PRE-PROFESSIONAL CHOREOGRAPHIC TRAINING IN THE STRUCTURE OF PRIMARY SPECIALIZED ART EDUCATIONAL INSTITUTIONS: HISTORICAL AND PEDAGOGICAL ASPECT

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The article reveals the peculiarities of the development of choreographic education in Ukraine in primary specialized art educational institutions (PSAEI) in the historical-pedagogical discourse, analyzes the organization, structure, content component of choreographic training of student youth in the specified types of institutions. In the process of holistic consideration of the outlined problem, the methods of system-structural, pedagogical and retrospective analysis, as well as the method of theoretical generalization, were used. Based on the study of a wide range of archival sources, it was found that in terms of their structure, target guidelines, organization of the educational process, art schools had signs of binary nature, combining the characteristics of an extracurricular institution and a professional education institution. The general concept of the development of children’s art schools was written down in statutory regulations, where it was noted that the educational process is carried out on the basis of a personal-oriented approach to students, ensuring artistic and creative activity and a personal-value attitude to varieties of art. At various stages of formation and development, children’s art schools united common functional characteristics such as early professional orientation of pupils, creation of a favorable educational environment for the upbringing of a creative personality with a special type of education, aimed at continuing artistic training in pre-higher and higher education institutions.

The educational significance of the phenomenon of children's dance creativity in art schools as a component of pre-professional choreographic education is clarified. It was observed that in the out-of-school structure, primary art education institutions were an effective form of organizing pre-professional choreographic training. By combining general education and professionally oriented choreographic training, they had a great potential for forming dance performing abilities in systemic and multifaceted choreographic work. We define the early professionalization of education and the correlation of narrowly professional and general choreographic training as progressive trends in the development of pre-professional choreographic education in the studied types of schools. In addition to the realization of the tasks of self-realization and general cultural development of pupils, choreographic training provided them with prospects for further specialized training.

Key words: choreographic education, pre-professional choreographic training, primary specialized art educational institutions, choreographic training, disciplines of the choreographic cycle, children’s dance creativity.

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У статті розкрито особливості розвитку хореографічної освіти в Україні у початкових спеціалізованих мистецьких навчальних закладах в історико-педагогічному дискурсі, проаналізовано організацію, структуру, змістовий компонент хореографічної підготовки учнівської молоді у зазначених типах шкіл. У процесі цілісного розгляду окреслено проблеми використано методи системно-структурного, педагогічного та ретроспективного аналізу, а також метод теоретичного узагальнення. На основі статистичного матеріала, що отримувався, досліджено, що за своєю структурою, хореографічний процес у початкових спеціалізованих навчальних закладах має ознаки бінарності, поєднуючи характеристики навчального та завершального рівнів підготовки учнівської молоді. На різних етапах становлення й розвитку навчальних закладів хореографічної підготовки використовуються спільні функціональні характеристики – різні професійні орієнтації вихованців, формування сприятливого освітнього середовища для виховання творчої особистості з особливим типом освіченості, націленої на подальше виховання мистецької підготовки у закладах передвищої та вищої освіти.

Уточнено просвітницьке значення феномену дитячої танцювальної творчості у школах мистецтв як складника допрофесійної хореографічної освіти. Спостережено, що у структурі основної навчальної діяльності інших залучених виховання творчі особистості з особливим типом освіченості, націленої на подальше виховання мистецької підготовки у закладах передвищої та вищої освіти.

**Ключові слова:** хореографічна освіта, допрофесійна хореографічна підготовка, початкові спеціалізовані мистецькі навчальні заклади, хореографічне навчання, дисципліни хореографічного циклу, дитяча танцювальна творчість.

### Introduction of the issue.
Pre-professional choreographic education is implemented in various types of extracurricular institutions. A special cultural and educational environment for the development of pre-professional choreographic training of children and student youth in today's conditions are primary specialized art educational institutions (PSAEI), where multifaceted work is carried out to form the worldview, aesthetic taste, character, emotions of pupils, and the development of their primary performing skills and abilities is ensured. One of the most important functions of the general artistic training of pupils in the system of specialized education of the artistic and aesthetic
profile is determined by the systematic disclosure of the creative abilities of children and adolescents and the creation of conditions for their successful personal realization. The choreographic creative activity of the younger generation is an integral part of this process [4: 71-72].

