CHOREOGRAPHIC EDUCATION AS A PHENOMENON THE CONTEMPORARY CULTURAL PROCESS

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Abstract. The article considers choreographic education as a phenomenon of the contemporary cultural process. The module features of the Russian education in this field are revealed. The unity of culture and education is analyzed as opening a way to social creative activities, a timely overcoming of critical situations in the Russian society and imbuing of its life with humanistic meanings.

Key words: cultural process, choreographic education, continuity, multi-level character, consistency, fundamentality, artistic nature, rationality.

Introduction
The cultural process is a complex, poly-systemic formation which includes alterations of cultural objects and “typical models” (A. Flier) of interaction between people and social groups [1, 143]. The most important component of the cultural process is choreographic education. Over the past times education as a constituent part of the cultural process has been functioning in a situation “between” the deep-rooted system of values and the market-oriented system, just being formed. The All-European standards which are now under way substantially influence national educational standards which are consistently maintained in some countries, e.g., Germany, despite the Bologna Agreements. New regulators of human activities appear in the conditions of the market, and the system of values of teachers and learners do not coincide. It demands comprehension of the essence of choreographic education in the context of cultural study knowledge.

Choreographic education from positions of ontological approach
Comprehension of education, in a broad cultural sense, is an inherent characteristic of the St. Petersburg cultural studies, based by Academician Dmitriy Likhachev. Its leading ideas concern a broad vision of culture, its volume, integrity and historicity and serve as a basis for comprehension of the present-day education.

It is possible to find out a number of approaches in the Russian science to an interpretation of the phenomenon of education: the traditional (cognitive) one, then nature-related, functionalistic, personality-oriented, culture-oriented, competence-related, etc. Among them the ontological approach has always been the most influential one in the social and cultural knowledge. Its essence is represented by the unity of four modalities – education as a value, a system, a process and a result [2]. In this sense the value of education in the field of art is supported by documents of the UNESCO [3].

Art education is considered as inter-determined, multi-level, open system imbibing a multitude of inter-related educational, supporting, innovation and managerial processes and institutions of various type and levels in the framework of the artistic profile [4]. The total effect of education in art is associated with the quality of specialists’ training, i.e., obligatory mastery of systemic knowledge in the field of culture and art, equipment of the ballet, etc. Equally important are remote
results of these activities at the level of mental characteristics, dynamics of universal human values, spiritual and moral ideals.

In the framework of the ontological approach to an interpretation of choreographic education the following module features may be singled out: continuity, multi-level character, consistency, a combination of its fundamental character with its artistic significance and rationalism, which render education a unique character and originality.

In present-day conditions continuity is linked not only to coordination of educational programs of different stages of learning, but also to self-development of personality, including cultural and artistic development and an aspiration to “construe” his or her own educational trajectory. For the Russian choreographic education continuity is a fundamental regularity and an imperative.

A multi-level character of training ballet dancer within the past two centuries has formed a stable three-stage complex (school-secondary special school-school of higher learning) which logically founded the features of education with all the age-group and psycho-physiological aptitudes of the learners. In the post-Soviet Russia the multi-level approach is embodied into the creation of non-standard higher school, including not only various types of schools, but also other structural units.

Consistency is reflects the dialectics, the maintainable feature of the development of education. Reliance of every new stage on the already mastered content makes it possible to accumulate experience of inkulturation and to move freely in the educational space. Mainly this is conditioned by another module feature, i.e. a combination of fundamentality, artistic perfection and rationality ensuing from education’s belonging to culture. Unbounded by only the volume of accumulated scientific knowledge choreographic education embraces an integral personality in its spiritual ties with the surrounding world. Therefore it is not possible to teach art without pleasure, enjoyment of artistic phenomena, because artistic emotions predetermine processive character of choreographic education.

Hence the ontological character of choreographic education is associated with singling out of its modalities, or means of its functioning, in the form of a system, a process, a value, a result; as well as its modular features (continuity, multi-level character, consistency, harmony of rationality and artisticity) determining the specifics of creative orientation.

The above-considered characteristics considerably comply with the spiritual content of choreographic education, i.e., with its axiological saturation. Artistic and creative professions, facing the inner nobleness of a personality, can’t be imagined without their turn to spirituality.

Education and culture historically have never existed autonomously. The sharpening of metamorphoses in one sphere unavoidably was “projected” onto the other sphere. “Mirror reflection” was conducive to overcoming ‘crises’ and a transfer to sustainable development. This entanglement has been predetermined by the essence of these phenomena [5]. It is necessary to take into account congruency of education and that cultural epoch in the framework of which it has emerged and is functioning.

**Conclusion**

Choreographic education as a part of cultural process, on the one hand, is “nourished” by it, and, on the other hand, influences it in favour of its maintenance and development through the personality. It is exactly man that is both the subject of culture and the subject of education simultaneously. Therefore choreographic education, determining the dynamics of cultural processes, in a greater extent than other forms of educational activities, forms the artistic and creative potential of society.

**Literature**