

## THE MAIN TRENDS IN HIGHER ART EDUCATION

### *AS PRINCIPAIS TENDÊNCIAS DO ENSINO ARTE SUPERIOR*

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### **ABSTRACT**

The innovative progress in improving the professional training of future artists is based on increased attention to the competence-based approach to professional training. When planning the educational path of future choreographers, it is essential to consider the role and specifics of their practical training. An effective practice occupies a prominent place in this process. It would take into account the development trends of the general social and artistic spheres. Such practices should cultivate skills that meet the demands and requirements of the contemporary world. The creation of qualitative conditions for the creative self-realization of a future choreography teacher allows both to consolidate knowledge and skills and to form a model of effective future professional activity. This article aims to identify the key trends in the development of higher art education. The paper outlines the prerequisites and peculiarities of trend formation while considering the features of the modern artistic environment. The study also aims to highlight the most promising change directions in higher art education, assessing the most significant factors contributing to their emergence and development. During the research, analytical methods were employed to process information regarding applying new working methods in higher art education. Additionally, the authors used the methods such as induction, deduction, analysis, synthesis of information, system-structural and comparative approaches, abstraction, and idealization for studying and processing data. The research has identified the leading, most important trends in higher art education, as well as the scientists' viewpoints on the key promising areas of development of higher education institutions in the field of art.

**Keywords:** Art teachers. Choreography teacher training. Choreography training disciplines. Creative Project. Glocalization of choreographic culture.

### **RESUMO**

O progresso inovador na melhoria da formação profissional dos futuros artistas baseia-se numa maior atenção à abordagem da formação profissional baseada nas competências. No planeamento do percurso educativo dos futuros coreógrafos é fundamental considerar o papel e as especificidades da sua formação prática. Uma prática eficaz ocupa lugar de destaque nesse processo. Levaria em conta as tendências de desenvolvimento das esferas sociais e artísticas em geral. Tais práticas devem cultivar competências que atendam às demandas e exigências do mundo contemporâneo. A criação de condições qualitativas para a autorrealização criativa de um futuro professor de coreografia permite tanto consolidar conhecimentos e competências como formar um modelo de futura atividade profissional eficaz. Este artigo tem como objetivo identificar as principais tendências no desenvolvimento do ensino superior artístico. O artigo descreve os pré-requisitos e peculiaridades da formação de tendências ao mesmo tempo em que considera as características do ambiente artístico moderno. O estudo pretende também destacar as direções de mudança mais promissoras no ensino superior artístico, avaliando os fatores mais significativos que contribuem para o seu surgimento e desenvolvimento. Durante a pesquisa, métodos analíticos foram empregados para processar informações sobre a aplicação de novos métodos de trabalho no ensino superior de arte. Além disso, os autores utilizaram métodos como indução, dedução, análise, síntese de informações, abordagens comparativas e estruturais de sistemas, abstração e idealização para estudo e processamento de dados. A investigação identificou as principais e mais importantes tendências no ensino superior artístico, bem como os pontos de vista dos cientistas sobre as principais áreas promissoras de desenvolvimento das instituições de ensino superior no campo da arte.

**Palavras-chave:** Professores de arte. Formação de professores de coreografia. Disciplinas de formação de coreografia. Projeto criativo. Glocalização da cultura coreográfica.

## Introduction

Choreographic art is considered one of the richest and most expressive manifestations of creativity. It allows people to experience a wide range of emotions and feelings. The art of dance (creating an image with the help of plastic means) is a unique creative expression that requires special skills, a sense of rhythm, a musical ear, and artistic taste. Choreography has developed its own specific system of tools, techniques, and methods, a unique language of plastic expression that reveals a person's emotional state and inner spiritual world. The requirements for teachers of artistic disciplines are rapidly changing in today's society of a rapid flow of information, eclecticism in art, clip thinking of the younger generation, and manifestations of quasi-aestheticism in contemporary culture. The mission of an art teacher of the XXI century is to become a carrier of aesthetics and world culture, to preserve national identity, passing on to future generations the knowledge of the meaningful component of music, song, and dance. For this reason, the issue of using innovations in the practical training of a future choreography teacher to form a qualified specialist capable of becoming a carrier and source of broadcasting world culture is highly relevant today.

The theoretical part of this study examines various aspects of the specifics of the modern system and the development of higher choreographic education. The paper highlights the challenges of the world's choreographic culture and outlines the general trends in the educational process development in art-related HEIs.

The practical part of the study includes the identification of key areas for the acquisition of core competencies in higher art education. It also outlines the professional and cultural trends in contemporary choreography and characterizes the requirements for choreographers in today's professional environment.