Current state of the issue. The development of pre-professional forms of organization of choreographic education is highlighted in the works of well-known domestic theoreticians and practitioners of the studied field: I. Antipova, H. Berezoa, L. Bondarenko, K. Vasyleko, V. Verkhovynets, O. Holdrych, and is also the subject of scientific and practical discourse among representatives of today's choreographic pedagogy by O. Burli, V. Vartovnyk, Yu. Honcharenko, S. Zabredovskyi, A. Korotkova, O. Martynenko, Yu. Rostovska, A. Taranova, P. Friza, L. Tsetveta, A. Shevchuk and others. At the same time, it remains relevant to study various aspects of the organization, structure, development of the content of pre-professional choreographic training in the conditions of institutions of primary specialized education of the artistic profile in historical retrospection.

Aim of research is to investigate the dynamics of formation and development of pre-professional forms of choreographic education in Ukraine in the structure of primary specialized art educational institutions, to analyze the organization, structure, content component of choreographic training of young students in art schools.

Results and discussion. In the system of out-of-school and extracurricular education, specialized art educational institutions occupy their own separate organizational and content niche. According to their structure, target audience, organization of the educational process, they combine the characteristics of an extracurricular and a professional education institution. Regarding the general education system, these art schools are a subsystem, but at the same time they can be considered in the structure of an independent field of professional education as the initial stage of professional artistic planomirne rozkritтя творчих здібностей дітей та підлітків і створення умов для їхньої успішної особистісної реалізації. Хореографічна творча активність підростаючого покоління у цьому процесі є невід’ємним складником [4: 71-72].

Аналіз останніх досліджень і публікацій. Розвиток допрофесійних форм організації хореографічної освіти висвітлено у працях відомих вітчизняних теоретиків і практиків досліджуваної галузі І. Антипової, Г. Березової, Л. Бондаренко, К. Василенка, В. Верховинца, О. Годрича, а також є предметом науково-практичного дискурсу серед представників хореографічної педагогіки сьогодення О. Бурлі, В. Вартовник, Ю. Гончаренко, С. Забредовського, А. Короткova, О. Мартиненко, Ю. Ростовської, А. Тараканової, П. Фриза, Л. Цветкової, А. Шевчук та ін. Водночас залишається актуальним студіювання різних аспектів організації, структури, розвитку змісту допрофесійної хореографічної підготовки в умовах закладів початкової спеціалізованої освіти мистецького профілю в історичній ретроспективі.

Мета статті: дослідити динаміку становлення й розвитку допрофесійних форм хореографічної освіти в Україні у структурі початкових спеціалізованих мистецьких навчальних закладів, проаналізувати організацію, структуру, змістовий компонент хореографічної підготовки учнівської молоді у школах мистецтв.

Виклад основного матеріалу. У системі позашкільної освіти спеціалізовані мистецькі навчальні заклади займають свою окрему організаційну та змістову нішу. За своєю структурою, цільовими настановами, організацію освітнього процесу вони поєднують характеристики закладу позашкільної і закладу професійної освіти. Створює загальну систему освіти ці мистецькі школи є підсистемою, але одночасно їх можна розглянути у структурі самостійної галузі професійної освіти як початковий щабель професійної мистецької підготовки. Функціонування спеціалізованих мистецьких навчальних закладів спрямоване на формування первинних
training. The functioning of specialized art educational institutions is aimed at the formation of primary professional competences in a certain artistic profile in children and adolescents, the disclosure of their abilities for creative activity, as well as the creation of prerequisites for further professional self-determination [2: 246].

