

DOI: <https://doi.org/10.34069/AI/2022.57.09.15>

How to Cite:

Portnova, T.V. (2022). Investigation of scientific results of practical and theoretical works of phd students of choreographic programs in the area of humanities integration. *Amazonia Investiga*, 11(57), 145-151. <https://doi.org/10.34069/AI/2022.57.09.15>

Investigation of scientific results of practical and theoretical works of phd students of choreographic programs in the area of humanities integration

ИССЛЕДОВАНИЕ НАУЧНЫХ РЕЗУЛЬТАТОВ ПРАКТИЧЕСКИХ И ТЕОРЕТИЧЕСКИХ РАБОТ АСПИРАНТОВ ХОРЕОГРАФИЧЕСКИХ НАПРАВЛЕНИЙ В ОБЛАСТИ ИНТЕГРАЦИИ ГУМАНИТАРНЫХ НАУК

Received: October 2, 2022

Accepted: November 5, 2022

Written by:

Tatiana V. Portnova⁴⁷<https://orcid.org/0000-0002-4221-3923>

Author ID: 413631

Abstract

Integration of humanitarian knowledge into the training of sportsmen and dancers is very urgent today. We considered the domestic and international experience in this issue and revealed the insufficient spreading of humanitarian disciplines in the sphere in question. This topic is not examined well and this defines the purpose of its investigation – to study the results of research activity of PhD students of choreographic programs in the area of humanities integration.

The problem of combining choreographic programs with training in the area of humanities is considered in this article.

A special attention is paid to investigations and scientific-methodological elaborations of PhD students and leading practicing teachers in the field of spreading the program of studying humanitarian disciplines.

The multi-vectoriness of choreographic education, which can be considered as a metadisciplinary area is analyzed in the article, consequently, the teaching technique can be flexible.

The main investigation methods were as follows: comparative analysis, dialectic materialism, analogies and synthesis of the collected information.

The following characteristic features were revealed as a result of actualizing knowledge in humanitarian disciplines: the growing interest of the graduates in the mastered profession, extended outlook spectrum, accumulated additional pedagogical skills.

Аннотация

Интеграция гуманитарных знаний в подготовке спортсменов и танцоров, на сегодняшний день крайне актуальна. Мы рассмотрели отечественный и зарубежный опыт в данном вопросе и выявили недостаток в распространении гуманитарных дисциплин в изучаемой сфере. Данная тема широко не изучена, что определяет цель ее исследования – изучить результаты научно-исследовательской деятельности аспирантов хореографических направлений в области интеграции гуманитарных наук.

В данной статье рассматривается проблема сочетания хореографических программ с обучением в области гуманитарных наук.

Особое внимание уделено исследованиям и научно-методическим разработкам аспирантов и ведущих педагогов-практиков в области расширения программы изучения гуманитарных дисциплин.

В статье анализируется многовекторность хореографического образования, которое может быть рассмотрено как метопредметную область, а потому методика преподавания может быть гибкой.

Основными методами исследования послужили: сравнительный анализ, диалектического материализм, аналогии и синтез собранной информации.

Выделены следующие характерные черты в результате актуализации знаний по гуманитарным дисциплинам, у выпускников наблюдается рост заинтересованности в осваиваемой профессии, расширяется спектр

⁴⁷ Doctor of art history professor of department of art history, Kosygin State University of Russia, Russian Federation.

The results can be used in training specialists in choreography.

Keywords: choreographic education, integration of humanities, staff training, personality development, interdisciplinary links.

Introduction

Considering the system of education in choreographic educational institutions, many researchers agree that graduates are lacking all-round development. The most part of students focus on practical activities and do not care about obtaining knowledge in humanities. At the same time, the government of the Russian Federation sees a lot of perspectives in this program on culture development and replication; this, in turn, means a broad spectrum of patriotic, cultural-educational and even historical-literary events. Besides, when working with talented students it is important to broaden their knowledge in historical and cultural areas, i.e. in humanities.

