most archaic universal myths the general concept of an initial substance, or «matrix» is the Goddess – mother or Mother – the Progenitress in whom space and life germ is conceived. In шаманизме all world order represents one difficult structure of uniform abstract Mother of the

Progenitress – at эвэнков to Bugady Enintyn, at Buryat Etugen or Ulgen – that is the Universal Mother who is mother of birds, animals, land.

In Buryat shaman folklore there are direct instructions on communication of pisanits with the ancient shaman religion of the Buryat. Some pisanits with the drawings of animals and horsemen represent collective hunting, scenes zegete-aba (huntings) of the ancient Buryat.

Ritual sense of the rock drawings allows to say that a rock with petroglyphs as the center of a ceremonial complex, is an embodiment of an archetype of World Mountain or the sacral Center which occupies one of the major places in model of the world of the people of Siberia.

Analyzing the ritual practice and ritual dances connected with it and games of ethnoses of the region, it is possible to come to a conclusion that their most part will be organized on a circle, round the sacral center: mountains, a pole, a hitching post, a fire, a cart, being an embodiment of World Mountain which serves as a point of vital contact to space forces and accumulates vital energy. In the semantic plan the rock (Mountain) with images is connected with a difficult multilevel complex of representations about the sacrality of the space.

In the mythological model of the world the basic semantic loading lies down on spatial symbolics: horizontal and vertical structure of the world, center symbolics. The patrimonial mountain takes in mythology of the people of Siberia a position of the center of the world in this connection it possesses a number of unique properties, main of which – ability to generate. So, at Khakases the shaman makes travel behind soul of the child to mountain Ymaj – tashyl. The patroness of a child-bearing, the goddess – Mother – Umaj personified the most powerful forces of the Nature in archaic myths of the people of Siberia. In the universal myths the Goddess – mother is connected with concept of an initial substance or a matrix where Space and Life is conceived.

In the culture of variety of the people of Siberia, Mother-goddess-progenitress acts in an image of the World Tree in which the complete image of space representing connection of a terrestrial circular horizontal and a divine vertical where partitioning across marks the terrestrial world, and partitioning on a vertical the world of Absolute senses is reflected. So, the most esteemed sacred tree at Khakases, Yakuts, Altaians, the Buryat, was the silver birch – a symbol of the World Tree. The sacred birch at Khakases, carried out a role of the intermediary between a riding deity and the person and kept well-being of a family.

The rituals that are connected with the worship of a sacred tree – a silver birch which is a symbol of the World Tree and Mother-progenitress,

have been directed on reception of fertility from spirits-ancestors. Participants of ritual, closing the person wood masks and putting on a white dressing gown from a canvas reincarnated by means of ritual games and dances in spirits-ancestors.

The retrospective analysis base reflects the specificity of mental structures of ethnos of Siberia which has developed in the course of development of the world; the basic world outlook installations reflecting the features of inhabitancy; the features of the form and ways of life of the individual. The ethnic model of the world is the factor which promotes adaptation of the person to world around where all components are interconnected and have the sacral value connected with religious sights of ethnos, cults, myths, ritual games and dances. The universal sample for construction of the system of concepts of traditional culture, was also the body of the person, reflecting such base categories as space and time, the nature and society.

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## **The traditional plastic in the “bear’s games” of Obsk Ugrs**

The traditional plastic of the “hants” and “mansy” is an integral part of the spiritual culture of the Obsk Ugrs people, and the “bear’s games” are the basic complex of the traditional celebrations.

The bear holiday is perceived till now as the major element of national culture Obsk Ugrs, it is popular and favourite. In the “bear’s games” the representation of totemism, cult and an ancient cult of a dying and reviving deity have found reflection. Therefore Obsk Ugrs perceived a bear both as the ancestor, and as owner of Taiga. In mythological system of Obsk Ugrs the bear acts, on the one hand, as the son or brother Toruma – the Supreme deity, with another – the son of the progenitress. When eventually the rich mythological judgement of a holiday began to be lost, necessity of its carrying out began to explain the household reasons (danger of hunting for a bear and etc.).

In the literature about the “hants” and “mansy” detailed data about “bear’s games” and the songs connected with them, dancings and drama representations are presented. So, in the earliest works of travelers and researchers XVIII-XIX of centuries there are descriptions of a subject outline in pantomimes and imitative dancings of a crane, duck, diver, elk, rabbit, fox, etc. (Gondatti 1888, Kanisto 1938, Karjalainen, 1994—1996; Касперн, 1869). But more often the authors are only mentioning that after the singing or a corresponding scene in the dramatized representation «not only men are dancing, but also women with children», or «after any scene representing dance» (Pallas, 1788).

G.Novitsky, F.I.Shavrov, V.F.Zuev have described a ceremony connected with a cult of a bear, however they haven't paid attention to the inconsistent relation to a bear during a holiday (Novitsky, 1884; Шавров 1871; Зюев 1947). The data stated by N.L.Gondatti which from 1901 for 1908 has collected an extensive material, are more detailed. He has added and detailed the description of the bear cult of A.Kannisto which has explained the bear holiday as a complex of the rituals having for an

object «to reconcile a bear or his soul with the hunters who have killed him» (Kannisto, 1906). S.I.Rudenko wrote: «the Bear holiday – one of not clearest and confused questions of ethnography» (Rudenko, 1914).

In 1936-1937 V.N.Chernetsov had made a trip across Ob, studying the ceremonies and rituals connected with the bear cult. He wrote down dances and sketched the main executors. In 1948, again having visited the bear holiday, the researcher has made filming of dances. V.N.Chernetsov in the work «the Bear holiday of the Obsk Ugrs» noticed that «the holiday of the Obsk Ugrs is extended everywhere and has identical forms, but ceremony details can vary, as each sort prefers those songs and dances which are devoted to the spirits the most closely connected with them (corresponding sorts)» (Chernetsov, 1974).

In 1930 has begun the work on gathering, recording and scenic processing of the choreographic folklore of the radical people of the North of T.F.Petrov. In his personal archive and methodical recommendations for teachers of schools of the North there are records “hants dances” of (Petrov – Bytova, 1955). of the Obsk Ugrs. M.Ja.Zhornitsky was engaged in the studying of choreographic folklore. Organized by Institute of ethnography AN of the USSR expedition worked in 1978 Berezovsky area of the Hunts-Mansijsk autonomous region, and also in cities Hunts-Mansijske and Salekhard (Zhornitsky, 1980). In 1984-1985 V.N.Nilov, from Urajsky Department of Culture, had been organized some expeditions in Kondinsky and Berezovsky area of the Hunts – Mansijsky autonomous region (Nilov, LMA).

Further studying of the cult of bear have continued Z.P. Sokolov, V.M.Kulemzin, O.V.Masur (Skolova, 1993; Kulemzin, 1972; Masur, 1998). E.A.Schmidt has revealed about thirty motives of perception of a bear: bear spirit, bear – the person, the heavenly person – a bear, a being of the wood, terrestrial and underground (Schmidt, 1989). By N.V.Lukinoj published analytical article (Lukina, 1990) and the materials of V.N.Chernetsova, K.F.Karjalajna, U.T.Sirelius were translated into Russian.

Thus, the representation about a traditional plastic of the “hants and mantsy” can be received not only by the descriptions of ethnographers, but also by the works of philologists and musicologists. However the Hungarian ethnograph-choreographer Laslo Felfeldi marked that: «Despite available descriptions, the essence of dance, the movement of dancers remains almost unknown. Therefore an urgent problem is – fixing of dances by the means of a film and a system of record of movements with the subsequent studying of their types and motives. Only after that it will be possible to

reveal characteristic features of the choreographic tradition of the Obsk Ugrs » (Felfeldi, 1975).

### **Traditional plastic of mansy**

The “bear’s games” was beginning in wood on a place of hunting for animal. There it skinned («unbuttoned a fur coat») together with a head and forepaws, stacked on a stretcher («cradle») and solemnly took to the settlement. After processing sacred attributes were brought in the house where there should be a basic action, and were located on the special decorated scaffold in a forward corner. Everyone who entered a room necessarily by bow welcomed the «owner» and transferred it gifts. The holiday began in the evening and proceeded five nights if a bear-male was killed, and four – if a bear-female\*.

The first sang sacral songs “iy ere”, narrating about an origin and animal adventures, about the mansy gods, who were accompanied by the «dancings of spirits» and «dancings of the ancestors», plastic means representing mythological images. «The melodies accompanying female and man's dancings, are connected with district where lives a sort or a tribe. The ancestor of a sort having shape of an elk, left leaning hands on two sticks which represent forward feet of an elk. Each dancing is anticipated a song in which the ancestor is urged to visit a holiday «for good luck of hunting and well-being of its people». In imitative dancings the hunter represented a bear and hunting for it. It mentioned specified gestures and poses dancing, and also the dressed skin of a bear, footwear from the bear paws and a mitten with drawing of a bear» [Chernetsov, 1965].

After the “ayni pike” – solemn «big dancings» – in second a half of night came time of “tulyglap” (northern mansy – further «north»), a “thuya 'eyl' ap” (southern mansy – further “south”) \*\* – the dramatized household sketches with songs and dancings. In the comic form various defects were represented: the cowardice, laziness, nonsense etc. – the fellow tribesmen were parodied (even shamans), were executed erotic dancings. An important point was the ceremony “h’orne varmel” which showed that in the house there are birds, instead of people. On its course all present imitated various bird’s voices. All action came to an end by three sketches: dispute of masks; the image by means of masks of the hunters who are killing

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\* The Obsk Ugrs believed that the person has some souls: five at men and four – at the woman.

\*\* Scientists allocate the following language dialects of mansy: northern (sosvinkie, verhnelozyevskie, tavginskije); east (kondinskije); western (pelymskie, vagilskie, srednelozyevskie and niznelozevskie) and southern.

a bear and making a sacrifice; a pelting snow present, accompanied by church chanting and jokes (cleaning ritual).

Further the pantomime “kit narvam” – «the two children who have been dragged off in wood by a bear», – imitating the dances “sie sup ekva”, representing a crane, a fox, an owl, seven black grouses, seven ducks, seven gadflies and seven mosquitoes was executed. The wood spirit “menke” declared the arrival of the two-faced spirit of “kit vilshtu-pashyla” who danced with alternate rising of hands, symbolizing thereby the «two-faced».

In breaks between the dancings the ceremonial folk tunes were played on a zither or on a harp “erygtankve” (north), “erieytah” (south), precisely repeating the melody of a song sung earlier. Probably, for this reason all songs of the bear holiday correspond to acoustic norms of a zither and a harp and are its most canonized part.

Celebrations came to an end with the ritual of a farewell to a bear in the morning. After a cleaning ceremony of all present «owner» with the greatest care removed from a scaffold and under farewell songs bore on a sacrificial place where from «fur coat» the head separated and it was hung out together with «cradle» and celebratory wood masks on sacred «bear tree».

Now the traditional choreographic plasticity remains in northern (sosvinsko-ljapinskih) and eastern (kindinskie) mansy which combine the culture of taiga hunters, fishers and steppe nomads-cattlemen.

Data on a modern existing of choreographic folklore have been studied M.J. Zhornitsky which collected it among different groups of the population: hunters, fishers, reindeer breeders. Representatives of families of Lozjamovyh, Vagatovyh, Erpyhovyh, Kaksinyh, Randymovyh, etc. (Zhornitsky, 1980) were informants. The author had been spent some expeditions to Berezovsky area of Hunts-Mansijsk autonomous region. From inquiries was found out that imitative dancings and dancings of a performance (pantomime) were executed basically only during the “bear’s games” and that now the experts and executors of traditional folklore remains very little, however memory of these dancings still remains (Nilov, JIMA; 2003).

In the settlement ShChekurja, M.J. Zhornitsky's has written down female mansy dance «Akvis yikv» – «the dance of a respectable grandmother» (Zhornitsky, 1980). We had wrote down similar imitative dancing, in the past known as «dance of the Big Bear» and executed on the bear holiday. Imitative dancing slower, and its musical size and an executed plasticity were identical with M.Ja. Zhornitsky's record. Praskovja Mihajlovna Sajnahova (1921 year of birth) has shown to us as the big four coal scarf with brushes snatches on the performer. «The top part of a scarf should be



on a head – tells Praskovja Mihajlovna – two ends of a scarf are necessary for holding two hands (hands are opened in the parties, at level of shoulders, and are a little bent in elbows – a comment of the author), covering with them of a brush of hands, the third corner of a scarf the person, and the fourth back» is necessary to close.

On the account «one» of the first step the performer takes a wide step the right foot to the right on semifingers, puts the left foot to right, thus hands hardly are bent in elbows and is low are lifted before itself. Into the account «and two and» become soft knee-bends, hands remain in the same position. Into the account of «times» of the second step the same movement repeats with turn on 180 °. Into the account «and two and» become soft knee-bends. Hands remain in the same position, as into the account «time and, two and» the first step.

Imitative dancing «Akvis yikv» is executed smoothly, it is quiet and graceful: doing soft turns, the performer rises on socks; it it makes impression that the Big Bear dances. Imitative dancing with a song and play on the “sangultape” – the mansy string tool.

«In the past there was no special dance trainings, – tells P.M.Sajnahova, – the youth learned how to dance from adults. In old time, before the beginning of dance, the executor did bow aside where the bear lay, and then to the spectators, and only after that began to dance».

In the mansy settlement Lombovozh, Vladimir Naumovicha Sajnahova (1926 year of birth) has fixed the man's collective circular dancing «Sapygyt yikv» – «lapinskie dance». The musical size, the rate of dancing and an executed plastic of this man's dancing differed from female dances by jumps and sharp turns.

On the account «and» of the first step executors are squatting. On the account of «one» they do a wide jump on two feet: the right foot ahead on a full foot, and left rests on a sock. Simultaneously the left hand raise upwards little aside, and the right hand take a little aside back. On the account «and» they squat on two feet. On the account «two» they do a wide jump on a circle on two feet: left ahead on a full foot, and right rests on a sock. Simultaneously with a jump the executors are changing positions of hands.

«Movements of feet in this dancing are repeating – as says Vladimir Naumovich – changes only the position of hands. Executors are lifting the both hands upwards, bend them in elbows, with hands are toching chest». Besides V.N.Sajnahov has shown interludes: «Luipavyl moksar and Alypavyl moksar» – («satirical interludes about the two humpbacked»), «Misne and Minsihum yikv» – («an interlude about the wood fairy and the hunter») and «Ohsar аги тан yikv» – («a melody and dancing of a fox»).

Movements of feet and the case during the execution of masy imitative dances and performance dances (pantomimes) are repeating, position of hands all time changes. Hands during turns can be opened in the parties or one is lifted upwards, another is taken behind the back. Performers of female dances throw over themselves the big scarfs, two ends of a scarf they have control over, covering with them brushes of hands, the third corner of a scarf closes the person, and the fourth covers back. Women, as a rule, execute the dances slowly, smoothly in a combination to case movements; men execute dances sharply and vigorously, accompanying them with small jumps.

The Russian choreographic art has greatly influenced a modern masy's traditional choreography. It is traced, in particular, on such dances, as «Kurinka-Semenovna» – «dancing of the girl living on the river of Ob», «Vera yikv» – «the dancing of Vera», which now had widespread among the masy and also among the hants. Influence of the Russian traditional choreographic art extends not only on the names of dances, but also on the character and a manner of their execution, rate, rhythm and soundtrack (Nilov, 2003).

Except the described above the plastic of movements of the following masy dances has been fixed: «Uy tan yikv» – («a dancing melody and dancing of a bear»), «Jalpu's agit» – («dancing of the girl from h. Jalpu»), «Lam vante yikv» – (imitative dancing «gathering of the bird cherry»). Dances in the traditional dresses richly ornamented with beads, application, color cloth and a fur mosaic were executed. «Danced in a dress on the coquette over which the scarf with a fringe (in most cases during the performance of female dances the scarf will be unwrapped, but sometimes it wrapped in a triangle – comment of the author) sometimes in a dressing gown, in the winter in sahu – a double fur coat – tells Praskovja Mihajlovna Sajnahova – standing – nary (short footwear) were made from cervine or deer kamus, and in the summer from the saturated smoked skin, they were put on a thick long stockings – vay, made of color wool».» The man's suit consisted of a dressing gown, shirt, belt and headdress – says Vladimir Naumovich Sajnahov – a straight line dressing gown, a shirt on the coquette with a belt, a headdress and mittens are embroidered with the «bear» ornament, on the face is a wood mask; in the winter they put on closed park with hood».

