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**SYSTEM APPROACH AS A METHODOLOGICAL BASIS
IN RESEARCH ON TEACHING BALLET ART**

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Abstract

The urgency of the problem under investigation is due to the fact that the generation of teachers who thoroughly master A.Ya. Vaganova's methods of teaching is retiring due to their age. The young generation of classics teachers, in addition to the new requirements for the sociology of performances, should strictly follow the academic character of the Russian ballet; otherwise, irreparable losses will follow. The article is aimed at describing the didactic patterns of teaching classical ballet, listed in the system of the main aspects of this process. The article contains the results of the analysis, synthesis, and comparison that were the leading methods for applying the system approach as the methodological basis for the study. The ballet pedagogy has a centuries-old empirical experience, yet no generally recognized official status, the reason for this being the absence of teaching didactics. All the great ballet teachers were occupied with theoretical questions, yet this is not described as a studying theory, as a scientific justification of the existing laws, and is only by visual demonstration. The present study is the first to describe the learning process from the point of view of the ballet pedagogy didactics. A priori, the art of ballet is a system due to its specifics, and to the characteristics of ballet pedagogy, the term 'system' is also applied; however, the scientific substantiation of the processes of training ballet dancers (based on the principle of a systematic approach) was not conducted previously. The described results are sufficient to prove the application of this methodological approach. The materials of the article can be useful for the organization of reliable scientific research, since the methodology provides a correct and full implementation of the study of phenomena, processes, etc.

Keywords

Ballet Pedagogy – Classical Ballet – Art

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Introduction

Noting the need for a scientific research in a modern choreographic educational institution (along with the artistic component), L.N. Slyadneva wrote: "... the definition of art is not as of a process of knowledge, cathartic (sensual), figurative, fluid comprehension of the external world. ... The artistic-figurative comprehension was theoretically substantiated and practically demonstrative for centuries, and opposed to the rational, pragmatic, scientific method of cognition"¹.

Correct scientific research requires methodological grounds that will ensure the integrity, completeness and necessary depth of the study, as well as the application of appropriate methods of proving the results obtained.

The solution of research problems is achievable with specific methodological approaches. Today's state of science is characterized by a wide range of approaches, and determining the most appropriate is not an easy task. Defining a clear research methodology allows choosing a research scheme the result of which will be the character of the achievements in its course.

Methodology as a science on methods of comprehending a certain area of knowledge and achieving results developed historically within the framework of philosophy, starting with the dialogical method of Socrates and Plato, the inductive method of F. Bacon, the rational method of R. Descartes, the antithetic method of Fichte, the dialectic method of E. Husserl, etc.² Each study begins with the construction of an abstract hypothetical theoretical scheme, with further inscribing it into concrete reality by imposing the type of matrix on it. However, there is an opposite opinion: realia and empirics require a theoretical justification, the reliability of which need to be based on achievements in other sciences, and on methodological fundamentals.

The study will be correct, if it relies on the existing history, theory with the justification of relevance and the appropriateness of the chosen methodological approach. The content of the approach should include basic concepts, definitions and principles. Obligatory is the availability of technology for the application of specific implementation models, with their own methods and techniques. These are the conclusions N.A. Vershinina made, systematizing and summarizing the main available studies on the characteristics of approaches³. We consider these provisions to be relevant and meaningful.

Thus, the strict organization of research helps implement methodological approaches as benchmarks that ensure the completeness and necessary volume of analysis and synthesis (gnoseology) in the logic of the historical development of the phenomenon (ontology) and allow interpreting the achievements with the necessary thematic and problematic correspondence, making the results reliable. The system approach most corresponds to such a complex multi-component phenomenon as ballet pedagogy.

¹ L. N. Slyadneva, "Research work as a means of ecologizing choreographic education". I International Scientific and Practical Conference 'Choreographic Education: Russia and Europe. Current state and prospects' (April 28-30, 2008) (Saint Petersburg: A.Ya. Vaganova Academy of Russian Ballet, 2009).

² V. M. Monakhov, Methodological foundations of theory num 1 (2006).