The graduates should not only be good choreographers but represent an example for their future students, hence to be interesting as personalities, and, on the one hand, correspond to the social requirements, and, on the other hand, preserve inner stability and equilibrium. Especially urgent are the issues of spiritual and moral upbringing of children, their education and outlook broadening due to studying humanitarian disciplines.

The topic significance is conditioned by modern tendencies when, on the one hand, choreography is cultivated, students see splendid images of the winners of different dancing contests and hope to win as well, and, on the other hand, there is the opposite side when talented graduates are not turned to historical and cultural values or do not have knowledge in humanities.

The latter is important since it is revealed in literacy, proper conduct, creates the integral personality. If this field of knowledge is not paid sufficient attention to, a human can be too shallow-brained that will destructively affect his or her life perspectives, even if the person is talented.

Different musical and dance shows serve as the confirmation that dancing is easy and does not require special talent. But even they demonstrate

мировоззрения, и накапливаются дополнительные педагогические навыки. Полученные результаты могут быть использованы при подготовке специалистов хореографов.

Ключевые слова: хореографическое образование, интеграция гуманитарных наук, подготовка кадров, личностное развитие, междисциплинарные связи

that the most interest is sparked by educated, all-round personalities. Consequently, when addressing the issue of teaching students of choreographic program it is necessary not only to teach them to dance but also pay sufficient attention to other fields of knowledge.

The purpose of this research is to consider theoretical and practical results of investigations of PhD students of choreographic program in the field of humanities application in the educational process.

Literature review

The group of authors: Gorbunova I.B., Marchenko E.P., Tovpich I.O. point out in their work that choreographic education is not only training and constant practical classes for studying dancing styles, it is also the interaction between the teacher and students. The latter requires a high degree of training from choreographic teachers. A future teacher should acquire the skills not only of interaction with younger generation but also should spark interest in them, convey the beauty of music and dance, show them the artistic and imaginative side, and lay the foundation of musical literacy. Moreover, in the attempts to spark interest in students a teacher should apply different methodologies of work with children and also apply knowledge in such disciplines as psychology, religious and cultural studies, etc. But for such approach a future teacher should be all-round that is only possible with in-depth study of humanitarian disciplines (Gorbunova, Marchenko & Tovpich, 2015).

At the same time, the training of such teacher is the challenge of XXI century, since the availability of traditional choreography teaching standards force out any ideas of student-centered approach in teaching (Manzheles, 2019a). And if we take into account that young teachers are targeted at earning money but not at developing the creative potential of their students, we can

come across such problem as the depersonalization of a dancer and godlessness of a musician, as Manzheles L.V. indicated (Manzheles, 2019b).

E.S. Babaeva points out that only due to the system approach based on metadisciplinary links and diversity of methodological techniques it is possible to foster a universal specialist able not only to teach to dance but also to cultivate spiritual and moral bases in students (Babaeva, 2017).

However, there is another opinion, in dissertation investigations of (Nikitina, 2007; Yurieva, 2010; Bulankina, 2016) we can find the idea that any educational system assumes the implementation of the main idea – all-round development of a personality. It is achieved due to a number of characteristics, such as activity (inactivity) and freedom (dependence), emotionality (restraint), dominance (followership), etc. Moreover, the goal is set by the society itself, which needs to be filled with some or other elements (personality types). And, of course, the education result is also ambiguous. A teacher can possess all necessary qualities to convey knowledge but certain difficulties arise depending on the audience. People are not able to borrow knowledge due to the upbringing peculiarities, emotional perception, development, etc. Therefore, the education result is, on the one hand, the result of interaction between the teacher and student; but, on the other hand, it is the teacher's responsibility towards the students as his or her duty includes mobility, i.e. he or she should adapt to the audience and refer to such notions and phenomena, which will be clear and easy to understand for this particular student. And it should be pointed out that for a choreographic teacher this process passes through mastering the students' inner world, who, due to the technologies involved, can immerse themselves in the world of music and dance with the teacher's help.

There is also no common opinion on this topic in the scientific society. In XX century already numerous researchers, such as Taneeva S.I., Skrebkova S.S., Yarovsky B.L. and others noted that training in choreography should be based on the technical support of classes. The authors asserted that being behind the time the teacher cannot spark interest of the audience in one or another period in the musical genre history, one or another style of dance (Derekhovskaya, 2016).