### **Traditional plastic of hants**

The “bear's games” are taking the central place in hants traditions. It represents the glorious musical-plastic composition lasting many days consisting of an obligatory part – «the bear songs» – and additional (unes-

sential) which included all known art forms: lyrics, the epos, dancings, tool folk tunes and even shamanism. Various on the genres «the bear songs» and «the bear dancings» were an original base of a holiday:

- the song waking up a bear – which sounded every day and as though prepared a bear for perception of musical action;
- a sacral song – in which it is sung about a divine origin of a bear, his life and death;
- household songs-performances – which are executed in special suits and masks; were accompanied by special dancings;
- mythological songs – in which is narrated about gods protecting the earth, people;
- great sacred songs – which are sung in final day of a holiday and are accompanied by game on a hand bell and dancing with a hand bell;
- the evening song lulling to slip – which was a ritual lullaby and sounded in the end of an everyday ritual cycle (Kulemzin, 1972).

«The bear songs» were executed rather strictly: in them it is not accepted to change a melody, rhythm or words. They were sung only by men and, by tradition, sacral songs alternated with not ceremonial epic. In the end of the program of day, alternating with episodes, there were not ceremonial dancings (personal, game and entertaining) and songs, the shaman songs and dancings were simulated. Folk tunes on string tools were an obligatory component of the bear holiday: to a zither, a harp and a lute. They carried out refrain function between obligatory and unessential songs and dancings and were original a discharge in a strict ritual composition.

Hunting for an animal preceded the “bear’s games”. After capturing of a bear «unbuttoned», separating a head and a skin from a trunk, stacked on a hoop in a sacrificial pose (the head was between paws) and spent a clarification ceremony. During ritual voy tetty pant – «to take an animal on a way-road» – a bear carried in a settlement through sacred places. In the houses it was putted in a sacred corner of hot shanshan and began a ceremony of a guessing during which ritual clothes and masks were necessary.

At the description of a holiday of T.A.Moldanov in the work all songs, dancings and sketches are grouped according to the national (hants) classifications (Moldanov, 1990).

Night begins with voy arat – «the bear songs». Usually they are executed by three, five or seven persons. At singing, undertaken little fingers, they slowly lift and lower hands. Huts-lev arat – «day songs» – are devoted to the spirits-keepers of separate sorts, to owners of the rivers, lakes, woods and so forth. Participants of a holiday dance and sing how they live, hunt, wish people health, happiness, good luck in hunting and fishing. Af-

ter the collective dancings, with sacral songs dancings van yak begin, in which in the ancestors clothes (malitsa, multicoloured scarfs, with tails of foxes) the ancestors of separate tribes were represented.

Solemn ceremonial dancings were replaced by l'un'al'tupat – cheerful masquerade sketches, songs and games (with a fair share of sensuality), in which in the comic form various defects were derided (laziness, nonsense, cowardice, etc.), were parodied fellow tribesmen (even shamans), were executed erotic dancings. Not personified «wood deities» menkam and men'k arat gave advises how the person should behave in wood, on water and in other places.

The further part of a holiday N.V.Lukina and T.A.Moldanov compared to a mystery (Lukina and Moldanov, 1990). It began with poyakty arat – “songs-prayers”. Then came the husband and the wife and very strictly forbade to use indecent words and actions. Further appeared «the brother with the sister» which danced vusy eval ' ty yak ' – «a web (soot) sweeping the dancing». With sharp waves of hands they “cleared” all space of the house, singing foretelling about fast occurrence of great spirits. Last basic (sacred) part of a holiday consists of songs and dancings. At first the deity of the high rank of Halty yoh ar' executes «a song kaldanish people» in which is speaks about the section of spheres of influence between spirits. Further serially comes out Hajmas – «the spirit which is frightening off malicious forces» and Em vag iki ar' – «capable to destroy any evil spirits». In their hands there are arrows with iron tips (means of struggle against harm), with them they execute the dancing.

The following are the imitative dancings of spirits-protectors of territories. They are always seven: “seven black grouses”, “seven gadflies”, “seven mosquitoes”, “seven ducks”) etc. The number “seven” in hants plastic is conditionally shown by the three men: the vocalist executing songs of spirits, and two dancing, dressed as “great spirits” (with white dressing gowns on them, faces are closed with wood masks, with fox hats with hand bells on heads).

The important point of all celebratory ceremony – appearance of the main deity Kaltashch anky' – “mother Kaltashch”. She is in coloured dressing gown and a scarf, in hands ritual arrows with iron tips. Under their knock sacred songs and dancings are sung.

Further there is a spirit of “the middle of Sosvy». On him a white dressing gown, hat made of arctic fox with two scarfs – “plaits” – with hand bells. He looks round, seven times bows to a bear, three times is developed round an axis and under a song «Levkutut iki poyakty ar'» – «the Song-prayer of spirit of the middle of Sosvy» begin the ritual dancing. He is

replaced by the spirit arriving on a white hourse “the high Ob», singing the «Astyj i.mi poyakty ar’». The white dressing gown on it is put on in such a manner as though one sleeve is empty. It is connected with the believing that: if the spirit of “the high Ob» starts to swing in dancing with both hands he will destroy all Universe. Therefore all movements dancing slow and careful; executing movements with hands he passes seven circles.

The song-prayer finishing the bear holiday is «Torum henkan yoh» – «risen to the sky» turned to seven sons of Torum who are coming for the soul of an animal. Simultaneously there is a ritual dancing. The executor in coloured dressing gown and the fox hat, in his hands there is wooden framework with seven dolls “elun akanzyak”. The dancing consisted of seven circles.

The traditional choreography of hants consisted of imitative dancings (crane, duck, etc.; the deer, fox, rabbite, etc.) and dancings-performances («Hunting for the squirrel», «Hunting for a fox», «Hunting for a bear»), etc. V.N.Chernitsov describes the dancing as – a performance «Hunting for a fox» – «the dancer acts dressed in malitsa, with wood mask on the face, having fallen on hands and feet. To a hem of malitsa a tail made of dry grass is tied which during dancing will be lited. In a song it is told that the fox sees all shifts of the hunter and avoids all its traps. However the hunter too is artful. It puts a new trap, the fox doesn’t notice it and falls, struck by an arrow (Chernetsov, 1965). Pantomimic dances without a soundtrack, i.e. “mute”, with music «about themselves», on an internal rhythm are known.

Female individual «dancing with belles» is written down by M.J.Zhornitsky (Zhornitsky, 1980). We had been fixed dancings of elderly women which in the past danced on «the bear holiday» or saw, how danced their mothers. We will result the description of several variants of improvisations of dancings which are very similar to the description made M.Ja.Zhornitsky. «Dancing was executed with the big scarf, – tells Praskovja Makarovna Tarlina (1922 year of birth), – which it is necessary to have control over two ends (brushes of hands are closed by a scarf and dissolved in the parties at level of shoulders, a little bent in elbows – comments of the author) to which were tied small bells. Improvisational dance could be performend by one, two or three women.

The first improvisation. On the account of “one” the performer rises on semifingers of both feet, simultaneously it turns the case and the hands bent in elbows to the right. On the account “two” it sharply falls on heels, simultaneously stirs up brushes of hands, on the account «three, four» repeat the same movements, as on the account «time and two», only the case and hands turn to the left.

The second improvisation. On the account of “one” the performer takes a step with full turn on semifingers of both feet to the right. On the account “two” it sharply falls on heels, simultaneously the left hand lifts upwards hardly aside, and right, bent in an elbow, takes away back and stirs up brushes. On the account «three, four» repeat the same movements, as on the account of “one” and “two”, only with a turn to the left.

Movements of feet in dancing – lifting on semifingers and sharp lowering on heels – don’t change throughout all the dancing. Changes only the position of hands. Both hands bent in elbows, sometimes are opened hardly aside and raised: hands can be on hips, behind the back, at breast level, but at lowering of feet on heels of a brush of hands are always stirred up together with hand bells.

In the settlement Kazym have been written down the ceremonial, imitative dancings, dancing-performance and mass circular dancing.

«Lyungultpty» – is a dancing-performance; it was executed in special suits and masks, it is written down by E.M.Tarlin (1934 year of birth). «Before the dancing had began, the special clothes consisting of a head-dress and mittens on which «the bear ornament» is put, are necessary – tells E.M.Tarlin – if you do movements by hands, make so that you were pleasant to the girl; if you turn, turn so that the girl rejoiced».

Starting position of feet in dancing – the sixth position, feet are hardly curved in knees, hands are lowered downwards.

On the account of “one” – a wide jump on both feet, with hands spreaded to different sides. Executors, at which the right leg is leaning against all foot, left – hardly behind only on a sock. Executors, at which ahead the left foot leaning against all foot, right – hardly behind on a sock. On the account “and” – dancers hardly spring in knees, the case and hands are turned to the right, brushes with kerchiefs are clenched in a fist.

On the account “two” – you must repeat the movement, executed on the account of “one”, having changed thus for return position of feet in both lines, hands lift upwards; on the account “and” – executors hardly spring in knees, the case and hands are turned to the left, brushes with kerchiefs are clenched in a fist.

Other movement is executed from a starting position – the sixth position of feet, hands are lowered. On the account «one, and» – jumpings up on semifingers on the crossed feet, left – ahead of right; on «two and» – sharp dismount in the second position with semiknee-bend, with hands spreaded to different sides and some times sharply to stir up brushes.

Man’s hants dancing is written down on display of reindeer breeder E.N.Vagatova (1931 year of birth), who was once a participant of the bear

dancings. For display of the dance he has got special clothes: a dressing gown, a belt, gloves. Thus he has regretfully noticed that did not have the wood mask necessary for the dance. Before the beginning the executor has approached to a place where there should be a head of a bear, and has made bow, then has bowed to spectators and only after that began to improvise dancing movements.

Starting position of feet in dancing – the sixth position, feet hardly curved in knees, hands are lowered downwards.

On the account of “one” the executor has made a small jump forward on two feet, left was hardly ahead of the right. Simultaneously hands have been lifted on the level of a breast, brushes of hands are lowered. On the account “two” he has made a small jump on two feet back, and hands, having bent in elbows, drawn to a belt.

All dances are constructed on small easy and accurate jumps. The case, hands and a head accepted thus various positions.

Some movements of man’s dancing in masks on a circle which in the past were executed in ceremonies and rituals have been fixed:

The first improvisation. A starting position: the sixth position of feet, is a little curved in knees, hands are lowered.

On the account of “one” – a wide jump on both feet, hands in the parties (there can be an improvisation by hands). The right leg leans against the all foot, left – hardly behind on a sock. On the account “and” the executor hardly springs on knees, the case and hands are turned to the right, brushes with kerchiefs are clenched in a fist. On the account “two” – you must repeat the movement as on the account of “one”, having changed thus position of feet. Hands are rised upwards. One the account “and” the executor hardly springs in knees, the case and hands are turned to the left, brushes with kerchiefs are clenched in a fist.

The second improvisation. A starting position: the sixth position of feet, with curved knees. Hands are lowered.

On the account of “one” the executor does jumping up on semifingers on the crossed feet, left ahead of right. On the account “two” – sharp dismount in the second position with semiknee-bend, hands are opened aside and sharply to stir up brushes. All repeats from the other foot.

The songs and dancings during the “bear’s games” were performed in traditional celebratory clothes which were decorated with applications, a mosaic from fur or cloth, beads. Female fur hats were made with color cloth, metal plaques, but now these headdresses have replaced on coloured woolen scarfs. Breast, head, hair ornaments, were made of beads, women carried earrings, rings. Men also braided plaits, men and women put a tattoo.

Among hants of the Berezovsky area the plastic of movements «Pononngyn a yak» – («dancings with a rim or dancings of little men»), «Kusi a yak» – («dancings with an arch»), «Kat nyol' ap a yak» – («dancings with two arrows») has been fixed, «L'apa nyol'ap a yak» – («dancings with seven arrows»), etc. The Author agrees with M.Ja.Zhornitsky's conclusions «However as the made supervision, from interpretation, especially in ethnocultural or ethnogenetic aspects are interesting, it is necessary to refrain until all material won't be collected completely processed, studied and comprehended» (Zhornitsky, 1980).

The collected choreographic folklore executed in dramatized representations, allows to draw some preliminary conclusions. The traditional choreography of hants and masy has uniform plastic drawing. Women, as a rule, execute the dancings slowly and smoothly, movements are carried out basically by hands and the case, movements of feet play a supporting role, case turns to the left and to the right, round themselves dominate. Men execute the dancings sharply, vigorously, a few jumping up. Collective man's dancings are executed on the big circle, and the solo dancings turned to a head of a bear, have linear construction. At execution of imitative dancings and dancings of performances various cult and household subjects are used: masks, hand bells, arrows, sabres, scarfs, sticks and other subjects.

The modern dancing culture of hants and masy was influenced by the Russian choreographic art (see above about dances of "Kurinka-Semenovna" and «Vera yikv») which has affected not only in names of dances, but also the character, manner and rate of their execution and soundtrack.

Thus, the traditional choreography of hants and masy can be classified on: traditional plastic arts entering into ceremonies and rituals and not connected with them (game, sports and entertaining dancings).

Besides, the traditional choreography can be divided on:

- Single man's and female, being basically imitative and shaman dancings;
- With small quantity of executors (2–5 persons) man's, female and mixed which basically represent dancings – performances (pantomime);
- Mass dancings with a set of executors, they can be not only man or female, but also mixed, their drawing can be under construction on lines, a semicircle and circle.

In the Hanty-Mansiysk autonomous region (city Hunts – Mansiysk) successfully develops a scenic choreography in music-dancing ensemble "Misne", ensemble of tha dance of "Haaram" and in the National theater of the Obsk-Ugrian people (director – O.A.Aleksandrova). Cleanliness of the national traditions of indigenous population is kept by family



folklorno-ethnic ensemble «Eshak nay» – («the Woman similar to fire and the sun, radiating light, heat, good and pleasure») director over which is M.K.Voldina (Vaganova).

In the early nineties the centres of national cultures, the association «Rescue of Jugry» and the created scientific funds were engaged in the organization of the bear holidays. In a consequence the organization of the bear holidays, their record, decoding and translation of texts on Russian language was made by the carriers of traditions of hants and mansy: T.A.Moldanov, T.A.Moldanova, K.I.Vagatova, E.N.Vozhikova, A.P.Tarlin, etc., musical culture of these people is studied by: A.I.Bogdanov (Brodsky), E.V.Gippius, O.V.Masur, Z.P. Sokolov, J.I.Shejkin, etc.

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## **The Tuva dance in the vocational training system (On example of Kyzyl college of arts)**

In the article reveals the role of institution in formation and development of the national dance in Republic Tyva. A key role in this process have played teachers-choreographers A.V.Shatin and E.M.Salchak.

*Keywords: Tuva, traditional culture, national dance, a national-regional component of formation.*

As it is known, in the standards of second generation (SES) there is a section of national-regional component (NRC) which provides theoretical studying of the subjects directly connected with traditional culture and history of native land. In our college such subject are «Customs and ceremonies of the Tuva people», «Musical folklore of the people of Siberia» and «the Tuva musical literature». For choreographic specialization of speciality «SKD and NFA» it has been decided to expand frameworks of the NRC, having added with its practical training on the Tuva dance at the expense of facultative hours and partially the hours intended for employment by physical exercises. Thus, students of our college study a subject «Tuva dance» from 1<sup>st</sup> to 4<sup>th</sup> course. Introduction of this subject in the curriculum is expedient for two reasons: 1) for full mastering the existing dancing lexicon and forms of scenic dance (for the further independent work as heads of amateur collective); 2) for development of dancing repertoire of the state ensemble of a song and dance “Sayan mountains” as a part of graduates of the college who are stably filling up dancing group of this ensemble.

The permanent teacher of a course of the Tuva dance throughout many years is Evgenie Mychynovna Salchak – a deserved actress of Russian Soviet Federative Socialist Republic, the deserved actress Tuva ASSR, the Winner of the State Award Tuva ASSR, the Winner of the Award of Komso-mol of Tuva, the Winner of the Award of the Chairman of the Government of Republic Tyva in the field of choreographic art of N.Kysygbaja. Being during many years the leading actress of the ensemble “Sayan mountains”

and one of the first professional ballerinas of Tuva, she, as a matter of fact, is the founder of a subject «Tuva dance». She developed a program in the given subject and the big practical experience is stored. The considerable part of the program is composing work of the students. Usually it begins with the dancing combinations of hands (as for the nomadic people the developed plasticity of hands is peculiar at a relative immovability of legs), and comes to an end with statement of scenic dances. Evgenie Mychinovna is collected a rich video data of lessons, dancing combinations and the statements composed by the students. Unfortunately, till now in Tuva the unique methodical grant for the amateur dancing collectives was produced, containing the description of 4 Tuva scenic dances. The Manual on this subject still does not, besides, among the Tuva experts-choreographers till now there is no accurate understanding on a question, whether it is legally to consider the Tuva dance as popular, or national.