³ N. A. Vershinina, Structure of pedagogy: Research methodology (Saint Petersburg: Lema, 2008).

"The idea of a system approach is not new. As is known, the fundamentals of the system approach applied to social phenomena were developed by K. Marx, in the field of biology by Charles Darwin, and in the field of chemistry by D.M. Mendeleev. Significant influence on the systemic approach development came from cybernetics, which originated initially as a science of control in living and mechanical systems"⁴.

Scientists characterized the concept of the system approach as one of the leading in modern scientific knowledge, because it reflects the systemic world order: "The formation of the notion of systemic nature goes back to the depths of the centuries, however, the "crystallization" of its modern general meaning is connected with the names of A.A. Bogdanova (general organizational theory), Ya.Kh. Smuts (holism – the theory of integrity and creative evolution in the universal system of nature), L. Bertalanffy (general theory of systems), N. Wiener (general theory of control – cybernetics) and other Russian and foreign scientists"⁵.

The systemic approach arose as a reaction to the long dominance of analytical methods of research, according to V.A. Yakunin. The system approach finds the most correct application when studying a part of the phenomenon, or the part and the whole to establish the relationship when there is a need to search for analogies and similarities; this is characteristic of phenomena of a different nature⁶.

Ballet art has a complex structure of the mandatory components of other arts as a totality. A work of art, according to M.S. Kagan, is "not just an idea or knowledge, and not just a symbol, code, sign, and not just a thing, a body, a construction, but a unity in which they are identified with each other, i.e. appear as different sides, facets, aspects of the same phenomenon ... "⁷.

A. Messerer, an outstanding dancer and teacher, recalls: "... all the best from close and distant predecessors, dreaming of such a pedagogical system that would not be a mosaic, a simple sum of what can be easily seen in other people's classes, but an independent direction, achieved in the synthesis of the past and the scope of the present, in the continuity of principles and ideas worth living"⁸.

In the four-level structure of the methodological knowledge, E.G. Yudin identified a specific scientific methodology, containing problems specific to scientific knowledge in a particular field as the third level, and also discussed the issues raised at higher levels of methodology, such as the problems of the system approach in pedagogical studies⁹.

So, general scientific methodology is represented by the system approach which allows revealing the integrative system properties and qualitative characteristics in ballet pedagogy.

⁴ N. A. Vershinina, Structure of pedagogy: Research methodology (Saint Petersburg: Lema, 2008).

⁵ O.S. Prikot "Methodological foundations of pedagogical systemology". PhD thesis (Saint Petersburg, 1997).

⁶ V. A. Yakunin, Learning as a process of management (London, 1988).

⁷ M. S. Kagan, Philosophy of culture (St. Petersburg, 1996).

⁸ A. Messerer, Dance. Think. Time (Moscow: Art, 1990).

⁹ E. G. Yudin, Methodological problems of research of self-organizing systems. Problems of methodology of system research (Moscow, 1970).

Materials and Methods

The main methods of substantiating the system approach as a methodological approach are the analysis of existing research results similar and/or adjacent to the stated topic, and also synthesis, imposed on the matrix of these conclusions and on the process of teaching classical dance, and generalization as a consequence, obtained by the above-mentioned methods to justify the applicability of this approach in studies on ballet pedagogy.

V.I. Isakov insisted: "The creation of a ballet dancer is a complex, unique, not accidental, but system-organized process, consciously and interconnectedly controlled by at least two actors: from the inside, the future ballet dancer themselves, and from the outside, teachers (teachers and parents) of the future artist, and the society"¹⁰.

L.M. Lavrovsky considered it one of the most difficult pedagogical problems: "It was easy to solve it neither then, nor today: this requires a more flexible methodology in teaching classical dance. It is necessary to develop a pedagogical system that, along with the development of dance techniques, would contribute to the development of the artist's musical-plasticity expressiveness"¹¹.