Investigating the dynamics of the development of pre-professional choreographic education in Ukraine in the out-of-school system, we note that training of students in various types of dance art was provided by children's multidisciplinary educational institutions of artistic direction, subordinate to the Department of the Ministry of Culture of the Ukrainian SSR. It was these out-of-school institutions that represented a separate direction of pre-professional choreographic training, creating a special cultural and educational environment for the artistic and aesthetic education of the younger generation. The first specialized primary art educational institutions appeared in the second half of the 1970 s. – mainly as an experience in the organization of music and art education. In the Ukrainian SSR, children's art schools have been operating since 1978. They are based on the general concepts of the development of primary art education outlined in the "Regulations on Children's Music, Art School and Art School" (1977). The functional significance of children's art schools consisted in "the general aesthetic education of the personality by means of various art forms, and at the same time in the formation of the foundations of special art education" [10: 122]. Subsequently, the gradual reorganization of music and art schools into institutions of comprehensive artistic training (with different branches of artistic activity) was started. As of 1982, there were more than 22 schools of this type in 13 regions with a total contingent of over 6,000 students in the Ukrainian SSR [10: 109].

The idea of inseparability of general aesthetic education with the help of various types of art from professionalism in teaching was defined as the methodological basis for organizing curricula of specialized institutions of primary art education. In profesiynih kompetentnostey iz pervogo mistецького профілю в дітей та підлітків, розкриття їхніх здібностей до творчої діяльності, а також створення передумов для подальшого професійного самовизначення [2: 246].

Досліджуючи динаміку розвитку допрофесійної хореографічної освіти в Україні в системі позашкілля зазначимо, що навчання учнівської молоді з різних видів таціонального мистецтва забезпечували дитячі багатопрофільні освітні заклади мистецького спрямування, підпорядковані відомству Мінкульту УРСР. Саме ці позашкільні установи представляли окремий напрям допрофесійної хореографічної підготовки, створюючи особливе культурно-освітнє середовище для художньо-естетичного виховання підрослого покоління. Перші початкові спеціалізовані мистецькі навчальні заклади виникають у другій половині 70-ти рр. ХХ ст. – переважно як досягнення організації музичної та художньої освіти. В УРСР дитячі школи мистецтв функціонують з 1978 р. Вони орієнтується на загальні концепції розвитку початкової мистецької освіти, орієнтовані в "Загальні про дитячу музичну, художню школу і школу мистецтв" (1977 р.). Функційне значення дитячих шкіл мистецтв полягало в "загальноестетичному вихованні особистості засобами різновидів мистецтва, а разом з тим у формуванні основ спеціальної мистецької освіти" [10: 122]. Згодом було розпочато поступову реорганізацію музичних і художніх шкіл у заклади комплексної мистецької підготовки – з різними відділами мистецької діяльності. Станом на 1982 р. в УРСР діяло вже 22 школи такого типу в 13 областях із загальним контингентом понад 6 тис. учнів [10: 109]. Методологічними засадами впорядкування навчальних планів спеціалізованих закладів початкової мистецької освіти було визначено ідею невід'ємності загальноестетичного виховання за допомогою різних видів мистецтва від професіоналізму в навчанні одного із них. Відповідно до цієї концепції хореографічна підготовка здійснювалась на основі принципів диференційованого підходу, забезпечувала цілісність, комплексність,
accordance with this concept, choreographic training was carried out on the principles of a differentiated approach, ensuring the integrity, complexity, and systematicity of teaching various types of dance art in all departments of the institution. The general goal of choreographic education was defined as the formation of students’ dance taste, performing abilities, dance literacy, instilling love for various types of choreography, as well as improving the pupil’s body in general [2: 247]. In the process of education, individual and collective organizational forms stipulated by the institution’s charter were correlated: lessons (individual, group, control/assessment); lectures (conversations); rehearsals; class concerts or academic performances (reviews of individual and collective student works, performances, exams); competitive events (reviews, festivals, Olympics, reporting concerts); extracurricular thematic activities (art exhibitions, excursions). The main form of choreographic work was defined as a lesson, the duration of which was regulated by curricula and programs considering the psychophysiological development of students and the permissible workload for different age groups. Breaks between lessons were considered "working time of the head of the selective", another creative association that usually functioned in the institution [11: 255].