Feature of the Tuva culture is that to the beginning of XX-th century in Tuva was not revealed the sources specifying the existence of traditional forms of national dance. Tuvinians as the nation was generated late enough, during the period of XVIII – the beginnings XIX centuries. Probably, those tribes which have entered subsequently into the Tuva ethnoses, had rudimentary forms of traditional dances, but certificates on them isn't found yet. Objectively living conditions of Tuvinians in XVIII–XIX centuries also didn't promote the development of dancing art. As history shows, many centuries the Tuva tribes were exposed to violence and cruel operation from overseas aggressors. Heavy burden oppression of the Manchurian conquerors owning the Verhniy Yenisei from the middle XVIII prior to the beginning of the XX-th century has laid down on shoulders of the Tuva tribes. Regular requisitions and excessive taxes, parasitism of the Tuva feudal lords and llamas, violence and mockeries of local and Chinese administrations – all it plunged Tuvinians into poverty and doomed them to degeneration and extinction.

The leading branch of the traditional economic activities of Tuvinians is the cattle breeding and one of the basic daily works was shepherd. The person, who followed all the day behind the herd, grazed on a hillside in a valley of the river or on steppe open spaces, received a requirement for transfer of feelings, experiences and the thoughts cast by surrounding nature, memoirs or dreams. In most cases it was satisfied by means of singing or any sound imitation, sometimes with game with effects of an echo or playing music on different tools, including made of improvised materials (from leaves, trunks umbellate or grain crops and etc.). Thus, for formation of the traditional dancing forms in Tuva there were no sufficient preconditions.

If the dancing in Russia was born from completeness of feelings, from desire to overcome and even to subdue forces of the nature, to rise over it, as though to “fly up” (that is expressed in wide, daring movements of Russian national dancing) that Tuvinsians, on the contrary, didn’t try to make it at all: they lived in full merge to the nature, were dissolved in it, feeling its component. The traditional etiquette demanded the counterbalanced, quiet behavior of the person. It was dictated not only moral standards, but also harmony with the external, invisible world spirites.

As to the national terminology, how it has appeared, in the Tuva language there is no equivalent to the word “dance”. Today is often used a word *samy* which is the derivative of a word «*tsam*» that is connected with the Buddhist influence (in the Tuva pronunciation often sound «*ts*» sounds as “with”). The general name of the Tuva mysteries – *sam* (from Tibetan *cham* and Mongolian *tsam*). Along with the word *sam* is also used *tantsylar* (the Russian loan subjected to the rules of the Tuva spelling).

Culture construction on the Soviet sample has begun in Tuva in 1930th years. In 1936 at educational industrial complex of Kyzyl had been created the national theater-studio, called to prepare experts-actors of average qualification, where dance strongly pronounced applied value. Workers of the Russian Embassy and party workers of the TNR were teachers. By 1940 the theater has outgrown amateur performance frameworks, and under the decision of authorities of the TNR the studio has been reorganized in is musical-drama theatre. With a view of the further development and improvement of the work of musical-drama theater of the Political bureau of Central Committee TNRP has decided: with a view of creation of the future ballet personnel of state theater and development of national dance to create at the theater an evening choreographic workshop with a 2-year course. In 1941 the curriculum of an evening choreographic workshop has been made at the theatre. The Tuva children have risen for the first time to the ballet tool and began to master classical and national dance. In the repertoire plan of the Tuva theatre for 1941-1942 in section «the Platform and performances» appeared dances of the people of the USSR.

Since 1943 with the arrival of the professional ballet master A.V.Shatina the stage of formation of choreographic art of Tuva begins. Anatoly Shatin – the graduate of the Moscow ballet school, the ballet dancer of the Bolshoi theater, the ballet master and the art director of the most interesting choreographic collective «dance Island». In the autumn of 1942 A.V.Shatin has been directed to Tuva by Committee on affairs of arts at Ministerial council of the USSR. At this time there was a theater-studio reorganization to theatrically-musical school. In two weeks after A.V.Shatin’s arrival has

already begun employment with group. By the spring of 1943 with them Shatin produced Moldavian, Belorussian, Ukrainian, Russian dances.

Already in half a year – summer of 1943 – Shatin has produced the first Tuva dance (“Dekej-oo”) for the actress Galina Sevilbaa where she danced and played a cross-section national flute limby. In the second dance (“Youth”) put by A.V.Shatinym the same year, a rhythm shaman a tambourine dungur it was used for transmission of energy of youth, tendency, an impulse. The third dance («Ringing tenderness») has been put in 1944 and at once became the bright phenomenon in a young Tuva choreography. Thus, to the middle of XX-th century, thanks to Russian Soviet ballet master A.V.Shatinu, in Tuva appeared the national scenic dance. The dancing repertoire created by A.V.Shatin, didn’t contain imitative or household dances. Its statements differed the big artistry, grace, grace, an elation over a life. But all its Tuva dances were female. After «Ringing tenderness» A.B. Shatina has passed many years before there was the scenic dance adequately embodying a man’s form of the Tuva character – “Ezir-penalty” of young choreographer A.V.Mandan-Horluu.

There is a problem, which material used A.V.Shatin’s when he was producing dances if in the history of the Tuva culture the forms of traditional national dance haven’t remained. Today there is an opinion that the Uzbek dances were a basis of its statements. However, such approach was unusual for A.V.Shatinu who has become subsequently by the founder of ballet master faculty of GITIS of A.V.Lunacharsk and having wide experience of work with a national material. Being in Tuva, A.V.Shatin carefully studied life, traditions and customs of the people, their manner to move, work, communicate. For this purpose he repeatedly visited different areas of republic where directly observed not only the ordinary life of arats, but also was the participant of shaman kamlaniy.

By the beginning of the XX-th century Tuvinians had only ritual forms of dance, for example, shaman dance – an integral part kamlaniy in which, except plastic there are also other elements inherent in theatrical action. During the time of kamlaniy of shaman he uses the graphic and plastic means, reincarnating in a bird or an animal during wanderings in the other world. Movements in kamlaniy of shaman had no strictly established order, and were improvised. Usually they were executed to the accompaniment of a tambourine blows in which accurately set a rhythm and gave special expressiveness to movements.

So-called «dance of an eagle» (devig) is always considered as a special ritual of the fighter in traditional struggle huresh. It is a special kind of meditation, adjustment of the fighter before an exit on fight, and expres-

sion of pleasure of a victory after a duel. Survived till now the «dance of eagle» is testifying that Tuvinians for long time had the imitative elements connected with the world of the surrounding nature. The characteristic set of plastic movements created in devig an image of the bird symbolizing force, courage and dexterity.

In the end of XIX – the beginning of the XX-th century the Buddhism in territory of Tuva has had the greatest development. In pre-revolutionary Tuva the mystery of Tsam was actually unique mass dramatized action. Colourful religious action with music and dances was extremely entertainment. The mystery of masks was brightly embodied in memory of simple arats, doing its cogitable the inhabitant and by that promoting attraction of simple arats in a bosom of “yellow belief». Possibly, llamas borrowed separate plots from life of Tuvinians, and together with it and to plastic of the movements. Observing national festivals, they have brought separate elements of movements peculiar to the Tuva ethnos in the pantomimes.

Today the development of the Tuva dance is defined by the school which the graduates of Kyzyl college of arts receive in E.M.Salchak's class. At her lessons students embody elements of traditional games, labor processes, customs, ceremonies, national holidays of Tuvinians in combinations, etudes, dances. Thus, the educational institution has a direct connection to the process of formation and development of traditions of national dancing culture.

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## **The religious base of the Russian dance traditions**

«To each people the history sets bilateral cultural work – over the country's nature in which he can live, and over one's own nature, over the spiritual forces and public relations», – writes V.O.Kljuchevsky [1, p. 61]. And, naturally, these basic national problems are reflected in the national creativity.

Researchers V.I.Dal, J.A.Bahrushin, S.N.Hudekov, A.F.Losev, etc., are considering that the most ancient Russian dance is a round dance which at certain steps of development meets at all people and is dance of a cult origin. It confirms etymological relationship of words: Horo (Bulg., Mold.), kolo – (serb.), korola – (It.), karol – (FR.), koro (n) – (Tyrk.), yohor (Buryat.), horumy (Georgia) with Greek χορός – dance which became a basis of the given term.

It is impossible to establish precisely the time of origin of the national music and dances in Russia, it is clear that this process concerns the antiquity of slavic tribes. Some modern researchers of dance (V.V.Romm, E.A.Novgorodova, A.N.Alexey, etc.) on the basis of researches of the Siberian petroglyphs concerning by an epoch of a paleolith of images of «little men», see these little men «dancing» and consequently insist on existence of Paleolithic dancing culture. J.A.Bahrushin comes out with the assumption of the Antsky state (territory of modern Ukraine): «By 500th years of our era the people occupying modern territory of Russia, already possessed the dancing art». [3, p. 7.].

Origin of a round dance traditions in pre-Christian Russia many Russian researchers, in particular, Slavophiles, connected with occurrence of the Greek colonies on Black sea, believing that, as well as in the Ancient Greece, household, theatrical, orgiastic dances never lost continuity or communication with ritual cult traditions. These traditions through the colonies of Greece could be inherited by southern Slavs and from them could extend further on all territory of pagan Russia.

Continuing this thought, J.A.Bahrushin writes: «Many of the pagan dances which have come from Greece, were rudiments «apollon» or «dio-



nis» pagan cults and though, after acceptance of Christianity have been adapted for Christian holidays, but, as a matter of fact, remained pagan, such as svjatochnye and «carnival grotesque dances». [3, p. 8]. Round dances of ancient Slavs have been also adapted for the Christian religion which have come from the Byzantine and have survived till now, such as, for example, Troitsk, Kreshchensky, Christmas, Svjatochnye. [3]. And on the basis of S.M.Solovyova's researches, we can come to a conclusion that it was the result of two-religion system which proceeded till XIII century in Russia. The people resisted some centuries to Christianity and different ways brought paganism in Christianity (by an allegory, coding, hint, renaming on the accord, executed function or internal close essence, etc.). Eventually national (primary pagan) outlook, ethics were dissolved in Christianity, having created a unique alloy – the Russian Orthodoxy with the slavic scenarios of liturgical services.

On the relationship of slavic paganism with the Greek culture and in, particulars, with apollon cult, specifies what value in Russian dancing tradition was taken away to solar dances which were part of a cult of worshipping the Sun. J.A.Bahrushin solar round dances names «the mass dance which execution is accompanied by a choral song, before devoted to the Sun. We will pay attention that on the citation «days of an equinox annually marked at the time of paganism, winter and summer opposition continued to consult and after Christianity acceptance... the Celebrations devoted to the Sun, differed special splendor and were accompanied by numerous dances» [3, p. 8].

«In the Russian monuments of culture have been saved the traces of worshipping the sky under a name of Svoroga, to a thunder and a lightning under a name of Peruna, to god of winds of Stribogu» [1, p. 132-133]. Slavs believed in Horsa – the Sun, (according to N.Gumilev).

The celebrations devoted to the Sun, differed special splendor and were accompanied by numerous dances. In departure of a cult of Dazhdboga there were some elements similar to Drevne by the Greek cult of the archaic period, with Apollo-radiant cult. On Jamvlihu Apollo – mind solar, Platon considers that Apollo supervises behind harmony. The slavic dancing tradition first of all is based on harmony. On Kornutu through Apollo space is shined, Plutarh takes away to it general ordering function. All dances of a solar cult had the initial scenario, the text and music. Salustskiy considers as its god-coordinating [5, p. 198, 346] with later cult of Atona in Ancient Egypt. The sun cult in general is extended in the countries of the south of Eurasia where indispensable attributes of this worship were «live fire», or internal burning – obsession «Fire».

But how to estimate a legend of Pindara about Apollo who has come to Greece from Giperborei? How to estimate ancient Hindu legends about existence of the Great civilization which is behind mountains (Tibet, Tien Shan), desert (Gobi, Kara Kum), impassable woods and snow deserts where the people worshipped to the Sun – to Horsu or even to two Sun? The Minusinsk valley quite demonstratively is underlined territories of modern Khakassia as «native land» of a cult of Apollo, on Great steppe – Eranvezhu, through forward Asia come later to Greece. And then there is a question on primacy of influence of the Greek cults on slavic, and is faster on the contrary. As there is a second assumption of their general source. So, for example, Famintsyn writes «... in taken Sreznevsky a fragment from one ancient monument it is a question of APOLLO; meanwhile in corresponding places of other monuments APOLLO'S name, god of the SUN, is replaced name HRS» [5].

Frezer D. believes, that the cult of worshipping the Sun and sunlight is connected with fire and is a country holiday, in the book «Gold branch» he specifies that two holidays most popular in the Christian world coincide with the period of summer and winter opposition. «From the immemorial time in Europe there is a custom, following to which peasants in certain days of year kindle fires, dance round them or through them jump ». It is a general characteristic of holidays of fire [5, p. 600]. A. Afanasev writes that the «Fire» at ancient Slavs was esteemed as «the Deity creating crops ». Fire was the intermediary between people and gods [7, p. 13]. Besides, in slavic mythology often there are names of Jarilo and the Christmas carol in mentions of fire. As to fire cleaning and curative properties [in the same place] were attributed.

But what is interesting, in the different slavic sources is that we meet different names of the Sun. Whether can say it what in different slavic tribes God of the Sun was called in own way? Or it means that during the different historical periods and in different territories as there could be names?

But when we are convinced what Christmas carol Christmas almost in all sources equally on December, 25th (to Christian times is transferred for December, 23rd to separate from Christmas of the Christ?). Christmas of Dazhd-boga – the Bycycle Day, on March, 25th, is connected with Dazhd-bogom in different tribes (the pronunciation – Dabog differed only, Dazhd-bog), Christians throughout many years celebrated Easter on March, 25th. But Christmas of Jarily and Horsu sometimes coincide with Ivan Kupaloj though separately from Jara (Jarila) Hors was celebrated in the autumn (after Dionisija), and their functions are often inconsistent. In this case it is necessary to search for logic in definition of a true name of the Sun. It, in

our opinion, means that those names which have various variants, it is possible to group in four groups. A Christmas carol, (Avsen – in East slavic mythology – the character connected happy New Year or Christmas (Old Russian «ousin», that is «bluish» and «prosinets» – the name of December and or January). The name of Usen was known already in the documents of XVII-th century.

Worship of four suns confirms slavic origin of a solar cult as people Mediterranean, especially Africa and Minor Asia, simply don't know seasonal distinctions. For Slavs four forms of the sun are connected not only with the space phenomena, but also with the terrestrial natural phenomena of revolution of the season. Solving a problem about sun names, we know Christmas carol and Dazhboga dates of birth, also we know that names of Horosa and Dazhboga are often mentioned with the beginning of year, it isn't surprising, as at Slavs and at русичей year began in March, then in September and, as nowadays, in January. But never with the beginning of year the name of Jarilo communicated. However the name of Horsa is often mentioned with Dionisom or after Christmas of Dionisija. That is Hors – the autumn sun. Also there is Jarilo. This most hot sun. But the Christening is connected with a name of Jara. Ardent the river, for a christening of new god has been given. Thus, all falls into place. Functions of names of the Sun in Slavs culture are various, and their distinction is based on revolution of the season then Jar the sun and Horos take the counterbalancing positions.

At the end of the V century – at the beginning of VI century in connection with easing of power of Rome great moving or (dispersion) of Slavs recutting all card of Europe has begun. Slavs recognized as the master of the Universe of one god – Peruna (younger brother Dazhdboga) – Svarozhicha (by analogy to Zevsom), god of a thunder, a lightning, war. It is not necessary to forget that during this period the most part of the Slavs who are near Roman empire, was христианизирована, more precisely, was under Roman унией, but also the paganism remains yet not eradicated. And as we see, solar holidays coincided with the main Christian holidays: Christmas of the Christ, Easter, John's Christmas of the forerunner, Christmas of the god.

For Christmas of God the baby-Kohl-dy (authors remark) children went on houses sang and danced Christmas carols and for it received gifts for the arisen Kohl-dy (authors remark), On the Bycycle day, Christmas da-god, drove round dances with colored eggs and Easter cakes. On Jarilo It (jar-is given) drove round dances round live fire, in steams jumped through a fire, danced.

The period of fierce struggle of Slavs for statehood and autocracy is connected with a cult of Svarozhicha Peruna, toolkit of this cult are man's

military marches and dancings with the fighting weapon or with tsupagamy. Presently rudiments of these dances are hopaks, the Cossack man's dancings with the sabres showing man's force and dexterity. Koshubsky, guralskie, zbuytskie dances, dances with sticks, spears – all were born in Tatra mountains. There are legends about pirry origin of these dances which during ancient times were executed around a fire.

The magic essence of military dances, remained and after change of the deputy of god of the Sun with the earth, there is no saying from whom, has passed the power, but Perun became the Supreme God of the Solar cult in VI century. Sometimes it identified with Yarom. Though, Rozhdestvo Peruna is sometimes also connected with the Christmas of Jara, but more often with Ilya. In the statehood organization, cult pirry dances promoted sublimation of military spirit, national identification and fighting unity.