One of the first pedagogical system in ballet pedagogy was revealed by M.K. Leonova, as well as the importance of the systematic approach in the didactics of teaching classical dance. Analyzing the 'Technique of Classical Training' by N.I. Tarasov, A.I. Chekrygin and V.E. Morits (with advisory help of E.P. Gerdt and M.A. Kozhukhova), Marina Konstantinovna pays attention to one of the unconditional advantages of the textbook on the importance of a unified system in the methodology of teaching classical dance. At the same time, she objectively insists on the development of a methodical science, "... which later became the Moscow ballet pedagogical system" [ibid., P. 16]. Therefore, M.K. Leonova revealed that the technique of A.V. Lopukhov in the development of the exercises of the characteristic dance "at the barre" is of a systemic nature¹². "In the history of national ballet pedagogy, it was seen that an attempt was made 'to end the unsystematic ways' and to develop a program and methodical instructions for it, "based on the rich experience of Moscow and Leningrad choreographic institutions"¹³. "This is how interpenetration of methods and creative searches of the two oldest Russian ballet schools, Moscow and St. Petersburg, took place. The mutual exchange of pedagogical achievements and methodological developments continued in the following decades. Close cooperation continues today, since it has become a tradition"¹⁴. M.K. Leonova notes the persistent need for scientific understanding of methodological problems, theoretical steps toward the merging of St. Petersburg and Moscow teaching methods, and their mutual enrichment¹⁵.

In April 1950, at the review conference of the choreographic schools of the USSR R.V. Zakharov insisted: "Our teachers, headed by A.Ya. Vaganova, did a lot to bring the method of teaching classical dance into a single system. And here, it seems to me, we all

¹⁰ V. M. Isakov, "Approach to the management of the quality of education in A.Ya. Vaganova Academy of Russian Ballet". Bulletin of the Samara Scientific Center of the Russian Academy of Sciences (Samara: Samara Scientific Center of the Russian Academy of Sciences, 2010).

¹¹ M.K. Leonova, From the history of the Moscow Ballet School (1945-1970) (Moscow: MSAC, 2008)

¹² Transcript of A.V. Lopukhov's lesson in the technique of characteristic dance. RSALA, 1, file number 75

¹³ M. K. Leonova, From the history of the Moscow Ballet School...

¹⁴ M. K. Leonova, From the history of the Moscow Ballet School...

¹⁵ M. K. Leonova, From the history of the Moscow Ballet School...

need to agree that with regard to technical perfection and technical skill, we are doing this well, we have tremendous successes in this respect, but with regard to the theory of classical ballet art, we should talk about it a lot"¹⁶ and proposed to include in the program of classical dance" ... a new system of education of a dancer-artist" [ibid.].

L.M. Lavrovsky said on the work of A.V. Kuznetsov: "I believe Kuznetsov's main merit is that he created the system, perhaps imperfect in terms of the methodology of movements and terminology, yet it is already a system based on original artistic and pedagogical principles"¹⁷.

Thus, it can be stated that leading experts in the field of ballet art noted the solution of existing problems, namely: both teaching and studying classical dance, as well as ballet art as a whole as a system, and not individual components, i.e. with the use of a systematic approach.

Scientists note that since the inception of ancient natural philosophy, there was a definition of some organizing foundations that ensure the existence of the world – the organized (systemic) integrity¹⁸.

In ancient Rome, the formation of a harmoniously developed personality did not give way to the idea of practical utility. Already the requirement for a dancer's instrument – their body – was obviously harmony as a condition not only for perceiving the beauty of dance, but also for performing; harmony was defined as the 'golden section', which presupposes the proportion of the dancer's body. For example, in the treatise "On the Dance" of the ancient Greek philosopher Lucian of Samosata, it was pointed out that the body of a dancer must meet strict 'Polykleitos criteria', otherwise it will produce a 'deadly impression', and the dancer's play would be unconvincing. This means being immaculately proportionate: "... not too tall and too lanky, nor too short like a dwarf, neither thick nor too thin, so as not to resemble a skeleton"¹⁹.

These requirements are still being strictly observed: a rigorous selection is made of both the abilities and appearance already at the stage of admission for professional ballet training.