In order to determine the prospects for the development of "Primary General Aesthetic Education" (PGAE), the Ministry of Culture of the Ukrainian SSR systematically initiated the organization of republican seminars-workshops on generalizing advanced pedagogical experience and optimizing the educational process in children's art schools. The programs for their implementation provided for the approval of a number of practical recommendations, including those that directly regulated the process of choreographic training in the structure of primary art education. In particular, during the first Republican seminar-workshop "Perspectives for the development of children's art schools" (March 15-20, 1982, Odessa and Illichivsk, Odesa region), the following issues were discussed: 1) regarding the synthetic nature of the
new curricula of experimental schools arts; 2) regarding the experience of teaching choreography in art schools of Georgia (on the example of art schools in Tbilisi); 3) regarding new choreography programs created by the All-Union Research Institute of Artistic Education; 4) regarding the methods of music-rhythmic and choreographic education in art schools; 5) regarding teaching art subjects in secondary schools and art schools (using the example of art schools in Vilnius) [9: 130-134]. According to the results of the event, curricula were adjusted, new educational programs were developed in professional disciplines for all primary educational institutions of aesthetic education of the Ukrainian SSR. The main principle of education in children’s art schools was defined as "synthetic education with the involvement of expressive means of all arts, interpenetration of disciplines in a single complex educational process" [10: 122]. Accordingly, in the organization of the educational process, the primary importance was given to interdisciplinary connections and mutual influences of the main and optional educational disciplines, considering the synthetic nature of performing arts.

In order to modernize primary general aesthetic education in children’s art schools, the Ministry of Culture of the Ukrainian SSR for the period 1982-1986 introduced experimental curricula for the Zaporizhzhya, Illichivsk, Yahotynsk, and Novorazdolsk schools of art, covering the experiment of nationwide significance from 1982-1983 for preparatory departments and for 1-2 classes of primary art education institutions. The management of the experiment, as well as the preparation of updated educational documentation for this type of schools, was carried out by the Republican Scientific and Methodological Cabinet of Educational Institutions, and direct methodological assistance was provided by the Department of Culture [10: 109]. The general concept of the development of children’s art schools was written down in statutory regulations, where it was noted that the educational process is carried out on the basis of a
personal-oriented approach to students, ensuring artistic and creative activity and a personal-value attitude to varieties of art. At the same time, the organization of education in these types of out-of-school institutions had a certain autonomy determined by internal statutory regulations.

Depending on the direction of art education of educational departments and corresponding structural divisions (preparatory, theater, music, vocal and choral, visual arts), the structure and content of choreographic training was formed in each of them. In particular, students of the choreographic department were taught the following types of dance: classical, folk-scenic, historical-household, modern (rhythm plastic, pop, ballroom). In the younger (I-IV) grades, a gymnastics course was taught. "Preparation of concert performances" was singled out in the plan as such a discipline that generalized the professional competences of students at each of the stages of education, prepared them for performance concerts, academic performances, and one-act ballets. In order to realize the personal inclinations and abilities of pupils and to get acquainted with related types of arts, an optional discipline was introduced into the curriculum, which had the status of mandatory. Recommended additional training courses were "Choreographic Improvisation" and "Fundamentals of Theater Performance". Among the optional subjects of the choreographic cycle, students mastered "Breath Staging", "Duet Stage Dance", "Modern Ballroom Dance", "History of Choreographic Art", "Fundamentals of Dance Composition and Staging" [2: 249]. Their implementation depended on the statutory documentation of the institution, the teaching staff, and the conditions for organizing the educational process. The development of creative abilities of students at art schools took place under the supervision of specialists in the fields of child psychology, physiology and psychology of creativity [10: 122]. Subjects of a choreographic orientation formed a complex of pre-professional choreographic training, each component of which provided students with a personal-oriented approach to students, ensuring artistic and creative activity and a personal-value attitude to varieties of art. At the same time, the organization of education in these types of out-of-school institutions had a certain autonomy determined by internal statutory regulations.

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with an understanding of the lexical features of the varieties of dance art, its means of expression, emotional and figurative language. The general aesthetic training of students of the choreographic department was provided by subjects from related branches of art. They significantly supplemented the range of initial professional competences. Such a range of content directions in the courses illustrated the implementation of the didactic principles of complexity, systematicity, aestheticization of the educational space, organic combination of art education with general aesthetic training.