At first sight, Fishermen gives the version contradicting our hypothesis about an accessory of winter solar dances to the Apollinichesky cult. He writes that «celebratings of winter opposition have been devoted the Christmas carol. The Christmas carols which characters are dressed in animal skins, sometimes put on masks up to now have reached, beg, dance». The surroundings of this character is more similar to participants of dionis games «In image of dressed (a goat, etc., we will notice that Dionisy carried a goat skin and there was a chrome) participants of national Christmas ceremonies with games and songs... Go on court yard ». Besides, Rybakov writes that «legends have kept for us and the second name of the Christmas carol – Anisy (Dionisy)» [4, p. 129]. Here we also observed the mixture of two cults which has really occurred after paganism cancellation. Apollo's cult and a cult of Dionisy are – antagonists.

In Russia similar characteristics which describes Rybakov, archaic god of fun and pleasures Kors, but in any way Kohl-da, the eternal baby, as the arisen boy possessed New year. Probably, these functions belonged to the autumn Sun-horsu. On holidays of Horsa people played umikalnie games and danced which were executed on national celebrations in the beginning of the last century, in territories ever occupied or occupied by Slavs.

Under the encyclopedia the Christmas carol, the Slavic-and-Russian mythological character connected with a spring cycle of fertility by younger son Svaroga, was god of live fire. To Fire-Christmas carol which also named Svarozhichem or Bozhichem, worshipped the same as da-god. «Kolo» – the sun. Kohl-da is the Sun-tsar baby» [14].

The prefix «da» at southern Slavs meant «terrestrial», «god» – «Tsar», that is the mythologized image of the terrestrial tsar. As writes Frezer, in accordance with the evgemericheskaya theory formulated in IV century by R.H.Evgemerom, «the images of gods fixed in myths and goddesses, it is memory of real people, about there are living tsars and tsarinas» [3, p. 364].

In honor of a winter solstice, – writes Rybakov: – when «on December, 25th turned: “the Sun for the summer – winter on a frost”, “In honor of god of the Christmas carol” [4, p. 129], “Slavs kindled live fire”. “In the end of December in connection with a winter solstice; fire burned till January, 6th, till the end of a winter Christmas-tide. The sun sign designated January, month of flare up of the sun”. [4, p. 168]. Slavs performed round dances around live fire. Jumped through fires in snowdrifts.

Jumping through the fires two times a year had at Slavs the mystical character connected with the funeral ritual of Slavs. Original slavic «Memento Mori».

«In connection with a spring equinox on March 25th pagans celebrated the Velic day – Rozhdestvo Dazhdboga. The christians celebrated on March 25th Easter. Later the Christianity (after split) has removed a holiday of Easter and a carnival week Holiday for February-March, depending on the Lent beginning». The holiday came to an end with the set of fire and burning of a stuffed animal of Winter. [5, p. 168]. During the pre-Christian times, on the eve of Christmas of Dazhdboga, the Christmas carol was burned.

Originally, it was considered that, under the protection of Dazhdboga there were all deities of fertility, woods, cattle breedings, hunting and plants.

In the Velic day hymns in honor of the Sun were executed: «You ascend, ascend, the red Sun», dancing games: «Come, come, the Sun», etc.

On a sacred week, after the spring equinox, drove round dances of Ladodenija on the Red Mountain, sang and danced “Vesnjanki”. The slavic sacred ritual round dances devoted to the Sun or Kostroma that are concerned “Vesnjankam”: asking a crop or conjuring a crop, such as – «you garden, you my garden», «Braid, a wattle fence», “Jar-hmel”, «And, we sowed millet, sowed» or other.

In Europe the holiday similar to the carnival week, was called «Lent Fires». So, for example, in France, in Ardene, «inhabitants all settlement danced and sang round fires which were kindled on the first Sunday of a post, ... the more briskly there will be a dancing round a fire, the the crop» will be richer during the current year. «In Brabant... Women and the men changed clothes for a female dress with burning torches went to fields where danced and sang comic songs ...». «In the evening for a supper of a fir-tree of a fritter and pancakes» [5, p. 570-571].

«Fires of a summer solstice» across all Europe were arranged on the eve of a summer solstice which is necessary for John's the Baptist holiday. On the eve of sacred John inhabitants displayed fires, men and women gathered round them, danced and sang» [5, p. 582]. «To give to these holidays an easy Christian shade, day of a summer solstice named in honor of John

Krestitelja, however there are no doubts that these holidays have started to consult B.C. ». [5, p. 581]. In Russia the pagan name of a Christian holiday till now has remained, John Krestitel is nicknamed by Ivan Kupaloj. In honor of a summer solstice, writes Fishermen: «At people all slavice and next to them Ivan Kupaly's holiday on June, 23-24rd, in day of summer opposition» is celebrated by live fire. [4, p. 168]. In this holiday two elements of a pagan cult - fire and water» incorporate. In Sweden celebrating of eve of sacred John is simultaneously a holiday of fire and a water holiday; it is supposed; that during such time sacred sources ... » [5 possess wonderful salutary force, p. 584]. Almost to the middle of XIX century the custom of the device of summer fires in France was accompanied by dances round them and jumping [in the same place]. Custom to display fires on the eve of a summer solstice, to dance round them and to jump through them there was until recently in the Wales, in Spain, Italy and Sicilies. In Bohemia for sacred John's holiday were danced "contradance" pair dances. We find the description of a plot of such dances at the Milling cutter in «the Gold Branch», in the same place we find that «... in Russia on the eve of sacred John young men and girls steams jump through a fire, having control over a straw stuffed animal of Kupaly» [5, p. 585].

From the description of festivals of B.A.Rybakova we would like to allocate steady attribute – "fire". S.N.Hudekov connects with worship fire also the Ancient Greek cult occurring from a word πυρά – a fire, explaining an origin pirry dances or fire dances. [2, p. 214]. On the Greek islands Lesbos, Kalimnoss the custom of the device of summer fires on the eve of sacred John till now has remained. People there dance round fires with songs, holding on a head stones, and then jump through a flame and throw in it stones.

«Slavs did not always celebrate the autumn equinox », underlines B.A.Rybakov [4, p.168]. But many researchers, including S.N.Hudekov, consider that all solar holidays began round dances-hymns.

Some researchers consider that all closed round dances which in the basis have a circle, personify movement of the sun round the earth, are called as solar.

In our opinion, the closed round dances at the different people carried ceremonial magic functions and were executed on holidays in honor of various gods and had various functional problems. But solar, "gymnist" only at Slavs of a solar cult-svarozhichej and connected by Solar phases, that is solar dances are called what are executed on the holidays having for days of winter and summer opposition and a spring, autumn equinox, these days kindle fires, dance round them or through them jump. All dances connected

with worship to fire as a symbol of solar heat and light, are called as solar – worship fire is a general characteristic of solar holidays.

Extended on the territories of historical fireworship the Sufism also attached huge significance to circular dances for which movement on a vicious circle against the sun is characteristic not simply, but also spinning round own axis, thus, entering participants into a trance after itself. So, for example, D.S.Dugarov considers that «the element of a ritual complex of white shamanism» in yohore is borrowed from the dancing culture of Doiran and Indo-European tribes [Dugarov], primogenitors of the Dionisijsky cult.

Except the solar round dances, in Russian dancing tradition existed chain round dances which were executed as on the holidays devoted to other gods, and on patrimonial and family holidays. Influence of archaic Greece was especially obviously traced in chain dances in which head was horeg – «the leader of a round dance». Horeg played a flute or on lyre and conducted behind itself dancing, setting a certain course (a dancing combination). In the same way and in an Old Slavic round dance ahead of a chain went konovod (bash at Bulgarians), knowing canons or defining next game. «Konovod – gets and sets drawing and dance movements» and shows a prototype of the dancing-master [9, p. 577].

But solo dancings and pereplyas in which men competed basically were the most widespread on patrimonial and family holidays.

J.A.Bahrushin considers that «unlike an esthetics of the majority of the West European dances the base to creation of Russian national dancing art were esthetic installations of Russian national dancing» [3, p. 11]. These installations have the following positions:

«All kinds of solo dancings, including dancings-games, the hunting or military dancings, had the maintenance, that is a dramaturgic basis. Frequently this basis was very primitive, as, for example, in pereplyas» [3, p. 11]. In this characteristic we find common features with installations in the Greek dance. «As» Art for art – an impossible thing for antiquity, – was written by A.F.Losev, – and dance couldn't be called that without the maintenance and a plot [10, p. 77]. Similar requirements then will be shown and to ballet. «There is nothing sensually perceived that wouldn't possess the maintenance, hence, ballet won't be ballet if in it there are no these basic elements distinguishing and defining all being, both animated and inanimate. The ballet content is a plot», – Noverr [11, p. 117].

“Mechanical execution didn't admit spectators who highly appreciated individuality dancing .... Individuality of the actor was shown in trick” [3, p. 11]. «Except high masterly skill and artistry, it was necessary to have self-control and not to give in on jokes of the spectators which problem was to make laugh the dancer that it «has lost the face», thereby to remove it from participation in the game – competition or dance».

The obligatory requirements of Russian people to dancing art are – the «beauty and harmony».

Harmony consisted in unity of a rhythm (the musical size of movement, music and poetic foot), rate (music, dance, a word), a harmony (character of music, dance and the maintenance). Horea is based on a principle of triple – three in three. Observance of the principle of triple also opens a rhythmic or magic code of dance.

The knowledge of this law also has allowed the Russian Ballet Master School to come to the forefront in the world which is substituted now by dionisism.

So, in the aesthetic approach to the Russian dancing influence is obviously traced «apollo dance\*», the basic signs of this are:

First – figurativeness,

Secondly – pithiness,

Thirdly – facts of life (realism)

Fourthly – beauty,

Fifthly – logic,

Sixthly – expediency,

Seventhly – consciousness of a healing and clearing role of dance,

Eighthly – sense of proportion and self-restriction from wild impulses.

Ninthly – энерегизм and virtuosity.

Solo dancings and pereplyas in which men competed basically were the most widespread on patrimonial and family holidays. As well as in olden time, first of all thought highly of individuality dancing, named “Trick” with which solo dancing, or pereplyas had began.

«Pereplyas is usually executed by the men and it is dancing competition. After the dancer who has begun dancing will do some masterly knees, it is replaced by another, aspiring to execute these, and then more difficult of a knee. After this in dance the first again joins, again complicating movements. So proceeds until one of participants won't win another. Pereplyas it is considered by the people as a duel», – Bahrushin [3, p. 7], – in which it was shown not only the highest virtuosity, but also endurance, the will to win, personal self-affirmation.

Single improvisation-performing dancing was usually executed by the girl, thus dancing wasn't a song illustration, and expressed internal experiences of the performer. B.A. Rybakov gives the dancing description be-

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\* Data of the Greek language doesn't allow to open etymology of a name Apollo that testifies to not Indo-European origin of an image.

Attempts of ancient authors (e.g., Platon) to solve value of a name of Apollo aren't subject to scientific discussion though for them and the tendency to connect in one unseparable whole a number of functions A is characteristic. (Plat. Crat. 404 e – 406).



hind a documentary miniature of the Radzivilovsky annals illustrating the story about the games of ancient Slavs: «In drawing we see two groups of the young men clapping dancing located on hillocks. In the middle the girl in long clothes with the sleeves which are hanging down below brushes of hands approximately for length of an elbow is represented. It dances, swinging hands, as wings. Before it the young man dances with the lifted hands. The artist has made a figure of the girl in one and a half time more largely, than the young men, underlining domination of the girl in this dance – ceremony. Two musicians sit at a foot of hillocks and play the pipes-flutes, one musician with a drum costs near to the girl and, probably, too participates in dance» [4, p. 782].

As well as in the Greek round dance, in the Slavic round dances included the game scenes based on improvisational game. Improvisation was characteristic for all kinds of Russian dancing, especially for *трепак* – solo or pair Russian dancing. But round dances should be comprehended. As an example of such judgement game round dances «serve And we sowed millet, sowed», «Lenok», «Torches», «Gold gate», «Jar hmel» – they under the form are traditional European country dances, and as a matter of fact round dances. They reflect the labor processes and form the poetic relation to work. It is typically Russian is art-educational approach of the relation to work: with songs barge haulers pulled barges on the rivers, with songs oarsmen rowed with oars, harvested, threshed etc., and during short rest also danced.

The improvised dance as a form self-expression took place not only in solo «*pereplyas*», but also in mass dancing-walks. One of favourite dances was *trepak*. «The fine feeling that in these celebratory minutes not to notice something more *trepak* and feelings raised by it» Is necessary very much wrote V.O.Kljuchevsky. “The round dance has dispersed, but its songs and movement, appear, still were in the air. The same songs and movements are executed by all Russian earth celebratory minutes, finishing them by *trepak* with the music of accordion”... “*trepak* of Tula”, “*trepak* of Penza”, “*trepak* of Kursk” [1, p. 233].

The mass improvisational execution of dance is widely presented in Russian wedding walk. Each of its participants – visitors, matchmakers, bridesmaids and friends of the groom – had full freedom for the self-expression. Ability to improvise was appreciated highly so *умелец* sometimes was called as the magician, «the favourite of gods».

The content and lexicon of dances are integrally connected with a melody, rhythm, rate and harmony.

As a matter of fact, the closed round dance was the culmination of the holiday devoted to the Sun. All these round dances were Christmas, were found in honor of a birth of the new Sun. Year began with a birth of the

Spring Sun-dazhdboga for which Christmas on the Velic day round dances all night long on March, 25th were found and were accompanied by easter symbols (colored eggs and Easter cakes. On June, 24th Christmas (Jara, Peruna) the Jarilo Sun, (jumping through a fire, bathing in water, gifts to the water, guessings). On this day, probably, occurred the «stealing of girls», accompanied by the games and dancing.

Thus, the four main slavic holidays, devoted to the «four» suns\*, have generated poetic, musical and dancing culture of Slavs which had development in the Kiev Sacred Russia. Till the XIII century cults existed in parallel, and in a divine service ceremony there was even a penetration into a Christian liturgy. In 1551 by the «Stoglav Cathedral» the dances have been expelled from liturgy, but they did not disappeared, and transferred to people and in parallel with dances of agricultural cults began to be called as national.

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\* It is found in the river Zbruch fourfaced, under one cap, with an idol. Analogies to the Zbruchsky idol are known in a small sculpture almost all slavic regions: the tetrahedral wooden core with four faces (the end of IX century) also has been found out in Voline (Pomorze, Poland), the horn edge, topped with four heads, – in Preslave (Bulgaria), etc

## SECTION V. THE DIRECTION AND COMPOSITION OF THE BALLET DANCING

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### **The main notions of the discipline “art of the ballet-master”**

There is an opinion that you must to be born the ballet master, for this purpose it is enough to dance twenty years in theater, and then it is possible to begin the ballet master activity.

Really, the same situation was in Imperial Russia as the ballet art has been introduced from France and was considered as a good form to receive ballets, ballet masters and stars from «a ballet cradle». Before the imperial schools there was a main task – to prepare corps de ballet and leading lights. But talents couldn't be hidden, and gradually they have taken the worthy place on the Imperial scene. With ballet masters situation was more difficult.

It is paradoxical, but the “Iron Curtain” of October revolution has served as a creation of the «Russian ballet master school» which analogs aren't present in the world. Thanks to the «Russian ballet master school» the Soviet ballet has become world-famous and glory, thanks to that for these years there was a choreographic science. «Art of the ballet master» – one of the most complicated choreographic specialities which, as well as composer art, demands not only a talent, but also its facet. This versatile, labor-consuming, expensive, piece training.

The educational process on the discipline «Art of the ballet master» is under construction on the basis of the program written by R.V.Zaharovym. However in each specific case much is defined by level of professional readiness of a concrete set of students. It is important to consider and that the program has been published in 1973. For the past since then almost the fortieth anniversary in practice of young generation of the ballet masters who have come to theaters, certain tendencies which should be considered in study were outlined. It is impossible to forget and that recently in балетмейстерской to practice there was a propensity to express the most different maintenance and the most dissimilar musical material a certain

is conditional-modern choreographic language, having replaced is intellectual-shaped musical thinking of the artist with is standard-block thinking of the imitator where there are unified images, characters. The same movements and plastic combinations appear equally adapted for expression of the most different emotions of heroes.

Therefore it is necessary to think of how with the first steps to force the future ballet masters to acquire «the main thing – music is primary» and then to be guided by the two rules.

First, it is impossible to use approximate, more often applied choreographic means for expression of the various maintenance, these means should be searched or invented, and for this purpose it is necessary to see performance, its maintenance figuratively at first. Figurativeness includes some aspects of creative vision:

- the finding of an image of performance as a whole.
- definition of its style.
- the subsequent concrete definition of this figurative vision.
- the choice of plastic language of ballet according to its style.
- the finding of spatial drawing of the future composition.
- creation of characters and plastic themes of heroes.
- the composition of each of its scenes.
- the composition of dances in scenes.
- the use of all traditional forms of classical dance,

Carefully selected in one key corresponding to figurative system of the given performance.