But the researchers of XXI century, including Zalivadny M.S., Samsonova O.V., Semenov S.S. and others, indicate that in teaching choreography it is necessary to move away from the orthodox approach and select the individual approach to each student. The arrangement of groups by interest also facilitates the teacher's task, since it allows singling out students from the group who would like to learn certain dancing styles. This is essentially connected with drawing upon the natural qualities of a human, with the maturity of his or her acoustic, visual and muscular-kinetic apparatuses. And if something is missing, the teacher should correct the student's activity direction. At the same time, Zainutdinova A.R. points out that the teacher in this process means even more than the parents as the teacher should initiate and motivate. And exactly in educational institutions the understanding is obtained that going to theaters cannot be accompanied with nibbling sunflower seeds on the balcony, and extracurricular attendance of the concert is not the punishment but a special event, and going there the kid supports his or her co-students who are not afraid to perform before the motley audience (Zainutdinova, 2016).

Besides, a number of researchers are of the opinion that the teacher's personality should attract, and this is not only respect to the past merits or fright of the authority. The teacher should be an integral, interesting and versatile personality, only then the students will listen to his or her opinion and not only adopt the experience. For this, as Babansky Yu.K., Skatkin M.N., Usova A.V. and others point out, it is necessary to train graduates of choreographic HEIs on the basis of metadisciplinary teaching, paying attention both to professional and humanitarian disciplines. And this is the essence of integrative processes in education (Egerev, 2021; Zharkovskaya, 2018).

It is important to emphasize that today more and more researchers drift toward the acknowledgement of importance of integration in education. Bezrukova V.S., Berulava M.N., Chapaeva N.K. and others indicate that only due to integrative processes new areas of knowledge became accessible, which were studied only formally before. The integration resulted in extending the interdisciplinary links that, first, correspond to the requirements of time towards the graduation of qualified specialists, and, second, provide the interaction between different study programs (Bordovskaya & Rozum, 2017).

Foreign authors are also of the same opinion about the training of choreographers. Thus, Bannerman K. (England) and Andrzejewski (USA) point out that training of choreographers should be all-round but with much emphasis on theory, then eventually we will have an all-round specialist who during the practical training will be able to master the required skills and abilities. Gilbert A. (USA) states that integrative processes in education will allow the choreographic teachers not only to be good specialists in the field of dancing art but also to be all-round personalities attracting students with their knowledge (Ashworth & Saxton, 1991; Vernigora, 2014).

Thus, both domestic and foreign specialists have different positions in the issues of training highly-qualified choreographic teachers. At the same time, the idea of all-round education based on the integration of humanities into the applied character of specialists' training has been considered in the scientific society from the last century. And if during the Soviet period humanities were equated with the knowledge of national importance, today this position has lost its significance, and the decadence of the moral and cultural image of the society has been revealed together with it. Consequently, the actualization of humanitarian disciplines in the process of training choreographic teachers is a key one.

Materials and methods

To achieve the goal set in the work and complete the tasks, it is necessary to apply a number of research methods. The following methods are applied in this work:

- comparison and analogy method;
- analysis and synthesis of the collected information;
- material systematization and data comparison.

At the first stage of the research methodology we drew upon the theoretical analysis of pedagogical and art study literature similar to the indicated topic, the study of the relevant state of application of humanitarian cycle of disciplines in the educational process of artistic university or choreographic faculty was assessed. Then the research initial parameters were defined: subject, hypothesis, methods, scientific apparatus.

At the second stage, the model of the application process as a means of theoretical mastering of art study disciplines by students in their integrative

form, the formation of system of special tasks on courses including their various combinations, the methodology for diagnosing the dynamics of intellectual and artistic potential of students while mastering humanitarian disciplines were developed.

At the third stage, the pilot testing of implementing the model of the application process as a means of mastering artistic professional disciplines by students was carried out, the important components of which were: the forming experiment, processing and analysis of its results, correction of the developed model.