Thus, by the middle of XX century most researchers came to recognize the existence in the world (nature) of some organizing bases in the form of some kind of organized (systemic) integrity. This encouraged them to recognize knowledge about nature and society as a hierarchy of dynamical systems included in each other and, based on this, to increase attention to the specific subsystems of the world that these researchers occupy themselves with. M.S. Kagan defined human activity as the transfer of experience, as a necessary function, providing "inheritance" in culture²⁰.

¹⁶ Transcript of the review conference of the choreographic schools of the USSR. RSALA, 3, file number 170, L.4.

¹⁷ Transcript of the All-Union Conference on Choreographic Education. April 27, 1950. RSALA, 3, file number 171. L. 42.

¹⁸ Yu. V. Osokin, Introduction to the theory of systemic studies of art (Moscow: Aleteya, 2003).

¹⁹ Lucian, Selected Prose. / Lucian of Samosata (Moscow: Pravda, 1991).

²⁰ M. S. Kagan, Philosophy of culture (St. Petersburg, 1996).

Dance as an art is a priori a system. Learning to dance increases the components of this system. Characteristics of pedagogical systems is that they belong to the number of social systems, therefore they are open, because between them and the outside world there is a constant exchange of people and information, which happens in the process of teaching classical dance. The target characteristics of the system are essential features of systems with active behavior, which involves the transformation of the environment in accordance with the needs and objectives. Such systems are called purposeful²¹. The process of teaching in the ballet clearly demonstrates the process of development, transformation of the student from the 'ugly duckling' into a beautiful swan under the strict guidance of the teacher of the classics. Those pedagogical systems are dynamic because they function under the influence of variable external factors that inevitably entail changes in all the components within the system.

Nevertheless, the changes characteristic (due to social demands) of scientific and technical transformations in pedagogical systems that adapt to changing conditions in structural, functional and historical aspects, are related to the art of classical ballet to a small extent, as the classic is an invariable condition for heritage preservation.

Speaking about the development of professional abilities of ballet dancers, at least two stages are singled out. The first stage is directly related to the learning process. In ballet pedagogy, classical dance is taught according to the only basic methodology developed by A.Ya. Vaganova, which is accepted worldwide²².

Results

As general characteristics of the pedagogical system, reflecting their essence. N.V. Kuzmina highlights:

- integrity – the irreducibility of any system to the sum of its constituent parts and the non-derivability from any part of its properties as a whole;
- structure – the connections and relations of the elements are arranged in a certain structure;
- the relationship with the environment, which may have a 'closed' (not changing the environment and itself) or 'open' (transforming environment and itself) character;
- hierarchy – each component can be simultaneously an element (subsystem) of the given system, and itself include another system;
- the plurality of descriptions – each system, being a complex object, cannot be reduced to just one single picture, one mapping, which implies the coexistence of the set of its various mappings for a complete description of the system.

N.V. Kuzmina considers pedagogical system as "a set of interrelated structural and functional components subordinated to the goals of education, education and training"²³.

The technique developed by A.Ya. Vaganova, absolutely corresponds to the characteristics recognized in didactics of pedagogy. The pedagogical system for the training of ballet dancers has the following characteristics:

²¹ R. Ackoff & F. Emery, *On purposeful systems* (Moscow, 1974).

²² A. Ya. Vaganova, *Basics of classical dance* (London: SIC, 1934).

²³ N. V. Kuzmina, *The concept of 'pedagogical system' and its evaluation criteria. Methods of systematic pedagogical research* (London, 1980).

- empirical (by origin),
- social (on a substantive basis),
- extremely complex (in terms of complexity),
- closed (by the nature of interaction with the external environment),
- static (non-dynamic in terms of variability),
- ordered (by the method of determination),
- purposeful (on the availability of goals),
- having a strict hierarchy in management (on the basis of manageability).

These characteristics emphasize the complexity of the pedagogical system in ballet pedagogy.

The empirical origin of classical dance is explained by its sources – ritual, ceremonial and, of course, folk dances included in ballet productions as a separate part of the play. A vivid example is the ballet *Don Quixote* directed by M. Petipa to the music of L. Minkus. The performance is full of characteristic national dances, full of Spanish traditions.