Secondly, the found images, characters, plastic themes should have the choreographic dramatic art of development. That is the selected choreographic stylistics a valley to be sustained from beginning to end, and the found plastic decision to be in process of continuous change and choreographic development.

Throughout all years of training students master a teaching material from simple with the difficult. Such sequence of performance of tasks pursues the main idea – formation of choreographic thinking of the future directors. On this main idea all accompanying disciplines under the same scheme work. It can seem that the program is extremely rich. However it is necessary to give to students a fair idea of all basic elements on which art of the ballet master is based.

Without understanding of the importance of development which can't be passed to the first educational choreographic compositions. It is the alphabet of our trade, it is necessary for mastering from the first steps.

Thus, in the first section there is an acquaintance to the conceptual device of the discipline «Art of the ballet master», or “composition”.

The composition includes concepts:

Dramatic art, drawing, lexicon.

Let's consider every part separately.

The dramatic art

“Bases of choreographic dramatic art. A theme, idea and a plot of choreographic product. Images-characters of characters and offered circumstances of choreographic action. An exposition, an outset, action development, the culmination, outcome”<sup>\*</sup>.

Principles of dramaturgic construction from a choreographic phrase, an episode, a scene to the decision of ballet performance as a whole.

To teach the future ballet masters to solve challenges, it is necessary to offer already from the training first steps to students to carry out them on the elementary material.

Therefore the first task – plastically is-shaped to open the maintenance of a piece of music, that is «to read music», to understand logic of tempo-rhythmic, melodic, intonational interrelations, that is to understand musical dramatic art.

There are two levels of interrelations:

3) the lowest interrelations are traced in intonational sphere, the underground-rhythm, rate, dynamics;

4) the higher are found out in the field of dramatic art, a genre, style, the form or structure.

Forms of interaction of expressive means of music and movement. Their characteristic signs: synchronous conformity, contrapuntal connection, free functioning, the parallelism complementary combinations and comparisons, contrast parities and oppositions, disputed discrepancies and contradictions (discords).

In this case it accustoms on etudes in which the basis motives of national fairy tales are put, fables, legends as their figurativeness differs the person зримостью, concreteness, brightness of characteristics, in them the effective line, Besides, here a wide field for display of observation, an imitation, имитационности is easily traced, humour, genre details here are pertinent, the spontaneity, a creative spontaneity is necessary.

The following stage is working out the dramatic art of presentation. If it is a story presentation, then it is necessary to define where to plan an exposition, an outset, separate stages of development of action. Certainly,

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<sup>\*</sup> R.V.Zaharov. The program «Art of the ballet master», published in 1973 p.17.

they are dictated by the music, but for the beginning ballet masters it is hard work at times. Here there can be no templates: all will be dictated by music, its character, a plot. But it needs to be understood. The way of perception at all different, it depends on I.Q., volume of erudition, ear for music and, at last, individual properties. To hear, feel or calculate an exposition in a concrete piece of music and to come to result, though also different ways, but to one, corresponding author of music.

The exposition can be minimum, in some steps, it can be expanded or to coincide with an action outset, not in each plot it is possible to find out sharp turns in action development, the culmination can coincide with an outcome, but all the same, building a choreographic composition, whether it be separate dance or multievent ballet, the choreographer should be guided by the law of development of musical dramatic art which defines logic of choreographic construction. On the basis of music the choreographer should define precisely for itself, and then also precisely to show, where begins, and where each stage of this dramaturgic whole comes to an end.

Otherwise the composition will be shapeless, hence and senseless.

#### Picture of the dance

For the choreographic composition to be taken place, it is not enough to think up the dance dramatic art (subject or transferring mood) and to find the plastic arts corresponding to character of music and a choreographic image. There is still the major component to which as practice of many ballet masters-professionals shows, it is given much less attention. The pattern of a dance or, otherwise, its decision in scenic space Means. If this drawing is found correctly it possesses such independence that is capable to inform both character, and sense conceived even if the plasticity (movements of hands, feet, case) isn't up to the end developed and composed yet.

By what means the ballet master must be guided while composing a pattern of dance? Of course the music. Character of the music, and not only the character of a musical theme, a melody, but also how it is stated, even by its invoice and the form. Besides character of a musical theme and the invoice of its statement, the pattern of a dance is defined also in the choreographic image, or the maintenance which we compose on the given music, to be exact, from it we calculate. The dance expressing triumph, and the dance expressing grief, nevertheless are expressed in various drawing, at last, if it is an image of the person, its character – heroic or shy, sociable or closed, direct, frank or artful and evasive – whether it is

possible to use in all these cases with the identical basis the same habitual set of spatial decisions: or on diagonals though if to remember some ballet masterpieces, it is possible to understand a movement in a circle that they become and on one movement, and in one circular drawing. The recipe is one. To develop the talent.

Students of a valley must understand that in the compositions they are obliged to find for each image the individual spatial drawing, and all these private drawings in the comparison, harmonious or disharmonious, asymmetric or counterbalanced, should make the general spatial figurative score of all composition as a whole which should be perceived by the spectator – not only as picturesque but also as bearing, comprising figurative sense of dance.

On the first course the pattern of a dance mainly for one executor is composed, on following courses the problem is to compose dance in which some executors embodying various figurative sense are occupied that represents considerably more a challenge in the decision of a pattern of a dance.

#### Lexis of the dance

When the figurative analog the music and prompted by it visible choreographic vision is found, the dramatic art of dance is planned, story or variations to which the spatial drawing reflecting the semantic edging maintenance of music is found, we start the following, more difficult educational task. Its purpose – to teach not only how to find the initial plastic theme expressing an essence of the given image, but also how it to develop, open choreographic possibilities potentially put in it.

This task we begin with suggesting to the students to find plastic analog a piece of music of more difficult form, rather than three-private, for example, as it was in early etudes, namely: to a theme and variations demanding diverse and contrast development of a plastic material. But it should be not simply formal abstract plastic analog of the given music.

Sense of this task is to help the student to develop a certain method of development of figurative choreographic language.

R.V.Zaharov says that the ballet master should possess ability «figuratively to feel and understand the music, independently to analyze international tempo-rhythmic character of the composition, to understand its structure and to find the figurative choreographic decision adequate to the figurative maintenance and the form of a piece of music»\*. Many of the above-named positions are taken as a principle employment throughout all

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\* M. Knebel. Poetics of the pedagogics, publisher VTO, 1976, p.151.

years of training. From the very beginning students should understand that one of the dominating parties of formation of the future choreographer is development of its musicality, professional understanding of music, competent its choreographic embodiment.

In the end of the first semester the test os conducting on which are brought the etudes on all passed sections, writing a repot on a theme «the dance Composition», which purpose to teach students clearly, logically, figuratively is spent to state a plan of the composition of an etude, scenes etc.), the understanding of character of music and its form to give reason for a choice of these or those stylistics of movement and plastic means, accurately to formulate the purpose and idea of the composition. Such skill is necessary for developing throughout all five years' course: only so it is possible to teach the future ballet master to ability to think over a plan of dance, performance to a meeting with executors, to ability clearly and accurately logically to state this plan. Also it is necessary to develop the standard of speech and the conceptual system.

The third test task – the monologue composition (female or man's) on music of the modern composer.

At the first year it is necessary to think of all difficult complex of theatrics. During this period the base of the creative person is put. If the future director at the first year institute doesn't understand the price to scenic truth, true action and original thought, to return this director, and to true will very difficultly.

The basic themes of the first semester are:

1. Mastering of skills of dramaturgic construction of choreographic action.

2. Searches of the spatial decision of dance (its drawing)

As affinities of figurative disclosing of its maintenance.

3. Training of students to skills of the analysis of means of development and

Workings out of an initial thematic musical material in such forms, as a theme and variations, and application of these principles in working out of choreographic themes.

4. Working out of an image-character of a concrete character, the character in the concrete (monologue) is offered circumstances.

5. The creative analysis of written reports on work process on the choreographic composition (the student – the author, the opponent, the critic).



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### **Opportunities of the methodological synergy in the studying of the processes of artistic creation.**

In the article methodological possibilities of the synergetics in the knowledge of such difficult nonlinear system as a creative plan in art thinking are considered.

Occurring change of world outlook installations, formation of the non-classic picture of the world based on synthesis of positions universal evolutionism and self-organizing, forces researchers on – new to comprehend an essence and methodological possibilities of synergetics. The big methodological value of synergetics is connected by that it studies nonlinear, astable, difficult, evolving and open systems. The creative process, plan are approaching under these definitions. That is why, such concepts as nonlinearity, chaos, attractor are even more often used as a categorial basis of knowledge of modern processes of creativity. Synergetics methods can help with more complete vision of these processes as it helps to understand nonlinear character of process of art creativity, to create adequate management methods a plan.

The purpose of the present work is the analysis of methodological possibilities of synergetics in studying of art creativity and a choice of ways of optimum control of the given process.

The plan of product shown as a result of a wide experience of poetic comprehension of life and meditations of the artist over a theme, excited it, represents itself as further «mental model» with which help the further profound work is carried out. The plan doesn't make still a work of art. It not is yet an embodiment of thoughts and feelings in a material though it in the curtailed kind comprises all new elements of the future artistic image. Not casually, plan occurrence is regarded by artists as extremely responsible moment given by it not so it is easy.

Thus, the plan not is yet a complete artistic image in high value of this word, but only model, its preparatory stage. In spite of the fact that the plan is a preparatory stage in artistic image creation, nevertheless, with-

out a plan there would be no artistic image, and. Means, and arts as that. Therefore it is rather important to represent that such a plan.

In our opinion, such plan as «the mental model» consists of a number of local elements. Within the limits of our research it is reversible only to one of elements of an art plan, namely-sinergeticheskomu to control itself.

The synergetics or science about self-organizing, can be named, perhaps, by a science about difficult. It is focused on search of certain universal samples of evolution and self-organizing highlyorganized systems. Investigating Self-organizing processes in lifeless and to wildlife, the Belgian scientist (having Russian roots) I.Prigozhy scientifically proves for the first time and creates the scientific device proving possibility of course of given processes in physical nonequilibrium systems. The huge contribution to the decision of these problems has brought, the created G.Hakenom Shtutgarsky School. The synergetics – the concept entered by G.Hakenom, means self-organizing process in system. The successes reached in various spheres of a science and technicians, have allowed to prove philosophical bases of processes of self-organizing (I.Prigozhy, I.Stengers, E.N.Knyazev, V.I.Ruzavin, B.C. Tsikin, etc.). Some researchers – A.G.Asmolov, N.F.Vishnjakova, etc. mention the possibility of the sinergetics approach in consideration of social systems and the person in system of relations.

For a number of years J.Sharonin, A.V.Grineva, G.V.Bezjuleva, L.P.Lipilina, etc. carried out a substantiation of use of principles of synergetics in research of the nature of creativity. Generalization and studying of examples of display of a phenomenon of self-organizing in various systems – physical, chemical, biological, social have been with that end in view spent. The received results of researches have allowed to define synergetics as new general scientific research program. Its feature consists that as a subject of concrete theories of self-organizing in which it is realized sinergeticsc approach, the phenomena of the most different areas of the validity which essence act is a spontaneous transition from less ordered condition to more ordered.

Considering the mechanism of creative process with sinergetics positions, we come to deeper understanding of the most creative process of creation of a plan. Possibility of such approach is predetermined by ability of the plan, as some self-organizing system to the further development up to its realization. This ability of a plan counteracts its external factors destroying for the plan takes place a stage of intentions, desires (it is sensual – biological preconditions), before its occurrence, i.e. until when he is born. This ability of a plan allows to keep itself in case of self-organizing

of the system from casual death, premature fading, a mutation, from transformation of into illusion, a utopia, dream, i.e. the «ideal» death.

Studying in the given aspect process of creativity with sinergetics positions, researcher J.Sharonik, solidaris and referring to V.A.Tsikina, allocates basic principles on which self-organizing process is based. It is possible to tell that intrinsic principles of self-organizing is the following:

«First, the open system is necessary for self-organizing, that is such which exchanges with the environment substance, energy and the information.

Secondly, self-organizing is always connected with cooperative processes, the collective coordinated behavior of parts of system. Thanks to such behavior there are new structures.

Thirdly, accident, a real situation is the constructive beginning, a basis for development. Process of self-organizing results from accident and necessity interaction, and is always connected with transition from instability to stability.

Fourthly, the synergetics starts with a principle that the world around evolves under nonlinear laws. Nonlinearity in the widest sense means multi-variant approach of ways of a choice from alternatives» [1, p. 50]

The plan as the structure is not something once and for all, more precisely, on defining time, is fixed collected of rigid elements. According to evolutionary, sinergetics to world vision, a plan as the structure is a process. It is the process localized in certain sites, the continuous open environment, capable to move on Wednesday with form preservation, and also somehow to be reconstructed, evolve, break up or completed, to be integrated with other structures this environment.

For certain classes of open nonlinear environments (here the thinking, consciousness concerns them) it is established that in such environments potentially there are spectra of structures (organization forms) which can arise in them on developed, stages of processes. The spectrum of structures-attractorov «Under the attractor is understood the condition of system to which it evolves... A set of attractors it is possible to present the set figuratively as a set of lunok in the field of a board game, in one of which the metal ball started up by a spring» [2 will necessarily roll down, p. 169] it is defined by especially internal properties of the given environment. It is – some kind of the plan of evolution, which potential (i.e. It will be not realized yet, moreover, obviously all in it is realized), is betrayed (is predetermined by own characteristics of the given environment, personal repersentes, degree of their nonlinearity), is ambiguous.

However not all structures are possible in the given open nonlinear environment, and strictly defined. Only they are rather steady, only they long

time don't collapse. The spectrum of structures-attractors is predetermined as a spectrum of possibilities, but no more that, i.e. the evolution direction is opened. The action paradoxicality attractor consists that it carries out as though determination future, more precisely, a forthcoming condition of system. The condition is not reached yet, it doesn't exist, but it any enigmatically stretches feelers from the future in the present. In methodological sense аттрактор it is possible to consider as some kind of the purpose of movement of system.

If the system has got to area of an attraction defined attractor it inevitably evolves to this rather steady condition (structure). Predetermination of evolution of system (environment) to this rather steady condition, besides, takes place. The system evolution is defined not past, not by its entry conditions which «are forgotten», and future, correct, often symmetric structure-аттрактором. The future condition of system as though draws, will organize, forms its cash condition.

Much more simplifies a problem of management of a plan revealing with the help sinergetics methods of structures-аттракторов in creativity. These structures allow researchers of difficult systems, not to plunge entirely into the analysis various intermediate, defferent way processes, and to devote time to more fruitful search; 1) the purposes of processes (structures-аттракторов), 2) the general tendencies of processes in complete systems, 3) ideals to which the person aspires. Results of this search do possible to predict process of systems.

If there was an exit event on structure-attractor (event of hit of external or internal spontaneous influence on sphere of its attraction) in the open nonlinear environment process self-construction takes place, structure-attractor self-formings (drop – out process on аттрактор also is natural).

Self-construction repeatedly reduces unsuccessful attempts, efforts and tests. As soon as during wanderings across the field of ambiguous ways of evolution – even at inexact, approximate, not resonant excitation – there was a drop – out event on certain structure-аттрактор all will be completed, will be organized, will be shown, will be written etc.

From the point of view of synergetics the intuition mechanism it is possible to present as the mechanism self-construction structures (visual and fancies, ideas, representations) in the field of a brain and consciousness. And self-construction is the mechanism not only sensual and intellectual intuition, but also process of recognition of images. Self-construction complete structure, apparently, occurs both in the course of scientific, and in the course of art creativity. Also searches of ways of management by creative intuition from here follow, on how many it in general is pos-

sible. To operate intuition means to initiate spontaneous construction, reconstruction sensual and intellectual material.

The synergetics testifies that the chaos is the constructive mechanism of self-organizing of difficult systems. Namely, it is necessary that the system left on attractor, on own tendency of development to initiate process self-construction.

Viewing of various alternative processes of thoughts, reasoning out and variation of associations on the set theme play a positive role in creative thinking. As a result works enough productive, highly organized network of courses which promotes free movement of thought, for its exit in other measurements, on new levels. The birth of the new is connected just with infringement of habitual system of orderliness: with restructurization of knowledge or with construction, an exit for limits of initial system.

Most likely, for the cognitive systems the principle of a necessary variety of elements is valid known of the theory of systems. Natural systems that are more stable, than above their variety. For a cash variety of elements adaptation forms to various variants of the future potentially contain. A variety of system does its steady against the multiple future. If the principle of a necessary variety of elements the system degenerates is broken and goes to destruction. Applying it to creative thinking, it is possible to tell that formation of a monoculture of knowledge or one type of thoughts in the field of consciousness conducts to decrease in its creative possibilities, to consciousness degeneration – to it dogmatism.