Results and discussion

Considering the issue of humanities integration into the choreographers' training, it is necessary to get acquainted with the results of PhD students' investigations in this area.

Summarizing the work carried out, we can distinguish the following methodologies of studying the issue in question:

Questionnaire survey. In the frameworks of the investigations the students were given tests to reveal the level of knowledge, literacy, skills to work in public, skills to control and direct big teams, and their communicative skills were evaluated as well. At the same time, to maintain the experiment integrity the groups with different level of knowledge in humanities were taken as the basis, for this the students were divided into "A", "B" and "C" students.

The detailed analysis demonstrated that graduates do not have extensive knowledge or cannot use it. But in general, only the group of "B" students proved themselves as the most advanced and perspective specialists. "A" students appeared to be reserved and drew upon knowledge tests; on the contrary, "C" students tried to attract attention to them and revealed good organizational skills but failed literacy and general knowledge tests. At the same time, all groups of students indicated that only choreography is the activity basis for them, both educational and practical. Probably such approach limited the knowledge of the test students (Kocheshkova, 2014; Paliley & Bondarenko, 2017).

The comparison of teaching techniques. Taking the teaching techniques of choreographic disciplines as the basis: show dance, classical dance and dances of the peoples of the world revealed scientific-theoretical and practical

components. Thus, all disciplines are targeted at forming dancing skills but in the frameworks of teaching classical dance and dances of the peoples of the world the meta disciplinary connection with other disciplines is seen: history, etiquette, social studies, literature, etc. That is, during the study process the students are offered to get entirely wrapped up in the world of dance with its history, bases and emotional messages. This allows more deeply studying the main dancing moves and extending the students' outlook (Antipin, 2018; Verkholyak, 2016; Kushov & Batalova, 2019).

Curriculaanalysis. Using the data of research and educational center, the data by curricula of HEIs graduating choreographers in Russia were

obtained. The comparative analysis was carried out to reveal the amount of hours provided for studying humanities or cognate disciplines (Table 1). The analysis demonstrated the following: the absolute majority of educational institutions prefer traditional teaching forms based on practical approach. The share of theoretical hours for studying humanitarian disciplines is minimum and they are taught in the first years of studies without exact specialization. The following years of studies are based on practical and laboratory classes. Moreover, only those disciplines, which are taught from the first semester till the completion of studies, are interdisciplinary (Buksikova & Klimova, 2017; Vasyagina, 2018; Khutorsky, 2017).

Table 1.
Average index of disciplines in curricula of institutes of culture and choreography defined by the author.

Names of disciplines, professional modules, interdisciplinary courses	Maximum study load of a student	Individual study load of a student	Total	Period of studies
Federal component of secondary (complete) general education	2163	721	1442	1-6 semesters
Basic educational disciplines	1158	386	772	1-4 semesters
Profile educational disciplines	1005	335	670	1-6 semesters
General humanitarian and social-economic cycle	735	245	490	3-8 semesters
Mathematical and general natural scientific cycle	114	38	76	3-4 semesters
General professional disciplines	495	165	330	4-8 semesters
Artistic and creative activities	2931	977	1954	1-8 semesters
Pedagogical activities	568	189	379	3-8 semesters
Organizational and managerial activities	339	113	226	5-8 semesters
Variable part of the cycles of main professional study program (MPSP)	215	72	143	4-8 semesters
Total amount of hours by MPSP cycles, including the federal component of secondary (complete) general education	7560	2520	5040	By 36 per semester

Thus, the investigation confirmed the idea that in the absolute majority of choreographic HEIs the teachers keep the traditional teaching forms, and the students themselves believe that it is non-compulsory to study other disciplines apart from practical and applied dancing activity. Besides, the teaching personnel see the necessity in metadisciplinary links only in those cases when the discipline is taught during the whole period of studies.

Such situation in the sphere of choreographers' training can have negative effect.

Discussion of results

Considering the PhD students' works in revealing the integration of humanitarian

disciplines into the education and training of choreographers, it can be pointed out that many investigations are based on seeking for innovations in this area, however, they are not available today. Even under the condition that all HEIs complying with the governmental decision are revising the standards of study programs and redistributing the hours, the traditional teaching forms prevail and this position is protected by both by practicing teachers and students.