Yet, there are dances that laid the foundation for the whole ballet, as, for example, in '*Carmen*', staged by Cuban choreographer Alberto Alonso on the original idea given to him by Maya Plisetskaya (premiered in Moscow on April 20, 1967 at the Bolshoi Theater). Alonso began to work with the great Cuban ballerina Alicia Alonso (the ballet premiered in Havana on August 11, 1967 in the Grand Theater); incredibly professional ballet dancer, a teacher by nature, Azari Plisetski performed Don José's part in those days/ Today this ballet is called modern choreography; however, the plasticity language of the performance is still a classical dance, stylized as a Spanish characteristic dance. The specificity and dignity of the folk dance were vividly expressed in the performance of Alicia Alonso, who for the Cuban ballet dancers is the standard *Carmen*. Alicia is Spanish in origin, which allowed her to express the color and sensual nature of this role, and Maya Plisetskaya's *Carmen* is an example of Russian classical ballet. Alonso called her 'an unforgettable woman' as she was living the role, not just dancing it.

According to M. Sakamoto, the origin of the special Cuban style of performance lies in the pedagogical system, the creation of which is primarily related to the activities of the three Alonsos – Fernando (artistic director), Alicia (prima), and Alberto (choreographer). All the three turned out to be thoughtful research educators, and developed teaching methods taking into account the achievements of the world's ballet schools and the peculiarities of Cuban culture, namely, music and folklore, and necessarily the psychophysical characteristics of the dancers: temperament, and as a consequence, a special, vivid and unique expression. "I gathered together everything absorbed from my teachers, choreographers and dancers who met me on the way – representatives of different schools – Italian, French, Russian and Danish, even from Broadway musical productions", F. Alonso²⁴. The peculiarity of the Cuban school since the very first stage was also racial integration and the absence of prejudice²⁵. G. Balanchine said that by the steps of the ballet dancer who enters the hall he can immediately identify a Cuban ballet artist. Thus, the well-thought-out pedagogical system for the training of ballet dancers underlies the reproduction

²⁴ T. Singer, *Fernando Alonso-The Father of Cuban Ballet* (Gainesville: University Press of Florida, 2013)

²⁵ Cuba Informacion. *Sobre la Escuela Cubana de Ballet*. Cultura. 12 Nov. 2008. Retrieved 12.08.2017 from: <http://www.cubainformacion.tv/index.php/cultura/34121-sobre-la-escuela-cubana-de-ballet>

of the style, and in a fantastically short period it allowed the Cuban ballet to be raised to the level of world ballet with centuries-old traditions.

M. Sakamoto revealed that every teacher of the Cuban ballet school knows it is necessary to use body movements in combination with movements of the head, legs and arms; the legs during dance should be as expressive as the hands; more freedom in using the hands is recommended. Students are taught not to look at the floor – it means insecurity; the look must be 'active', this is an important aspect – during the dance the eyes must speak. Very characteristic is the upward completion of movements; it is important that *en dehors* occupies the correct position in the hip joint when performing all the movements at 25 °, 90 °, 180 ° in jumps, in landing and *en l'air*. *Passé* (the position of the working leg during rotation) must be very high. It is necessary that the angle between the body and the knee is 90 °; the height of the half-toes for balance is necessary for both women and men – it is always 3/4 (three quarters). Rotation is taught very early, in the second year of training [Nivel elemental], because at this age the child is not afraid of it; special exercises and workouts are carried out to develop a good balance and *passé* to 90 ° for rotation. In order to manage the balance, a dancer must also use slow, exact and very high *relevé* in addition to the fast turns; clear transition from the active movement to the passive position is required to show good balance; rotation on the pivot leg is excellent due to the balance.

There are numerous examples of the creation of ballet performances which are the mutual influence of music, drama and choreography.