It is long reflecting over the mechanism of verbal and intellectual creativity, Paul Valerie builds the concept which many ideas resound with today's vision of creative processes. He speaks and about necessity of wanderings on a cogitative mycelium, and about mental transitions from a disorder to an order. «To think – means almost always when we are given to thinking process, – to wander in a circle of activators about which we know mainly that we know them more or less» – aphoristically he notices. [3, p. 45] its characteristic of art creativity too is curious. «The musical composition demands expression by signs on actions of the melodious and rhythmical images deduced from« a kingdom of sounds »which is thought as «a disorder» – or, better to say, as potential set of all possible usages... The music World is in own way unique: it is the world of the sounds allocated from weight of noise» [4, p. 128].

If to follow Valeri the initial mental disorder in creative thinking is «potential set of all possible usages». This disorder comprises that, in what it can be developed, all those pictures in which he can outgrow. According to E.Knjazevoj; «there is no absolute chaos and an absolute order. And the order is the organized chaos» [5, p. 168].

Scenario-creative thinking it is close to mental expiriments, to balancing on the verge of actual and potential, real and fantastic, impossible now and possible in the future. It if it is possible so to be expressed, «virtuality» of a motion field of thought. From here, the creative thinking is a fermentation on infinite mental labyrinths which aspires to lose all possible scenarios, variations of expansion of thoughts and, in a limit go in an ideal, - loses all of them. Wandering on a mental mycelium serves as preparation to emergent to innovative jump of thoughts.

The mechanism of self-constructing includes an orientation on the arising whole. The gifted artist is capable to look at product created by it as though from distance of the bird's flight, it holds in the mind weigh its plan, a plot, an intrigue – a plan. This plan – the main idea or an image is that clue on which all elements of knowledge and experience are strung. It is a criterion defining selection of a material and a place of each fragment of knowledge in structure of the whole. It is attractor the creative person.

So, the creating director holds in itself a performance rhythm as a whole. V. E.Mejerhold was in the habit to make the ruined plan, the project, which fine details (images, drawings of stage settings, etc.) Seized a rhythm of all performance and conducted it in director's creativity literally, served attractor its works. From the moment of plan occurrence, the director as if was in its captivity. All selection of a material occurred now from the point of view of plan realization, developed in its planes. A plan as the adjusting plan – something isn't obligatory logically clear and expressed. The analysis of such extramental premental experiences was spent L.S. Vygotsky [6]. Besides, in the light of synergetics it is possible would be to add that the plan-plan plays a role of some stimulus, some kind of resonant influences on a difficult complex of consciousness-subconsciousness. The plan-plan initiates subconsciousness work, promotes deducing potentially ripening outside, to its verbalization and logic registration. Such role is played by a plan-plan in A.S.Pushkin's creativity: behind outlines of female profiles and the silhouettes in a special way located on a sheet of paper, there is a whole complex of senses and the rhythms calling to creativity.

On the basis of increase in a variety, «reweighing» of informative values there is a selection, cutting off of «unnecessary». In it sense of obvious and latent installations. The creative thinking occurs not by casual search of variants, and by means of a main thing choice to organize the whole. Self-organizing occurs round this key link. Art of a critical estimation of an initial variety of versions of a solution of a problem, art of a choice eye, and at all ability to generate this variety, often consider as a sign of talent of the person.

With an exit on structure-attractor accident «burns out», cuts all «superfluous». It is constructive through destruction. In models of the open nonlinear environment it is carried out through dispersion processes.

Selection of various variants, decision scenarios isn't subordinated blind accident. Strictly speaking never occurs pure search, but there are preferences to one or few best variants. That is selection goes subconscious installations. But at the same time and at a selection stage, obviously, the intuition, spontaneity and free movement of mind, and so, unpredictable and casual • elements play a role.

Bc. E.Mejerhold, speaking about director's creativity, ironically notices: «... The playwright encounters the director who, at least, 75 % of percent of an unusable material and on the basis of 25 % of the remained material build the play» [7, p. 158]. And still: «... If we penetrate into that work which over verses was made by Pushkin, and presently – Mayakovsky we will see that it some kind of engineers. Familiarize with Pushkin's manuscripts, and you will see that it is reduction process, process of pumping out of water of poems, of ballads is such work about which it is impossible to tell that he on Pegase sits, goes woolgathering. It is amazing calculation» [8, p. 454].

A.S.Averintsev shares experience of the verbal creativity with us: «that it is possible to name «work» on verses, is reduced for me to deletion, to an exception of everything that I don't intend to start up there...» [9, p. 119]. It is a certain analog «a phenomenological reduction».

As to in general art of verbal creativity ability to write consists, apparently, in ability to put an end and ability to do a pause. The point changes all text, cutting all «superfluous». So, it is a question of ability to see that is «superfluous», ability to bracket, more truly to put outside the brackets, and then these brackets to lower.

L.N.Tolstoy in the memoirs also underlines that the main thing in creativity of the writer – rigid selection of small details for the best illumination of the basic idea of the story. «No trifle can be neglected in art because sometimes any semitorn off button can shine a known aspect of life of the given person, and the button by all means should be represented. But it is necessary, that both all efforts, and the semitorn off button have been directed exclusively on internal essence has put, instead of distracted attention from main and important to particulars and trifles as it becomes pretty often... The Most important thing in art – not to tell anything superfluous» [10, p. 548].

H.M. Bitterlings allocates a distinctive feature in K.S.Stanislavsky's creativity during all periods of his life: «It ability behind a particular to see whole, through details to go to the main thing...» [11, p. 15].

In the course of creativity two opposite, contrast processes – association and concentration take place. The association is a disorder, an establishment of the increasing quantity of communications, growth of a sexual and intellectual mycelium. And concentration, opposite – a concentration on uniform, an orientation on any one problem, idea, a plot. How these two processes incorporate with each other?

The creation riddle, is just a riddle of connection, synthesis. de Shardenu belong to P.Tejjaru of a word: «to create means to connect». It is necessary to dissipate, desintegrate to collect the viable whole. Or otherwise: it is necessary to concentrate on uniform that all diverse to pull together, direct to given problem. It is paradoxical that communication with everything, a uniform wave of associations is established in a concentration mode.

Self-organizing in the field of creative thinking is completion of missing links. Thoughts suddenly find structure and clearness.

According to representatives of Gestalt-psychology, reorganization takes place. There is as though an instant organization of beautiful mosaic structure from available elements of knowledge and experience. Stating the dynamic theory of processes of productive thinking, M.Vertgejmer underlines: «the Main thing in this theory is transition from set of separate elements of superficial structure to objectively best or adequate structure» [12, p.278].

There is not simply an association whole of parts, self-structurization of parts in whole, display, «emerging» of deeper structure from subconsciousness, and self-forming whole of parts as a result of self-complication of these parts isn't simple. The stream of thoughts and images owing to own potentialities becomes complicated and spontaneously builds itself. More difficult grows from simple structure.

Mechanisms of recognition of images, apparently, are similar to loss mechanisms on attractor, on itself construction. First, there is a special mechanism which creates a field of wanderings round a considered image. Business is, thus, as if the certain generator of the accident which are purposely washing away the directed sight, creating casual run on contours of an image operates. Secondly, this casual process is focused on that there was a hit in attraction area that force of an attraction on attractor has started to operate. Loss process on attractor also is cognizance process. Architectural style, for example, can be learned on any detail. The person it is possible to learn silt of a bend of a line of a nose on any features of gait, turn of a head. It is enough several details for recognition of an image, for restoration of a complete image of the person.

As we see, process of recognition of an image already is self-construction. Not without reason the ancient learned intuitions, training in correct



sight, ability to see and train memory. Vision training is actually brain training, and so, training of sensual intuition.

As to creative thinking, intellectual intuition here can take place not simply self-construction as an exit on structure-attractor, as occurrence of complete structure. Higher type of self-construction – transition from simple structure to difficult, can take place. Complication of initial structure.

From all aforesaid becomes clear that under possible ways of management of intuition ways of its self-management, ways of spontaneous self-expansion of a stream of consciousness, 'self-designing by image and self-registration of ideas can rise only. To operate intuition how much it in general is possible, means, to seize ways of initiation of processes self-construction and the directed morphogenesis in the field of a brain and consciousness. But for this purpose it is necessary to understand, first of all, to itself sense of the mechanism of initiation.

The matter is that are effective weak, but topologically and temporary correct – resonant influences on mentality and a brain. Symmetry, a correct configuration or «architecture» of influences is important. And, except that, these influences should be timely, pertinent in time scale. It is In a word, necessary resonant hronotrop.

Practice of resonant influences of the person on itself, on the body and a brain, has learned the greatest development in the east. So, the technics of yoga represents descriptions of a set of methods for disclosing of the psycho-somatic possibilities, i.e. for self-improvement, for mastering by the body and consciousness, for intuition initiation.

As a matter of fact, meditation is the shortest way to inspiration. In an inspiration condition, after drop – out on attractor, the person-creator needs only to have time to write down streaming stream of thoughts, ideas, and images. The hand itself hurries up to fix that is continuous as valuable reaction of associations is born inside. Not the person writes, and to it is written. Not he speaks, and language speaks through it. Thoughts are under construction, will organize itself. Business looks, thus, as if the person serves only as the carrier of these thoughts and words. Opening appears as a world cognizance.

That long time potentially «decayed» and was born in a shower of the creator, the person-creator, how it suddenly is learned and admits. When the understanding of the world as world here, undoubtedly, takes place both a resonance and a cognizance comes. The intuition appears as a superconsciousness pulsation over consciousness which develops; open before the person original polyphony of the world.

So, told above concerning a plan element – синергетического control it is possible to express all concisely as follows.

1. The plan as a self-organizing phenomenon, is open system for enough intensive influence from the outside. The plan is understood as the difficult structure containing set of elements, being in difficult interaction with each other, and – therefore processes in the given system are under construction as mass cooperative processes. Really, the elements of a reality presented in thinking of the artist, elements of creative installation, etc. – all it are difficult structure of a plan.

The plan as any system can be considered simultaneously and at macrolevel – as the integrity described in parameters of an order and at microlevel – as difficult interaction of set of elements, i.e. as interaction of the elements making the first and second macrocells of structure of a plan.

Plan self-organizing is caused by an openness of the given system which exchanges energy and the information with an environment.

In process of increase in inflow of energy or the information from environment, increases disbalance of the systems. Chaos occurrence comes. Entering scientific definition, it is possible to tell that «the chaos is the irregular movement described by the equations».

The chaos in synergetics is characterized by two basic features:

1. At some values of parameters almost all entry conditions lead to aperiodic dynamics;

2. Under as much as close entry conditions of movement of system will be various.

It means that there is a strong dependence on entry conditions – public requirements for creativity, etc. As entry conditions are known for stimulus of the artist, its biography only with some final degree of accuracy, it is impossible to predict dynamics after some moment in the future as insignificant distinctions in entry conditions can make strong impact on system evolution in time.

2. An openness – necessary, but not a sufficient condition for system self-organizing. The system should be also nonlinear.

Nonlinearity means non-uniform growth of system and presence of several qualitatively various evolutionary ways.

Transition in this or that steady condition of system or an evolution channel occurs in steps. In other words, a spectrum of possible structures – attractors evolutions, i.e. structures on which leave evolutionary processes in this system, isn't continuous. In the course of evolution the plan can pass or in that, or this condition, but not in something an average between them. Only the certain set of evolutionary ways is resolved, for only this set corresponds to internal properties of considered system.

3. However in spite of the fact that the set of possible evolutionary ways is limited, this or that can be chosen from them owing to influence of random factors.

These insignificant, casual indignations in system – fluctuations play a triple role in plan evolution.

First, they can act as a neutral background, the equal mutual counter-balanced blinking of all weight of external hindrances and internal noise the systems which are not bringing in system appreciable deviations.

Secondly, fluctuations can play a role of a germ of a new condition: under adverse conditions separate fluctuation is capable to cause growth of an islet of heterogeneity and accruing, cumulative strengthening of indignation, fastening of such indignation in system and readiness for change of a condition of all system can be a consequence of that. If the threshold of sensitivity of system is exceeded, influence of separate fluctuation becomes notable and capable under favorable circumstances to shake system and to «dethrone» its cash condition.

Thirdly, fluctuation can play a trigger role when in the system which has already reached to high degree disbalance and the instability potentially ready to jump, it is instantly initiated by the arisen indignation. This phenomenon name a phenomenon of the self-organized criticality.

4. Special value for system self-development has the choice moment between various attractors, an evolution road fork. For a designation of this turning point the term bifurkatsia is used. An evolution way it becomes rigid posed only after hit in the thief attractors and point passages bifurkatsia. But up until that time at approach to a point bifurkatsia and an aggravation of instability the fluctuation role repeatedly amplifies. On a scene there is an accident factor.

Disbalance and instability of system, presence in it sets of points bifurkatsia no means always conduct to its destruction. Very often, especially at high level of the organization, branching of ways of evolution and possibility of spontaneous change of modes of functioning plays a constructive role for system. Than it is more at system of degrees of freedom, especially it is capable to self-complication, increase of level of orderliness. In it value of the formula «an order through chaos» also is expressed.

5. The difficult structure of a plan represents association of elements being on different stages of development.

The principle of integration of elements of different age in uniform evolutionary whole, established by self-development, is that. Integration concerning simple elements in one more difficult structure occurs by means of an establishment of the general rate of development in all united parts,

the simple elements becoming fragments of the whole. Elements of different age get to one темпомир, start to develop with one speed. The general rate of development is the indicator of that we deal not with a conglomerate of isolated elements, and with fragments of the same complete structure.

6. Self-organizing specifies in one feature of the plan arising during evolution. The spatial configuration of difficult evolutionary structure is informative. In a plan are closely coordinated among themselves the live past, real and future.

The specified lines to the full are applicable to such difficult nonlinear system as a creative plan in art thinking.

The revealed methodological possibilities of synergetics, expressed in principles of formation, a cognizance, the consent, conformity, a complementarity and observability, develop all file of known representations about creative process in a direction of nonlinearity, complexity, self-organizing, transients. It creates in philosophy-culturological researches a search situation. In similar creativity the considerable heuristic potential is concluded. The new thinking expands understanding of cultural phenomena in sinergetics to a paradigm, allows to see that in the tideway of former theoretical installations isn't observed. The interdisciplinary status of the theory of self-organizing with its laws of evolution of nonlinear systems allows to rethink and add philosophy-culturological system of knowledge.

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## SECTION. VI. THEORY OF THE BALLET DANCE

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### **Kingdom of the dance as a reflection of the structure of the organized space**

*Keywords: ballet, dance, movement, a scene, «a force place», a power-information field.*

Dancing art in ballet rises to level of is musical-scenic representation. Quality of its perception is defined by several factors: art of the choreographer and the dancer, the director and the conductor, and also structure of power-information field of a scene and ability of the actor to feel its “architecture”. “Force” places, special pressure of power fields of a natural and artificial origin are allocated For scene surfaces. The given places can enter resonant relations with «a power skeleton» dancer, strengthening it effect of transfer of its emotional condition to spectators by means of beauty, force, freedom of its movements or on the contrary to block this way of interaction with auditorium через the phenomenon of resonant discrepancy of characteristics of a power field dancing and spaces of «force places» scenic platform. The account of this phenomenon allows to plan ways of the further perfection of ballet art, doing even more colourful and grasping for the spectator the world of ballet dance.

«But such is already ordinary destiny of human reason in its measurements: he hurries up somewhat quicker to finish the building and only after that starts to investigate for the first time, whether the basis» has well been put by I.Kant.

«Ballet – the higher form of a choreography. Dancing art in it rises to level of is musical-scenic representation .... Ballet possesses unlimited possibilities of figurative reflection of the validity, an embodiment of the big philosophical ideas, thoughts and feelings, disclosures of the essential parties and conflicts of national life» [1]. Its formation has the big history grasping the period of primitive simple kinds plastics which the primitive person owned, till a birth of artly finished dancing forms, the most com-

plicated genres of theatrics in the form of ballet performance. From a sets of movements the European classical dance has absorbed positions and the movements borrowed from national dances, round dances, household dances, having selected and having processed the most expressive, possessing definiteness, the completeness, plastically opening an inner world of the person [2].