Pupils from other departments of the institution mastered the basics of choreographic art in accordance with pedagogical expediency and the specifics of professional training. At the theater department, they taught “Gymnastics” and "Fundamentals of stage movement"; at the folklore department the following subject was taught: "Folk dance"; "Rhythm and dance" was a universal choreographic discipline for all art departments without exception. It provided initial choreographic training, developed in students, in addition to choreographic abilities, general musicality, a sense of rhythm, artistry, formed dance skills necessary for further in-depth training in choreography and for classes in other types of art. Classes in "Rhythms" were also aimed at general strengthening and improvement of the body, consistency and coordination of movements, formation of correct posture, development of muscle memory, emotional sphere [2: 250]. Therefore, the program content of the disciplines had an integrated character, was aimed at the development of general physical, general musical, elementary performing and artistic abilities of the individual. Summarizing the content of the training programs of the subjects of the choreographic cycle, we observe their certain structural commonality, which was expressed in the sequence and systematic mastery of dance vocabulary, technical techniques, the systematic teaching of educational and choreographic material with the gradual complication of theoretical and practical components. The choreographic training curriculum was supplemented by a diapason of theoretical and practical components.
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commonality of all educational components
and was formed on the principles of: 1)
systematicity, planning, consistency in the
teaching of educational material, gradual
complication of its theoretical and practical
components; 2) relevance (closeness of
choreographic training to modern trends in
the development of choreographic culture
and education); 3) creative motivation
(focus on the definition and development of
individual characteristics, students’
potential, stimulating them to further work
on self-education and self-improvement) [2:
250-251].

On the border of the 80s and 90s of the
20th century, The Ministry of Culture of the
USSR together with the Ministry of
Culture of the Ukrainian SSR initiates
conferences and seminars on various
aspects of the organization of the
educational process in primary art
education institutions with the aim of
generalizing and spreading advanced
pedagogical experience in the field of
children’s aesthetic education. Thus, in
September-October of 1986, a seminar-
workshop on improving artistic and
aesthetic training in children’s art schools
was held on the basis of the Kharkiv
school-complex of aesthetic education. The
results of experimental work in schools of
aesthetic education were analyzed with the
participation of leading theoreticians and
practitioners of art education of the
Ukrainian SSR, effective forms of
interaction between secondary schools and
art schools were proposed, ways of
modernizing art training were determined.
The choreographic topics of the seminar
were presented in the reports of
L. Tsvetkova "New principles of
choreographic education in art schools"
and N. Rzhevska "Advanced experience of
choreographic education in children’s
choreographic schools of the republic" [5:
107-112]. The resolutions adopted during
the educational event were supposed to
initiate the implementation of a number of
innovations to optimize the educational
process in art schools.

The dynamics of the organization of
primary educational institutions of
aesthetic education became more intensive
during the 1990s. They are defined as institutions of additional education in the artistic direction, which provide state guarantees of artistic and aesthetic education of children and youth “due to accessibility to the heritage of national and world culture” [12], prepare the ground for classes in artistic creativity in the following links of this system (secondary specialized art schools, schools, colleges, higher educational institutions), provide the necessary basis for choosing a profession in the field of culture and art for the most gifted students. In particular, in 1990, with the aim of improving the activities of art schools and schools of aesthetic education, the updated "Regulations on the Art School of the Ministry of Culture of the Ukrainian SSR" was approved [6: 49]. According to the new regulation, the art school was "<...> a state educational institution, which is created and operates <...> for the purposeful training of citizens in various types of arts <...>", and the main task of its operation was defined as "<...> creation of the most favorable conditions for comprehensive development of a person, disclosure of their abilities <...> satisfaction of spiritual and aesthetic needs <...>" [6: 50]. The professional orientation of primary art education in the institution was emphasized by theses that it was in the art school that the foundation was laid for preparation for artistic creativity, and for the most gifted students, for the choice of a profession in the field of culture and art. Accordingly, the process of specialized choreographic training was declared one of the types of labor activity. The organization of the educational process was based on a pedagogically justified choice of curricula, programs, methods of teaching and upbringing. Lessons, individual and group classes, academic concerts, exams, competitions have traditionally been defined as the main forms of education organization [6: 49-53]. Autonomy in the development of specialized institutions of primary art education made it possible to create in each of them its own integrated artistic space for the personal and professional development of each subject of the educational process.