We can agree with the opinion that traditional teaching of choreographers is somewhat outdated and does not correspond to the demands of times. But, at the same time, it should be pointed out that today the teaching system itself in the sphere of art graduates specialists who define the cultural development. Therefore, the general

decay of traditional values, in perspective, can transform into new traditions and values. In this light it will be enough to realize interdisciplinary links and generalize humanities at the initial stages of studies.

Consequently, the main obstacle to the integration of interdisciplinary links and humanities into the process of choreographers' training is the traditionalism of choreographic education. This indicates the necessity in forming new teaching methods and forms, which, if they are implemented, will be introduced by a new generation of choreographers.

Due to the fact that the development of choreography is one of the national priorities based on the Russian government strategy of culture and education development, the perspectives of perfecting the educational system in the area of choreography are defined by the integration of humanities. (Decree No. 660, 2001; International Society for Technology in Education, 2000). Hence, further examination of the integration of these knowledge areas will continue and extend the list of humanities, which can serve the perfection of specialists' training process.

Conclusions

Thus, finalizing the work done, we can summarize the conclusions made:

- both domestic and international specialists cannot reach common ground in the issues of training highly-qualified choreographic teachers. However, the idea of all-round education connected with the integration processes in education has been already considered in the scientific society, some way or another, from the last century. And if during the Soviet period humanities were equated with the knowledge of national importance, today this position has lost its significance, and the decadence of the moral and cultural image of the society has been revealed together with it. Consequently, the actualization of humanitarian disciplines in the process of training choreographic teachers is a key one;
- issues of humanities integration into the choreographers' training plan have been discussed for quite a while, however, still there is no clear and solid opinion on the topic as the positions of theoreticians and practitioners differ greatly. On the one hand, humanitarian disciplines actually serve the outlook broadening and integral personality

formation, but, on the other hand, a teacher should be able to teach but not discuss unrelated matters. But both positions are imperfect and ambiguous. Therefore, it is not surprising that the issue of humanities integration into choreographers' education is one of the key ones in the disputes on further development of choreography;

- today, independently from the indicated course to the integration in education, choreographic HEIs keep the traditional teaching forms. The students themselves, despite of the problems in the knowledge on a number of humanitarian disciplines, believe that they need only the basics of knowledge in choreography in their practical activity. And the teachers see the need in metadisciplinary links only in those cases when the discipline is taught during the whole period of studies;
- today choreography is considered one of the priority directions in art development, so, it is possible to study the topic of humanities integration into choreographers' education in more detail. In compliance with the Russian government strategy of culture and education development, the perspectives of perfecting the educational system in the area of choreography are defined by deeper study of disciplines in art, history and culture. This indicates the implementation of national priorities in the frameworks of further works on the studied topic.

Bibliographic references

- Antipin, V.V. (2018). On the notion of modern dance in domestic choreographic pedagogics. *Bulletin of A.Ya. Vaganova Russian Ballet Academy*, 5(58), pp. 125-135 [In Russian]
- Ashworth, P., & Saxton, J. J. (1991). On competence. *Journal of Further and Higher Education*, 14(2), 3–25
- Babaeva, E.S. (2017). *Theory of designing integrated teaching programs: monograph*/E.S. Babaeva. M.; Berlin: Direct-Media, 174 p.
- Bordovskaya, N.V., & Rozum, S.I. (2017). *Psychology and pedagogics: students' aid for HEIs*. SPb.: Piter, 624 p.
- Buksikova, O.B., & Klimova, I.A. (2017). Classical dance influence on the formation of students' performance culture. *Science. Art. Culture*, 1, pp. 140-147 [In Russian]
- Bulankina, M.K. (2016). *Modern technologies for improving the teacher's professional mastery in the system of choreographic education (author's summary of the thesis of candidate of pedagogical sciences)*. Institute