Unfortunately, very few people from modern scientists-choreographers tries to understand origin and development of standard blocks of the movements selected by practice. The first attempts though somehow to understand rulers of movements of theatrical dance have been undertaken by the Italian and Spanish teachers of dance who aspired to systematize the arch of dancing movements and positions. Other bright attempt to understand the nature of occurrence of the basic movements, a pas of ballet, choreographic dance has been undertaken by L.D.Blok (1881-1939) – the daughter of great Russian chemist D.Mendeleyev, the wife of ingenious Russian poet A.Blok, the drama actress (an actor's pseudonym – Basargina) in the book let out by it [3]. In the given work this talented scientist has paid attention to a bad level of scrutiny of this point in question in the world literature and «classical dance», but also with a question on that, whence and as undertake has tried to understand independently not only with concept of the term, there are these or those ballet pases and pirouettes. For example, analyzing separate concepts of classical dance, it, being a good analyst so has characterized a classical ballet jump. «Classical dance schematizes a jump, settles all its possibilities. We can present to ourselves: the jump from one foot on other foot, from one foot on two, from two feet on one, from two feet and, at last, a jump on one foot is all two ... » [3]. A similar schematization, according to V.V.Romm [2], Ljubov Dmitrievna has subjected all dancing movements: a step and run, turns of the case and searches of feet, stepping on a place, peculiar to the most primitive dance, essentially expanded knowledge of an essence of classical dance, has allowed to doubt the dogmas, seeming the firm. Perfectly having transferred through simple words a dynamic image of classical movements, having made its accessible to understanding even to nonspecialists, L.D.Blok, unfortunately, hasn't managed to go further and really to show, on what possibilities кинесетики and energy of muscles of a body are based, the movements described by it are under construction. The reason of it is clear. On a court yard all the same there was a XIX-th century end. L.D. The Blok had no medical, biological or is natural-scientific education, and medical and biological sciences of that time couldn't tell the loaded word in this area yet, they only started to develop

in harmonious system of scientific knowledge. Nevertheless, L.D.Blok could leave to researchers not only fine statements, but also some question, pushing to move in this direction further. For example, L.D.Blok's statement that a human rack on two feet, using выворотное foot position, settles the possibilities, it is possible to consider in an interrogative context. Whether «settles?». Perhaps, behind this phenomenon perfectly correcting lacks, inherent designs of a human foot, something is covered also another, as well as behind laws of correction of a bearing, rotundity throwing movements, grouping of fingers, movement of hands and so on.

Process of adaptation of any dance to any scene is thin process of research by consciousness dancing structures and arrangements of numerous force fields, organizing last.

Presented above judgement about possibility of interaction of the dancer as special generator of «power-information fields» with similar fields defined by structure of their organization on a scene though look while, «courageous gamble», but, by deeper consideration, can become idea for new basic researches in the field of power-information interactions of «live» substance of mother Earth (on V.I.Vernadskomu), with tellurichical (first of all gravitational) and kosmo-physical fields. In a modern science these researches lean against original thoughts and the finds stated, presented in works of such authors, as A.I.Akimov, G.I.Shipov (1996); P.P.Gorjaev (1997); F.A. Popp (1989); V.P.Dedov with coauthors (1986, 1997); A.N.Dmitry, V.L.Djatlov (1998); V.P.Kaznacheev, A.V.Trofimov (2004); S.N.Golubev, S.S.Golubev (2009) and others. In spite of the fact that ideas of these authors still demand the additional check, their set specifies that it is possible to explain bases of the possible mechanism of information-power interaction of the dancer and scene space partially today already, with use of the available facts. It is almost possible to approach to the decision of this question, having investigated serial magnetometers and a usual framework magnetic structure of space of any scene, having estimated intensity of the general metabolism at dancers in rest, at work on a scene and upon termination of performance, a condition of its power field Kirlian-diagnostics method, an emotional profile and personal characteristics of the dancer. Then with use of modern methods of statistical processing to study character of communication between these indicators. As a basis of theoretical comprehension of an essence of the received interrelations it is possible to resort to the basic theoretical postulates specified above works, having included in the theory also the additional information. M.Lindroma's complex research works (2010) and



S.N.Golubeva with the coauthor (2009) can become an example of such additional information.

According to M.Lindroma studying reactions of consumers on advertizing and necessity of purchase of those or other goods and things, a method of a magnitno-resonant tomography (MRT-SCANNING), with use of technology of an estimation of topographical stability of conditions (SST) consciousnesses, people make really important impellent certificates under the influence of emotional excitation more often. This judgement can be transferred to the full and on execution by the dancer of separate elements of ballet action and all scenario of ballet as a whole. In view of that circumstance that an essence of the emotional experiences, through movement the dancer transfers to the spectator, the general level of emotional perusal by it of performance will always have two components: experience of the general emotional atmosphere of performance and the private emotional reaction arising at the moment of significant scenes, connected with character of movement of thoughts of the dancer at the moment of its performance. According to resulted above the literature, the combined value of a force field of the person isn't so great to change character locally operating (gravitational) forces, therefore, maintaining scenary idea of all ballet performance in the head, the dancer can't considerably change the movement information-power structure of space of a scene. Thereof the first emotional component can't considerably change character of performance by it of the fulfilled pases. But in sharp emotional excitation in key scenes of performance the second emotional component can significantly interfere with type of dynamic performance of any dancing fragment. This component is quite capable to influence actively technics of performance of separate dancing movements, changing power structure of working muscles, promoting generation in them of so-called vortical variable gravitational fields. The last, having arisen owing to fast change of size of weight virtual, about the nuclear particles, the arisen weights getting by set, quality of solid-state micron structures at level of molecules of membranes and cage organoids (S.N.Golubev with the coauthor, 2009). This field, according to the specified author, at early stages of evolution of live substance of mother Earth, helped moving with space of monocelled seaweed from group, become by object of steadfast research of scientific many specializations for last decades. According to the majority of modern scientists, any ways of interaction of «live substance» with world around never leave it at all subsequent stages of its evolution. Hence, it is possible to think that skill of generation of vortical variable gravitational fields macromolecular formations of membranes of

cages and their organellas remains in a human body and animals till now. The recognition of their existence can lay down in a basis of understanding of laws of formation and realization of movements of any forms of “live substance”, including dancers on a scene or a scenic platform. These movements can arise, change the character under the influence of this or that level of its emotional excitation starting in work macromolecular generators of vortical variable gravitational fields.

The modern science answers the asked questions positive statements: «Yes, disappears!». On interesting generalization of one of young teachers of the present which would like to remain in the shadow, developing the researches: «The person – multidimensional and multiplane power information essence in the material body, generated round parts of consciousness of the creator». «The part of consciousness of the creator» in this definition is understood as the not personified person of the demiurge, and that «the universal organizing beginning», giving to a body and consciousness of the person possibility of participation in general movement of live and material bodies of the terrestrial world. Really, according to a world science, today the image of the person develops of two as though independent, but formations closely connected with each other, being a body and a power information field found the certain conditional form included in an anatomic skeleton of the person. In the second essence (part) of a visible body the powerful energy potential forming the physical field disappears. Its basis is a real muscular fabric, a component of a body of any person, which at the corresponding isolated development by difficult and while up to the end not explained in an essence not physical, but spiritual trainings, it is capable to open to the person new, interesting and ample opportunities, in mutual relation with the natural and social environment of its dwelling. This most having given to a body and consciousness to get the highest level of health and, probably, as much as possible extended life (more than 100 years).

According to the modern scientific literature, now essential development was received by quantum conceptual model of consciousness in which limits exists and the in the lead theories, met with approval are widely discussed some from modern physicists-theorists and actively discussed in the serious scientific organizations, magazines and at conferences. It is a question of theories: “torsion consciousnesses” A.E.Akimova, V.N.Bingi; “quantum consciousness” (quantum neurocomputing) Hamerofa-Penrouza; “torsion neurocomputing” and “the Live Universe” V.D.Tsygankov and others. The quantum conceptual model, certainly, has still in many respects imperfect and incomplete character, but nevertheless,

it already in certain degree has shown the explanatory and predictive ability, has allowed to begin recomprehension of a significant amount before considered inexplicable and in any way not connected among themselves the physical and psychological phenomena, to understand their complex character caused by their related physical nature. The assumption of became the most interesting conclusion following from works of nonclassical physicists, biologists and psychologists, that, probably, thoughts and emotions of the person can have the material nature (Ohatrin A.F., Vejnik V. J, Isakov B. I, Kobozev N.I., Maneev A.K., etc.) . According to noted and other scientists, possibly, there are the kinds of a matter depending on consciousness and thought. It is special type of matter – a mental matter, and the problem of a modern science consists in its deep knowledge as units of mentality of the person, its consciousness. Moreover, that life of a muscular skeleton of a body is accompanied by continuously going process of generation of physical energy well-known also. It, merging with mentioned above a mental matter, forms round a body of the person the organized force field. It as uniform formation always is reproduced any reductions of muscles, an internal, vessels, impulses of energy of consciousness and actively cooperates with power information fields of other live and lifeless objects of world around. Character of similar interaction can increase or reduce capacity of a corporal force field of the person many times over. A consequence of this almost instant process is opening in the individual before unknown persons to it of possibilities, such as ability of mother, rescuing the daughter, to lift hands cars, flying of the person over the earth, bifurcation of a corporal image, change of the real sizes of a physical body, evasion from bullets and many other things. Basic change of character of moving of a live body concerning an earth surface can become the compelled consequence of similar interactions. The variant of this moving will be defined by a certain resultant component composed of a combination well-known in modern biology and physicists of movements of live objects and lifeless things, subjects entered contact with each other (screw, curve, wave, lever). Possibly, own information-power field of the person and an object field with which it enters interaction (negative or positive) and there is one of bases of thoughts of the person resolving transfer, separate emotional experiences, inspirations, opening with which there lives the person, by means of the specific organization of external impellent activity (a pose, gesture, gait, a bearing, movement of mimic muscles, a hand or a foot). Probably, for this reason the good dancer can always transfer to spectators all of what he thinks and that feels at the moment of the performance before them. The dancing movements real-

ized by the highly skilled dancer before spectators, in the light of told, it is possible to consider not only as indicators of its emotional condition, but also as consequences of successful or less successful interaction of its force field with force fields of a scenic platform. Process of adaptation of any dance to any scene is thin process of research by consciousness dancing structures and arrangements of numerous force fields organizing last.

Intuitively got skill of unconscious guessing of features of structure of the organization of the power-information, power organization of scenery space allows great dancers, leaning against its base structures, is successful and to enter into interaction with them own power field of muscular movement and movement of thoughts. This they with success pass on through dance experience of last interactions of power fields of the person with the natural force fields, well adapted for those districts where there was a dance represented by them. Thus, classical or any other dance which is capable to carry away or grasp the person, it is possible to consider as the help of what actions, emotions, the thoughts ciphered in this dance, executed in the given place, it doesn't have not enough for maintenance of completeness of its organization spiritual, social, home life.

Coming back to the analysis of "classical dance" L.D.Blok, it is possible to say that after mastering by dance technics, with a support on vyvorotnaya to stop about which she told, it is necessary to merge found freedom of scenic movement with feeling of ease or difficulty of its performance in this or that place of a scene. After that merges once again to think of in what place of a scene under the influence of its force field it is possible to strengthen or weaken an expression and beauty of carried out movement, having filled its darkness with the dance elements which performance here are given most easily. Only after performance of the specified sequence of actions it is possible to count that the ballet pas can get the maximum expressiveness and will be capable to transfer, already clear language for the spectator, that information which with success has fixed itself in the shown dancing movement.

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## **Teacher and his language**

Article is written in September, 1989, but I consider that it hasn't lost even now the topical character that students could follow for an example some data placed in this small message to teachers.

«Very few people will deny the fact of that in choreographic art the trade of the teacher and the teacher-tutor is the basic in education of professional shots of executors.

In an everyday life we, teachers, somehow miss the moment connected with education of pupils, more precisely, we give to it of attention a little. We haven't enough free time for dialogue with pupils, excepting direct employment in a class where our attention is concentrated to display and mastering by pupils of a program material.

We, teachers, behave with insufficient activity in dialogue with them and, moreover, unfortunately, we sometimes dare to concern with some indifference acts of pupils. In this case it is a question of negative acts. In essence, our education is reduced to an estimation of the pupil, to an estimation of its actions already made, and to an estimation professional for today more often.

Personally I'm not against the estimations defining the degree of preparation of the pupil to the future trade, but for myself consider as the main thing obligatory and correct an estimation of the process of training, its mobility, its orientation, its emotional fullness. And education, from my point of view, basically also is put in the most educational process. If there are conflicts between the teacher and the pupil while hardly appreciable and not connected with a concrete lesson, yes, and a lesson too, it is necessary to take a detached view of itself and to state themselves an estimation (in this case it has purely symbolical character), to the actions at a lesson, to the skill and the knowledge applied at lessons.

Finally, not the last role is played also by the general culture of the teacher, its erudition, ability to clean unnecessary roughnesses in relations between the teacher and the pupil and to give hope of correction even to who hasn't enough of it who almost doesn't trust in possibility of such hope.

The teachers conducting practical disciplines, know by the experience that on them, on their statements or remarks, take offense, as a rule, the best pupil and the worst. The best takes offense because doesn't suffer frequent remarks as considers them not absolutely fair in relation to itself executing pretty well, in its opinion, those or other movements and combinations, and therefore and don't agree with remarks. He usually gets used to praises, to the good execution. And the remark told aloud at everything as it seems to it, belittles it and does it for some instant by the pupil over whom it is possible to laugh another, more the worst. Differently, the teacher gives the chance to envious persons whom always it is enough in a class, and it, to the best pupil to tell, as at you, the friend, too not everything is all right. Thereupon to the best pupil, but also the leader if it that is in a class, it is necessary to do remarks very much elaborately not to break a microclimate of healthy competition between pupils and their mutual relations with each other.

The bad takes offense always though like and should get used to remarks. But never it is impossible to get used to the remarks which have negative character. Therefore it is necessary to encourage even the bad pupil sometimes as practice often rejects predicted performing talents which, despite presence, apparently, the good professional data, became average ballet dancers. And, on the contrary, some bad or insufficiently good (on concepts of the teacher) pupils at certain stage then turned unexpectedly into interesting performers.

The stated and unjustified remarks generate also conflict situations in a class during employment. And in these small, and sometimes and the big conflicts both parties come off second-best. And if at the pupil defeat isn't only its personal, and it is more defeat of the teacher (teacher) defeat of the teacher is its defeat personal, and moreover, public.

All the matter is that the teacher, whatever trade it concerned, always is a society product. And, if the society is badly brought up, also the teacher, being badly brought up, hasn't the right to learn to creative professions, especially such in which the human factor, moreover and children's in addition directly acts.

All it means that language of the teacher conducting employment with pupils, should them be supervised strictly. Remarks to pupils is that tool

which creates this or that temperature in a class, and that barometer which defines this temperature, as well as defines in a class development prospect on the future to many and many pupils.

Language knowledge of teachers is on a low level. The ability to state thoughts is not always the second plan in our trade. Often the language gives a chance to us to reach the desirable result in a practical work.

And it should become almost imperceptibly during a lesson, during small pauses between combinations that gives the chance small rest by the pupil or during execution of these combinations. But in breaks if they are tightened and when there is enough time, it is very important to state the thought up to the end, to state before pupils the opinion at this or that problem that at them doesn't remain sketchy impressions, sketchy opinion on a discussed subject of conversation.

All lacking or held back, they freely or involuntarily transfer on insufficient competence of the teacher. And it already the conflict which then is very difficult for healing even long time of dialogue with each other. And dialogue at us, unfortunately, very abrupt, fleeting. On it there is no time either at the pupil, or at the teacher. How to be? It is necessary to try to find anyway such time to avoid more essential losses which will be inevitable.

This problem of mutual relations increases on degree of a growing of pupils, more and more becoming complicated and becoming often critical. In this sense there is a constant possibility to the perfection not to be sillier than pupils that sometimes it is possible to see in the senior classes. In what it can result, becomes clear only when it is necessary to apply emergency measures to rescue of children from too «active» teachers, wishing to «finish» with the pupil for its misunderstanding in mutual relations between senior and younger.

However, the cases when we rescue the teacher from the pupils are frequent, translating it in other class, considering that the previous class is incorrigible, and we wait for the prompt release of such class from educational institution. After that with relief we sigh, as though the problem has disappeared, and it comes back again, and we again, again, rescue the teacher.

And so several times, and not only with one teacher. To think only! How many human lives have suffered from such position, how many capable, and sometimes and talented children was artificial is detained in the development during training to please to one or other «teacher».

How to be released from this illness? What can prevent or improve such situation in the course of education of growing up experts? What examination needs to be thought up for the teacher, going to bear the knowl-



edge in a ballet class to learn children full of hopes and belief in favourite, almost sacred art? How the teacher in sanctity of educational process which, eventually, will result the pupil in great art should trust?

Strange, but in our trades, such beautiful, such fascinating and such vulnerable, we meet in a lexicon of expressions of ballet masters, tutors, teachers, and sometimes and administrations weight of such ugly words, comparisons that you are surprised still to that something turns out from such «educational» process. Some our teachers and ballet masters as though pleasure receive from when name executors the names close to animals. And such words as «worthless» or a phrase that «your feet grow not from the right place» it is possible to compare that as though have slightly scolded you. The list of comparisons is infinite – all depends on a lexicon and imagination of the head or the teacher.