Correlation of the goals, tasks, content and results of specialized practical training in children's choreographic schools and art schools determined the holding of joint concert and competitive events at the all-Ukrainian level with the purpose of...
of specialized practical training in children’s choreographic schools and art schools led to the holding of joint concert and competition events at the all-Ukrainian level with the aim of "<...> identifying the most gifted representatives of student youth, raising the level of professional training in specialized choreographic schools and art schools, generalization of teaching methods of special disciplines, dissemination of work experience of leading teachers, as well as assimilation of the creative communication of teams of educational institutions <...>" [8: 23]. In particular, the traditional All-Ukrainian Festival of Choreographic Mastery "Ballet Youth", launched in 1993, united students and teachers at specialized choreographic schools and specialized branches of children’s art schools [7: 14].

The Second All-Ukrainian Festival of Choreographic Mastery "Ballet Youth 95" revealed a high level of children’s performing skills in the field of classical choreography. Competitions were evaluated by well-known ballet masters, stage masters, among them were: T. Taiakina (director of the Kyiv State Choreographic School), H. Kevtun (chief choreographer of the Kyiv Children’s Choreographic Theater), teacher-choreographers of the Kyiv State Choreographic School. The festival organizers introduced the number of tours in different geographical locations, which made possible to demonstrate the performing abilities of a lot of participants from different regions of Ukraine. The "Ballet Youth 95" festival included representatives of 24 regions and individual students of children’s art schools of Crimea. The competition program was focused on the participants’ performance of variations from classical ballet and numbers in the genre of folk and Ukrainian dances [8: 23-25]. During the festival, the Kyiv State Choreographic School was a methodical center and training base for teachers-choreographers of children’s art schools [7: 15]. The all-Ukrainian format of such events made it possible to demonstrate in stage forms the activation of manifestations of choreographic talent of children and adolescents. As a result of their "<...> виявлення найбільш обдарованої учнівської молоді, піднесення рівня професійної підготовки у спеціалізованих хореографічних школах і школах мистецтв, узагальнення методики викладання спеціалізованій, поширення досвіду роботи провідних викладачів, поширення творчих спілкувань колективів навчальних закладів <...>" [8: 23]. Зокрема, традиційний Всеукраїнський фестиваль хореографічної майстерності "Юність балету", започаткований 1993 р., об’єднував учнівський і викладацький склад спеціалізованих хореографічних щіл’ до і профільних відділень дитячих щіл’ мистецтв [7: 14].

Другий Всеукраїнський фестиваль хореографічної майстерності "Юність балету – 95" виявив високий рівень дитячої виконавської майстерності в галузі класичної хореографії. Конкурсні змагання оцінювали відомі балетмейстри, майстри сцени, серед них: Т. Таїкіна (директорка Київського державного хореографічного училища), Г. Ковтун (головний балетмейстер Київського дитячого хореографічного театру), педагоги-хореографи Київського державного хореографічного училища. Запровадження організаторами фестивалю відбіркових турів по різних географічних локаціях уможливлювало демонстрацію виконавських здібностей великої кількості учасників із різних регіонів України. Фестиваль "Юність балету – 95" охопив представників 24 областей та окремо вихованців дитячих мистецьких щіл’ Криму. Конкурсна програма була сконцентрована на виконанні учасниками варіацій із класичного балету та номерів у жанрі народно-сценічного чи українського танцю [8: 23-25]. Під час проведення фестивалю Київське державне хореографічне училище було методичним центром та базою стажування викладачів-хореографів дитячих щіл’ мистецтв [7: 15]. Всеукраїнський формат таких заходів дозволяв демонструвати у сценічних формах активацію проявів хореографічної обдарованості дітей та підлітків. У результаті їх проведення виявляли загальні тенденції та найближчі перспективи змісту хореографічного навчання в закладах початкової...
implementation, general trends and the nearest perspectives of the content of choreographic training in primary art education institutions were revealed.