- of Artistic Education and Culture Studies of Russian Academy of Sciences, Moscow, 24 p.
- Decree No. 660. State support for the integration of higher education and fundamental sciences in 1997-2000. Program of presidential objectives: approved by the Government of the Russian Federation on 05.09.2001. Available at: http://pravo.gov.ru/proxy/ips/?doc_itself=&nd=102043287&page=1&rdk=1&link_id=4#10
- Derekhovskaya, A.G. (2016) Professional competencies of teachers of special disciplines in choreographic educational institutions. MNKO, 3(58), pp. 103-105 [In Russian]
- Egerev, S.V. (2021) What is behind science and education integration? Nation's Capital. Available at: <http://www.kapital-rus.ru/articles/article/203797>
- Gorbunova, I.B., Marchenko, E.P., & Tovpich, I.O. (2015) Training of a musical teacher for spiritual and moral upbringing of youth in school of digital century based on musical and computer technologies. Theory and practice of social development, 11, pp. 247-253 [In Russian]
- International Society for Technology in Education (2000). ISTE National Educational Technology Standards (NETS) and Performance Indicators for Teachers. Retrieved from URL: <https://www.pobschools.org/cms/lib/NY01001456/Centricity/Domain/45/Ed%20Tech%20Resources/ISTENETS.pdf>
- Kocheshkova, L.O. (2014) Experience and perspectives of science and education integration (in the format of scientific and educational center). Challenges in territory development, 6(74) [In Russian]
- Kushov, A.M., & Batalova, S.G. (2019) Transformation of study discipline "Duet dance" in the system of choreographic education in Russian HEIs of culture. Bulletin of Kemerovo State University of Culture and Arts, 47, pp. 191-199 [In Russian]
- Khutorsky, A.V. (2017) Didactics: students' aid for HEIs. Standard of third generation. SPb.: Piter, 720
- Manzheles, L.V. (2019a) Implementation of integrative approach in the process of training choreographic teachers in HEIs of culture. Bulletin of Orenburg State University, 2(220), pp. 33-41 [In Russian]
- Manzheles, L.V. (2019b) Classical dance teaching technique in the system of training students of choreographic programs in HEIs of culture. Pedagogical education in Russia, 2, pp. 66-76. URL: <http://elar.uspu.ru/bitstream/uspu/10780/1/povr-2019-02-08.pdf>The source is included in the text of Page 2
- Nikitina, E.Yu. (2007). Formation of readiness of pedagogical university students for research activity by means of problem-based learning: (author's summary of the thesis of candidate of pedagogical sciences) Novokuznetsk, Kuzbass State Pedagogical Academy, 24 p.
- Paliley, A.V., & Bondarenko, A.A. (2017) Process of forming professional readiness of choreographic teacher to practical activities. Bulletin of Kemerovo State University of Culture and Arts, 39, pp. 210-216 [In Russian]
- Vasyagina, N.N. (2018). The role of performing and pedagogical competencies in the professional training of a classical dance teacher. Topical issues of education and science development in the context of the program implementation spiritual revival of the nation: mat-Lyomezhdunar. scientific-practical conf. – Karaganda: Glasirbaspanan, pp. 84-87. [In Russian]
- Vernigora, O.N. (2014) Individual work of choreographic students in HEIs of culture and arts as a means of actualizing professional-personal potential of a future specialist. MNKO, 2(45), pp. 196–199 [In Russian]
- Verkholyak, A.V. (2016) Characteristic of professional competencies in modern dance in future choreographic teachers at the university. Science and school, 5, pp. 89–94 [In Russian]
- Zainutdinova, A.R. (2016) Theoretical substantiation of the problem of forming entertainment interests of modern youth. Bulletin of Kazan State University of Culture and Arts, 4(10), pp. 32-36 [In Russian]
- Zharkovskaya, T.G. (2018) Integrative approach as a means of interdisciplinary interaction. Pedagogics, 8, pp. 91–95 [In Russian]
- Yurieva, M.N. (2010). Professional and artistic development of choreographic student personality in universities of culture and art (author's summary of the thesis of doctor of pedagogical sciences) Moscow State University of Culture and Art, 48 p.