I can not agree that the talented teacher or the ballet master couldn't find the necessary comparisons not so insulting for the executor if it is necessary at creation of choreographic products, than to fall to swearing level. I am convinced that there is no vital necessity in it. But then why all it occurs in our theatrical practice?

It seems to me that only the complete dependence of the pupil or the ballet dancer «gives the right» to the head to humiliate them, understanding that the answer won't follow, because it «has the right», and its opponent of such right has no. And, if someone wants to receive such right or will try to use it in the form of the protest it will be immediately punished, i.e. there comes immediate payment. And for what?

To the pupil at once the mark will be lowered, frequently very important for him, and to the actor can take out reprimand for «altercations», lower in the salary or even to discharge from the office, having regarded the answer as a hooligan trick.

Therefore we also see frequently on a scene uncomplaining weight, the faceless, offended, carrying out technically all elements and also «technically carrying out emotions». It too can be «taught». Whether it is necessary after that to be surprised to that our ballet art «doesn't go through a stage», to be surprised that the eyes of performers are lifeless, they don't burn as earlier, why, at last, and why is such cool welcome of the spectators?

I understand that much of the told has a direct connection with our everyday life, to the developed relations between heads and the subordinates spread on decades in whom dependence on the chief was absolute and which substantially defined your financial position, it is not enough reckoning with an objective state of affairs. All it is ugly. But our ballet

art looks uglier on this background. And, if soloists all the same escape occasionally from this captivity and find the career out of collective collectives are gradually doomed to the creative destruction and extinction. At such mutual relations the slavish psychology gets all more deeply and more deeply into creative process which in the way beginning was, as a rule, interesting, and work creative. Collective of adherents in which start accepted all together and all equally tried to create something interesting and created, this collective gradually starts to decay.

Creativity is gradually gone. And the spectators, having ascertained the period of decline of theater or any other concert organization, wait, when there will be the new master, capable to revive from ashes creative life there is successfully working collective to define the beginning of the following, the next stage of life of theater where again all at the same time actively influence art development as a whole.

You can object to me that there are examples of long life and collective and heads. Yes, really, there is a long life, but, unfortunately, not always there is a long creativity. But it is another theme. For now I would like to return to that professionalism of the teacher in a class, its language, its remarks, its attention and its respect for all pupils without an exception, always will be pledge of pedagogical success.

Perhaps, this success will not come at once, but it will be obligatory, because other way can't be in this not so simple field of education of the future generation of ballet dancers. And the earlier the teacher will start to think of it, the faster to it the understanding of in pedagogics, and then and gradual skill in it will come at first.

I am asked very often by the pupils: «Why you, Anatoly Alekseevich, don't shout at the pupils or students, is patient and even with participation explaining them execution of any element, a pose or a combination?». I can't answer this question because I do not know why. But also I can not tell that I never shouted in a class. It would be a lie. I shouted, but not so frequent.

All the matter is that the nature hasn't presented me with a thunderous voice, and my shout hardly would be heard in the general noise which happens at a lesson. Therefore I sometimes spoke temperamentally and loudly only in pauses between execution of movements or combinations. First, in this case me it was audible. Secondly, me it was visible, and it happens more expressive, than presence of a loud voice is more often. Here on my appearance, mood it was always visible, as it was necessary today itself for a message. Whether it is possible to be indulged a little or not? Thirdly, in these pauses I stated the point of view on the future of any pupil, look-

ing in its creative prospect and speaking about it aloud. But basically these remarks concerned aspect in which one either other pupil or the schoolgirl the behavior or the bad execution brought to nothing efforts of all collective or the separate partner. As can concern the executor because of whom it is necessary to execute more and more time same all the rest, and so spent weight of forces and which the error or behavior has spoiled general impression from dance compositions.

Such remark at a lesson was much more effective, because guilty received a public censure which was felt in sights of other class, it more than concrete abuse the teacher of one executor though also to it on course of execution got.

Errors always happen at pupils, as, actually, and at the teacher in the course of a lesson. The problem consists only in how to leave this situation. It is possible to aggravate it with the behavior, and it is possible and to smooth, having given to the created situation any other value.

But what me always revolted, it is roughness in the behavior between pupils, especially boys in relation to girls. Somehow at my lesson of Russian national dance in the Moscow choreographic school one of pupils has kicked the girl, put in characteristic footwear, in a soft place. She, naturally, wanted to answer it, but it wasn't possible to it. The Resentment was instantly reflected in the person, there were tears, even the nose became red.

Having noticed it, I have stopped a lesson and began to do remarks on movements which were incorrectly executed, and itself have gradually come nearer to this pupil. Perhaps, such reception also isn't so pedagogic, but I am imperceptible for the offender have executed blow by an internal part of a shin through a back in a soft place of the pupil. Blow has turned out sonorous because has had the big area. This blow isn't painful, in a childhood in a court yard we often fulfilled it, bringing to perfection. From this blow this pupil has jumped up forward, without believing that it has occurred to it because he considered itself(himself) as the most capable in a class (and it was valid so) that all is authorized to it, up to insult of pupils and teachers which complained of it.

In a class there was a pause, and then the loud laughter in which participated all both the offender and offended was distributed. In the same pause I have explained to it, why I have arrived thus. He has apologized the girl in very gallant manner, its nature has presented with it, and incident has been settled. After a while at the same lesson it has taken an interest, as I have executed it. Very much it liked this trick. I have opened a secret and have suggested it to try this movement on me. It has been made specially. It was necessary to give the chance for it to «revenge» me and to prove. It

has risen the same as also I, and has tried to execute this blow. Anything from this didn't leave, though it, probably, tried from all forces. I imagine, as it would like to strike me from my permission. The laughter in a class has repeated more loudly former, and it was impossible to repeat twice.

The secret of a blow consisted in an active bend of a foot in a knee joint which at me has been developed much better, than at it. The lesson has ended, all were happy, and we with it have kept great friendship. And now he is already famous actor and director, carries an honorary title. More than similar actions at my lessons it didn't suppose, probably, guessing that I all see in a class and, naturally, I will not forgive such acts, especially concerning girls and who knows that I still will manage to apply in relation to it from the rich practice and where it can appear again mocked by the companions.

But such event was in my practice only once, and I felt sorry for that about a criminal conduct a little. But it was necessary to react somehow, and the first that has come to to me mind so it to execute this «confidential» kick.

In other cases examples somehow sufficed me to prove to pupils the necessary. Especially they couldn't believe in those stories with which I often accompanied the lessons where it was told about the exclusive techniques of many executors of my generation. Also that I did many dancing elements much better, than they at the lessons. On it, of course, conversation didn't come to an end. Children, especially boys, demanded immediate proofs for my part. No conversations on age in calculation were accepted. There was nothing to do, itself has thrust, and it was necessary to confirm told by any business. Deviation from the told was equivalent to death, and I have offered fair dispute. It consisted that if I execute decently any difficult element about which there could be a speech no doubts about skill of the previous generation any more will exist, and all of them the further remarks on improvement of workmanship of "technics" will perceive well, and promised after that to work even better.

Once, when in a class on branch of estradno-classical dance in the Moscow choreographic school speech about any ballet performance has come and someone from pupils has told about insufficiently good execution by one of actors "entrechat", I have there and then informed them (again someone has made me talk) that in due time pretty well for the dancer of national role executed some times successively "entrechat huit" while they on employment on classical dance hardly did entrechat six. They have there and then asked me to show, how it becomes. «Well», – I have answered, but only one indispensable condition. At me characteristic

shoes were worn out. I will satisfy your request, and you to me buy new shoes for employment. Goes? «All right!»- they have cried, being in full confidence, that from an arsenal of classical dance it will not be possible to execute such difficult element to me.

I was at that time 45 years old and I wasn't taken by artistic practice any more about ten years. I have removed the footwear, have risen on the hall middle, have asked the leader that it something has accompanied me, have risen in 5th position and was going to execute this jump.

All children have amicably run across to a mirror that it is better to see, some have sat down, and one even has lain down to count quantity of the "entrechat". In a hall there has come a complete silence. Just in case I have wrapped trousers and have risen on semifingers.

After introductory chords, I have started the performance of jumps. I have made more, than was agreed, under joint account and to the applause in the end. Perhaps, it were not so such good "entrechat" which were executed by me in youth and too on a bet with ballet dancers from theaters because in repertoire of ensemble of Moiseyev anything similar wasn't also I made these jumps simply how the next focus.

More than eight times entrechat huit even now not anyone can do, but it was accessible to me, as I jumped highly enough and "entrechat" specially trained to make entrechat dix. To this hobby I have been obliged read about Nezhinsky where it was said that in one of performances in Paris it carried out this element of classical dance. Here I also competed with myself to reach the same skill. Eventually I have learned to carry out entrechat dix, but without the big rating of feet in the parties. And here eight times to carry feet and to collect them in a position for me was not too big problem. I also have executed them before children. What, actually, I have achieved? Questions on skill of executors of my generation, so-called «old men», more never arose.

Nobody had argued with me personally after this event, being afraid to lose. After that the technics of many boys, and girls too had sharply increased. The discipline in a class became even more creative, than was earlier though I can't complain of that someone suffered its infringement. The program of preparation of pupils to the selected trade which I for them have defined, despite the saturation, began to be carried out much faster.

I had few such disputes in my practice. I have, of course, won all these disputes, and then children began to tell each other what to argue with Anatoly Alekseevichem is useless. If he argues, will win necessarily. However, disputes were symbolical without a material interest. Then I also itself have guessed the reasons of disappearance of disputes. Obviously, display

of movements which it is necessary to do each time, and it is frequent at the full capacity, with jumps, присядками, throws of feet upward, by rotations does their unarmed since my foot opens in case of need considerably above 120°. By the way, Moiseyev Igor Aleksandrovich and itself often used such reception that was more than convincingly. To make ten-twelve pirouettes, as though by the way while at pupils and four turned out hardly, and then accidentally to execute in one, and then it is a bit less in other party – and questions aren't present more – all becomes clear. Here to you, expensive children, please, and this reference point for skill.

Such example should be on arms of each teacher because it is impossible to stand apart and shout endlessly: «give, give!». And what to give? It is necessary to rise and show. Let execution can look not so convincing at present, but literacy, ability words to inform the basic essence of demanded rules of execution and display are necessary requirements to the leader of employment with pupils. Practically the teacher should try to show to pupils the main thing, and professionalism if it was once, remains on all life, and this professionalism needs to be able to use.

When today, I'm sixty one year old, in the end of a lesson or the international seminar I as bow under a loud applause of pupils execute eight pirouettes with transition to double round in air and I come on a knee it delights audience. To me it is pleasant that I still can show them it, proving true which I always professed in pedagogics. Here it is, the true.

Be always in shape if you want to keep a name of the teacher, belief in the teacher, belief in your personal professionalism, in yourself, at last. The teacher always should defend his name by all accessible and legal rules of behavior, means.

It is said that I'm an exception from the rules. Let will be more than such exceptions which the further perfection of our choreographic pedagogics will follow. It is natural that the nature presents us not all to the same extent, but to use that is given us by nature, it is necessary as much as possible.

To me till now it is not clear, why teachers in the West change clothes up to body stockings and shoes and conduct employment in such kind, despite of the age though it is known that in pedagogics there is no age is always a young trade.

I would like to mention one episode which remained in my memory for a long time. During the second visiting by Moiseyev's ensemble of the USA, in 1961 year in Los-Anzhelese to get possibility was presented to the house of Simeona Gesta to me. Simeon Gest was already respectable age, and its popularity in the USA was stretched within popularity of his

brother, the first and enough popular impresario of Russian origin, the native of the south of Russia. Under stories of Gesta, after death of his brother it has transferred Soolu Juroku, too to the native of the south of Russia, a cane of the brother which that never left, in acknowledgement of behind it of superiority in producer activity. This cane I saw at Sola Juroka. It was interesting to that on it there was the silver knob representing someone's head.

But not Simeon Gest, and his wife Maria Bekefi was the main event at the moment of visiting of this house. At that time for me this name was the unknown person, and her spouse speaking about her, probably, expected from me other reaction. It would be, occur this visiting by several years later. Simeon, assistant Soola Juroka who in tours of ensemble of Moiseyev helped us on many household questions has resulted me in this house. Somehow I have asked it about the desire to visit any private ballet school. To me, still to absolutely young teacher of the Moscow choreographic school, it was interesting to get acquainted with system of training to dance art in this rich country. Simeon also has resulted me in this house together with Victor Nikitushkinym, the young actor who has just arrived in ensemble after the termination of the Moscow choreographic school. Today it is the National actor of the Russian Federation and the assistant-tutor in Ensemble it. Moiseyev to whom it has like respect of that that has just ended choreographic school and was considered as «classic» in ensemble.

As it was found out, Simeon has resulted me in this house not casually. Maria Bekefi who very hospitably has met us has appeared spouse Simeona Gesta about what I spoke above. The house was similar to a small museum of Bahrushina, it is so much in it was pictures, suits, the photos connected with the ballet world of Petersburg during the pre-revolutionary period, photos with representatives of an imperial family. She told about stories of the stay on a Maryinsky Theater scene, and itself glanced at hours. After a while she has informed us that at it the lesson with one girl should begin and that it should change clothes. After a while before us the teacher dressed in a full ballet suit has appeared, and has led us in a small hall which took place on the ground floor. In this hall there was a machine tool, the big mirrors and the good radio equipment, by which Gest was endlessly praised, declaring that it promotes more productive passage of employment of the spouse. The lesson proceeded not for long. Maria has explained to the girl who was approximately 15-16 years that at it visitors and it is necessary to finish a lesson a little before the planned. The girl didn't object.

During this small lesson we observed with curiosity, showing an adagio for this girl, Maria Bekkefi carried out all movements at the full capacity and in full amplitude. I then was surprised to how this elderly woman could hold a foot opened aside on  $90^\circ$ , so long. Display was very decent for the 70-year-old teacher. At that time I couldn't understand, why she for one girl here so tries. After a while for me it became obvious because I changed clothes on all employment, and abroad especially, even when was engaged with absolutely small children. We have thanked this family for hearty welcome, without knowing, unfortunately, that this elderly lady was not only the actress of the Maryinsky Theater, but also close relative Alfreda Bekefi, the outstanding actor arrived to Russia from Austro-Hungary and working in Moscow and in Petersburg in pre-revolutionary years, the relative of the person who has created magnificent characteristic parties in many ballet performances, and left to us in the inheritance fine Hungarian dance. And the main thing that it together with Alexander Shiryayev was one of founders of discipline which at first was called as characteristic dance, and now national-scenic. If I knew about it then, I wouldn't leave this house within all days of stay in Los-Anzhelese. But then I of it didn't know anything, didn't know, unfortunately, with whom communicated and that could learn from this dialogue. It is a pity.

Coming back to the begun theme, I always result this meeting as an example of the high relation to a trade. If our teachers this tightened figure standing on fingers and explaining to the girl of a rule of execution of movement much would rise on the professional places saw.

And some our teachers, sitting on a chair in a jacket and a skirt, in a jacket and jeans, shout from a place that at someone a foot not so, someone has jumped not there, someone badly spins and falls after rotation. Well what for so long to sit, when it is necessary to go, both to show, and to correct. And in the end of the year such teachers also characteristics write on «careless» pupils, on their bad data which became for some reason even worse, than during receipt in choreographic school, on a curvature of a backbone at some pupils, on infringement at them than a vestibular mechanism if suddenly it will appear that the pupil or the schoolgirl doesn't spin, and still it is a lot of another.

And all it is addressed to the children. And who addresses and what is addressed to the pedagogical lacks? How to concern their curvatures in character, to perceive their frequent «absence» at lessons, their aversion of many pupils, their aversion of many laws and past experience, their frequent lack of culture when all it operates, how a bitter poison on pupils and on dance art?



Well, I start to grumble on great workers-teachers among whom it is a lot of both young, and people at mature age. Certainly, there are among them many teachers capable and talented which live this trade. Then why such low production is observed recently why we see not absolutely valid relation to national-scenic dance and in general we mark such incorrect understanding of its role in trade formation? It is impossible to get rid of all on the present, on economic and political instability, on commercialism and a pragmatism of pupils and teachers. Evolution process can't stop, and it would be desirable, that development of our Russian school both classical, and national-scenic has found the continuation in outstanding personalities of executors, teachers and choreographers that language of dialogue with pupils was valid, language of own example and display always and everywhere was highly professional.

On such note also it would be desirable to finish this article if only I will not return to it from any other party. The author hopes that under a name «language of the teacher» readers should see literally everything that takes place in dialogue with pupils, and always carefully to store it and, certainly, to be able to use it adequately».

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