At the end of the 20th century, innovative educational structures that provide comprehensive artistic training of children and youth with an emphasis on children’s choreographic education started to emerge. The professionalization of choreographic training in the out-of-school system led to the transformation of traditional forms of organizing children’s dance amateurs (selectives, studios, creative associations) into single-specialized structured holistic educational institutions, educational complexes, centers, author’s choreographic schools. These types of institutions could combine preschool, general education and extracurricular institutions, create associations and other organizational structures [3: 613]. Famous examples of such reformattting were the Children’s and Youth Choreographic Studio "Happy Childhood" (Kyiv), the School of Choreographic Art "Sonechko" (Zhytomyr), the School of Folk Dance "Serpanok" (Lviv), the School of Folk Dance and the School of Modern of Dance (Rivne), Center for Artistic and Choreographic Education of Children and Youth "Barvinok" (Vinnytsia), Odesa City Center of Choreographic Art, Cultural Center "Kyianochka" (Kyiv), Kirovohrad Regional Comprehensive Educational Complex of Humanitarian aesthetic profile [1: 218-219]. The main principles that implemented the complex structures of the artistic profile in their educational activities were humanization and aestheticization of the educational process, individual approach, socio-cultural conformity, complexity and professionalization of general aesthetic training [4: 77]. The teaching of choreographic art in such extracurricular institutions is carried out both according to typical state programs and author’s programs, designed for different types of children’s choreographic groups, considering regional features and the specifics of the institution’s work. The creative laboratories of the complexes (children’s choreographic groups) also had signs of gradation, carrying out dance mistецької освіти.

Наприкінці XX ст. з’являються інноваційні освітні структури, які забезпечують усебічну мистецьку підготовку дітей та молоді з акцентом на дитячій хореографічній освіті. Професіоналізація хореографічної підготовки в системі позашкілья зумовлювала трансформацію традиційних форм організації дитячого тацівально-виховального аматорства (гуртків, студій, творчих об’єднань) в однопрофільні структуровані цілісні освітні установи, навчально-виховні комплекси, центри, авторські хореографічні школи. Такі типи закладів могли об’єднувати дошкільні, загальноосвітні й позашкільні установи, створювати асоціації та інші організаційні структури [3: 613]. Відомими прикладами такого переформатування стали Дитяча-юнацька хореографічна студія "Щасливе дитинство" (м. Київ), Школа хореографічного мистецтва "Сонечко" (м. Житомир), Школа народного танцю "Серпанок" (м. Львів), Школа народного танцю та Школа сучасного танцю (м. Рівне), Центр художньо-хореографічної освіти дітей та юнацтва "Барвінок" (м. Вінниця), Одеський міський центр хореографічного мистецтва, Культурний центр "Кивночка" (м. Київ), Кіровоградський обласний загальноосвітній навчально-виховний комплекс гуманітарно-естетичного профілю [1: 218-219]. Головними принципами, які реалізовували у своїй освітній діяльності комплексні структури мистецького профілю, були зазначені гуманізація та естетизація навчально-виховного процесу, індивідуальний підхід, соціокультурна відповідність, комплексність та професіоналізація загальноестетичної підготовки [4: 77]. Навчання хореографічного мистецтва в таких позашкільних установах здійснюється як за типовими державними програмами, так і за авторськими, розрахованими на різні види дитячих хореографічних колективів, з урахуванням регіональних особливостей та специфіки роботи закладу. Творчі лабораторії комплексів – дитячі хореографічні колективи – також мають ознаки ступеневості, здійснюючи навчання
training for participants of different age categories.

Conclusions and research perspectives. Thus, pre-professional choreographic training in the conditions of specialized institutions of primary art education had a binary functionality, which was focused on the implementation of artistic-aesthetic and purely choreographic tasks, accumulated the formation of theoretical knowledge, primary professional skills from various directions of dance activity. The gradual transformation of the traditional forms of organizing children's dance amateurs into educational and educational complexes initiated a separate trend in the development of the initial stage of choreographic education. Progressive trends in the educational activity of art schools in the development of pre-professional choreographic education are defined as complexity, profile orientation, early professionalization of education, correlation of narrowly professional and general choreographic training. In addition to the realization of tasks of self-realization and general cultural development of pupils, children's art schools created the basis for further studies in specialized educational institutions. The prospects for further scientific research are the study of trends in the development of pre-professional choreographic education in Ukraine in a historical and pedagogical context in various forms of organization for the purpose of objective analysis, highlighting progressive assets, and their creative use in the modern educational space.

REFERENCES (TRANSLATED & TRANSLITERATED)


Received: November 09, 2022
Accepted: December 14, 2022