Social characteristics of ballet didactics reflect the two extremely important parts of pedagogy. *Styding* begins at 10 years of age, and this is a professional education in a system that combines receiving general education simultaneously. This is the complexity of learning: are there priorities in such education? In our opinion, those students who are equally serious about acquiring knowledge both in ballet and in general education become true stars, outstanding ballet dancers. One of the basic requirements for the profession is self-discipline, but the whole experience of communicating with colleagues, the analysis of the performance of the magnificent ballet dancers demonstrates another significant factor in the system of training and professional activity of ballet dancers – the confidence in the teacher and the sense of their authority. Every ballet artist retains memories, respect, recognition and awareness they had their own teacher. Thus, the analysis of master's theses revealed the priorities of the topics: to describe and justify the didactics of the teachers one had. Among these are K.V. Shatilov, B.Ya. Bregvadze, L.V. Kovalev, and N.A. Dolgushin as examples of ballet pedagogy. There are no sources on the most of them, so the researchers collect information from professional publications: ARB (the Academy of Russian Ballet) Bulletin, Moscow State Academy of Choreography (MSAC) almanac, etc. A particularly important place in scientific research is occupied by the magazine 'Ballet' ('The Soviet Ballet') at all times of its publication. Since it contained descriptions of contests, reviews, and publications on the didactics of ballet pedagogy, this is an invaluable legacy describing the formation and development of ballet dancers, and their future activities as educators.

K.V. Shatilov continued A.Ya. Vaganova's tradition of applying the developments of many contemporary scientists, primarily physiologists. The author revealed his participation in the fourth scientific-practical conference held in Perm based on the local choreographic school. During this conference, teachers and choreographers, doctors, psychologists, whose scientific interest is the problems of choreographic education, noted its complex systemic approach to solving the problem of the interrelationships between education and health of future ballet dancers, and noted the scientific validity of serious experimental

studies. K.V. Shatilov's report was a contribution to ballet pedagogy. He also analyzed allegro, emphasizing the need to preserve the St. Petersburg style of male dance, developed V. Ponomarev, A. Pushkin and A. Pisarev. In his article, different techniques and the concept of elevation²⁶ is considered.

Thus, D.K. Rudachenko in the course of the research (in addition to B.Ya. Bregvadze's publications²⁷ clearly and specifically describing the method of teaching classical dance to men), revealed an article in the 'Soviet Ballet' dedicated to the academicism of Russian ballet and to the fidelity to the traditions of performing arts²⁸.

A survey of 42 A.Ya. Vaganova Academy graduates on the importance on the importance of dance and general education subjects showed 100% significance of each discipline in the learning process. Each graduate named their teachers: V.S. Desnitsky (duet-classical dance), M.N. Alfimova (acting skills) and N.S. Shuplyakova (literature), as well as many others. The author of the present study, graduate of Moscow State Academy of Choreography, keeps fondest memories of his teachers: V.V. Anisimov (classical dance), N.G. Guminskaya (mathematics), L.A. Kolenchenko (method of teaching classical dance) and many others.

The aforementioned qualities, such as being self-exacting and strong-willed, form a professional attitude. Belonging to high art requires the awareness that ballet art is a model of moral qualities, of moral obligation. According to P.A. Florensky, culture is an environment that nourishes and enriches the personality²⁹, while creative professions are primary representatives and bearers of culture, and are developed in the learning process. Orientation to general cultural values in education can overcome the resulting alienation of the individual from work and of educational activities from their substantive content. Thus, it is necessary to integrate and make general cultural and general professional competences meaningful for the profession.

Scientific knowledge, especially the humanitarian one, should be a model of spiritual relationship and, accordingly, enrichment between teachers and students. The 'climate' in the university is provided by the teachers³⁰.

The complexity of ballet art lies not only in mastering the technique of performance. Dance requires spirituality, being full of emotions which are trained on the example of literary images by general educational disciplines at school. All the outstanding masters of choreography celebrated literature as a source of inspiration for writing ballet performances – N.N. Boyarchikov, B.Ya. Eifman, etc. However, researchers³¹ proved that the narrative method is the main for the development of the emotional world and, consequently, the expressiveness of the ballet dancer. It is the expressiveness of performance that shows the

²⁶ K. V. Shatilov "Coordination and its importance in the process of teaching classical dance", Bulletin of the Academy of Russian Ballet, num 2 (1993): 37-38.

²⁷ B. Ya. Bregvadze, Classical dance: (jumps combinations): Coursebook for teachers of dance groups (London: LSIC, 1980) y B. Ya. Bregvadze, Classical dance (St. Petersburg: SpbSAC, 1982).

²⁸ B. Ya. Bregvadze "Loyalty of tradition", Soviet ballet, num 6 (1990): 64.

²⁹ P. A. Florensky, A note on Christianity and culture. Vol: 2 (Moscow, 1996).

³⁰ S. A. Rusinova, Development of the creative potential of all the participants in the pedagogical process on a diagnostic basis as a condition for personal and professional development of a specialist in higher education (St. Petersburg: A. Herzen Russian State Pedagogical University, 2013).

³¹ S. A. Rusinova, A narrative method as a diagnostic condition for developing an understanding of the text for entering the ballet artist's image (Moscow, 2015).

professionalism of the artist which is criterion of success. In addition, every modern play requires mastering both new pas and delving into a different worldview, comprehending other sensations and even perception. Such examples are the ballets of William Forsythe, A. Preljocaj, J. Killian, and others.

To a certain extent, *the complexity of training*, constant employment makes the ballet art representatives closed when it comes to interaction with the external environment. Thus, once again, the importance of general scientific disciplines in the process of training ballet dancers is emphasized.

The *static character (on the basis of the variability)* of ballet is explained by the fact that the classics must be unchanged.

An example of *ordering by the method of determination*, as well as a strict hierarchy in the process of training ballet dancers, is exercise. In management (on the basis of controllability), specificity is the lack of dialogue in class: the teacher is the only standard. Strict fulfillment of their requirements ensures the acquisition of skills and abilities of classical dance, its purity and academicism.

The characteristic of *purposefulness (by the presence of goals)* in ballet art is present at every stage, both in the process of training, and further, throughout the professional activities of the ballet dancer. At the same time, there are no less or more significant goals. For instance, the exercises the ballet dancer does all their life begin at the first lesson at school, because this is a necessary condition for preparing the body of an artist for work.

Thus, the analysis of the characteristics of the pedagogical system reflecting its essence, the process of preparation and activity of the ballet dancers, fully meets the requirements of the system approach as a condition ensuring the reliability of the results obtained in the study.

The system approach is a methodological direction in the study of reality, considering any of its fragments as a system. The system is some kind of integrity that interacts with the surrounding reality. It is complementary: it consists of a multitude of elements and parts that are in certain relationships and connections. An example of this is exercise – just like any variation or combination in the dance.

The system as a whole synthesizes the properties of parts and elements and as a result has a higher level of organization. It is the totality of the music, the choreographer's intention and their embodiment by the performers, as well as the work of the orchestra, led by the conductor, the work of many theatrical services (light, costumes, scenery, etc.) that create great works of ballet art with enormous educational and enlightening functions which are all the ballet heritage. This statement is justified by the demand for ballet performances.

Discussion

The essence of the system approach is that relatively independent components are not considered in isolation, but in their interconnection, development and movement – these may be the idea of a choreographer, music, etc. For example, the creation of the ballet 'Sleeping Beauty' was stipulated as the order of the Directorate of the Imperial Theaters (represented by I. Vsevolozhsky) to the choreographer M. Petipa and the composer P.I. Tchaikovsky – two outstanding figures created one masterpiece, and experts and connoisseurs call this creation congenial. Or, music can contribute to the creation of a ballet

performance – for instance, the unique choreographer Maurice Béjart in his memoirs 'Moments in the life of another' insisted: "... the first necessary condition for creating a ballet that is worth something is to fall in love with the music"³². It was the work of M. Ravel that was the source of the creation of an outstanding performance.

The system approach allows revealing the integrative and system properties and qualitative characteristics that are present in each ballet performance. The synergy of the system approach allows creating unique ballet products.

The system approach requires the realization of the principle of unity of pedagogical theory, experiment and practice. In ballet pedagogy, from the first lessons, instruction comes from posing the problem to solving it. The process of mastering exercise (the basis of classical dance) reflects the acquisition of knowledge through practical skills, and not from theory to practice. This is the specificity of ballet pedagogy, which is training in the profession, and not just general education carried out in parallel.

The system approach presupposes the construction of structural and functional models that simulate the processes under study as systems, allows obtaining knowledge about the laws of their functioning and effective organization. Already at the beginning of her pedagogical activity, A.Ya. Vaganova introduced and legalized the following methodological principles and rules in teaching the profession of the ballet dancer:

- to make combinations not only forwards, but also backwards;
- at the beginning of each academic year, to carefully and scrupulously check and fix the program of the previous class;
- to spend the second half of the year studying the new program;
- to recognize the individuality of each student, taking into account negative and positive qualities;
- to enable the student to show all the best that can be hidden in their nature, to disguise physical defects with the help of pedagogical techniques;
- to develop the elements of identified shortcomings 'prevention'. A.Ya. Vaganova believed that revealing and overcoming those should begin at the first grades;
- the combinations are not for the sake of the combinations themselves, but for the student to have a specific benefit from their performance;
- the composition of the lesson is to be developed in advance, not improvised nor repeated from the previous lesson; this is useful only in the junior classes;
- to explain what kind of movement is being performed and for which pas it is auxiliary;
- to draw the attention of the whole class to the incorrect execution of the movement; for example, to tell the students to correct each other's mistakes, which will promote serious attitude to classes³³.

The correct interpretation and development of these provisions make it possible to understand cyclical links between practice and the didactics of ballet pedagogy, which still does not have fundamental research.

The system studies are carried out using system analysis and synthesis. In the process of analysis, the system is separated from the environment; its composition,

³² M. Béjart, Moments in the life of another (Moscow: Soyuzteatr, 1989).

³³ A. Ya. Vaganova, Basics of classical dance (London: SIC, 1934).

structure, functions, integral properties and characteristics, system-forming factors, relationships with the environment are determined. In the process of synthesis, a model of a real system is created, the level of generalization and abstraction of the system is raised, the completeness of its composition and structure, the laws of its development and behavior are determined. The model of teaching ballet art is a perfect example here.

"Ballet performance, one of the most complex phenomena of theatrical art, is seen as a complex structured system. The system is created from the synthesis of the human body plasticity, painting, music, and literary basis (libretto). The main property of systems is their ability to self-organize, to be structured"³⁴.

In the training of ballet dancers, a whole complex of stage dance types is the integrative basis: duet-classical, characteristic, historical, contemporary, and acting skills are also involved. Being the highest, therefore, the most complex form of choreography, the classical ballet historically formed a very rigid set of requirements for learners (primarily to their body apparatus) and specific principles of the educational process organization. There is a boundary between ballet and other forms of choreographic creativity which is discernable not only at the level of the content of dance training, but, above all, at the level of the structural, organizational and technological principles of this type of education and activity.

Conclusion

Choreographic pedagogy has long been considered as a practical art of individual brilliant teachers-choreographers. M. Petipa, C. Johansson, N.G. Legat, V.I. Ponomarev, E.P. Gerdt, A.A. Gorsky, V.D. Tikhomirov and other talented teachers did not leave and published system of teaching choreographic art, only scattered remarks, mostly emotional and critical. Systematic presentation of didactics training in ballet pedagogy is still not available³⁵. Nevertheless, all the leading specialists of the choreographic educational institutions cover some problems of the theory of learning. Considering the constant demand for ballet education, the didactic bases of training require the most urgent attention on the part of scientific researchers and professionals.

The system approach is one of the methodological foundations of scientific research and will provide a reliable study of the processes of ballet dancers training.

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³⁴ G. D. Lebedeva, Ballet: semantics and architectonics (St. Petersburg: Planet of Music, 2007).

³⁵ S. A. Rusinova, "Systemic organization of pedagogical diagnostics in the university", Humanities: Collection of scientific articles. Issue. 9. St. Petersburg: Asterion, (2008): 87-96.

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