According to the research findings, the authors concluded on the discussed issues. Thus, it has been established that in the contemporary artistic space, the transformation of the existing, the emergence and development of the new is very intense. The key trends in the development of education in the artistic sphere are:

- The acquisition by students of competence in synthesizing artistic traditions of the late XIX century.
- Updating the structure of choreographic works.
- Their musical arrangement.
- The development of a specific dance.

At the same time, professional training in the system of classical dance with dancing innovations of the first half of the XX century (modern dance, jazz dance, hip-hop, improvisation, representation of the ugly, eroticization, symbolization, and associative image, performance) is being intensified and developed. The most recent forms of interaction between choreography and other art forms are of paramount importance.

### **Literature Review**

A prerequisite for the effectiveness of future choreographer-pedagogue training is the integral connection of their theoretical education with practical and innovative choreographic activity and familiarization with the latest aspects of the famous amateur and professional children's dance collectives. It generally contributes to expanding the artistic outlook, updating and increasing the efficiency of realizing the creative potential of the future specialist's personality (Androschuk, 2019; Pryshliak, Polishchuk & Lupak, 2020).

Innovations in choreographic and pedagogical training are considered as a product of the latest scientific, professional, pedagogical, and creative activity that arise at the level of searching for an idea as a source of innovation. These innovations are created and implemented within the practice of choreographic and pedagogical education to reach a qualitatively new level of training for future choreography teachers. When analyzing the specifics of the development of the modern higher choreographic education system, the authors consider it necessary to emphasize its complexity and multi-directionality. Higher education institutions provide multi-level professional training for future performing choreographers, choreography teachers, secondary school choreography teachers, choreographers, directors, and

amateur and professional dance collective leaders. Modern university pedagogy considers new opportunities for the formation and development of a future artist-teacher, director, and choreographer (Alfdaniels, 2018).

Today, a specialist in the arts is required to have a high level of artistic vision and the ability to turn a ballet performance into an almost interactive action with a powerful spiritual and educational potential. The reinterpretation of all new-age art is based both on the attitude to the world and on the idea of the artist, the audience, and creativity in general. The new art forms require new means of transmitting information. As part of the curriculum, Art Higher Education Institutions students today create performances using various forms of choreography. Due to the modern view of the creative process, many degree theses used elements of drama, which gives their performances a modern sound (Eren & Öztug, 2020; Tleubay et al., 2020; Kozyntseva, Synakh & Dulebova, 2021).

The issues of the global choreographic culture are becoming especially important at the present stage in the context of complex globalization. Currently, the choreographic culture, considered in the context of the entire artistic culture as an integral part of society's spiritual culture, is undergoing significant changes due to the complex globalization processes of cultural interpenetration and commercialization of all spheres of public life (Habe, Biasutti & Kajtna, 2021; Briot & Pachet, 2020; Wang, 2021; Bigus, Bilash, Vyshotravka & Khotsianovska, 2021).

Following the trends in the educational process development in HEIs of artistic focus, let us consider the requirements for the musical competence of a future choreography teacher within the existing education system. Nowadays, future choreography teachers should know dance music's history, different countries' musical instruments, and composers' works. They should be especially aware of those who contributed to the development of dance music, created musical accompaniment for ballet performances, and developed methods of the musical drama of romantic ballet. The teachers should also be aware of modern trends in the development of world music in choreography. The students should be able to conduct musical and choreographic analysis, select musical accompaniment, determine the laws of construction of musical works, and coordinate them with the

motion system of dance. These competencies are formed during the study of historical-artistic disciplines and choreographic training disciplines (Gotsaliuk, 2019; Azizkhanova, Almetov, Turdaliyeva, Aitzhanova & Musakhanova, 2021; Andriitso, Shevtsova, Shiutiv, 2020; Bezghin, Kuznietsova & Uspenska, 2019).

The spheres of art and education put a personality and the need to create conditions for its comprehensive development and creative self-realization in the first place. The active processes of democratization and humanization, differentiation, and individualization of social life contribute to it as the response to general social trends. Activity individualization trends and personal self-improvement priority have developed in the educational sphere. They are implemented in the following principles:

- humanization of higher education;
- the establishment of subject-to-subject relations in the educational process;
- the establishment of the personality-oriented education concept (Cisneros, 2019; Karpati, Giacosa, Foster, Penhune & Hyde, 2017; Santos, Zen & Bittencourt, 2021; Autili, Di Salle, Gallo, Pompilio & Tivoli, 2019).

The contemporary art space is characterized by a highly diverse dance palette when responding to the aforesaid modern requirements. Each type and direction of choreographic art is entirely different from each other. They are based on different concepts of understanding dance and its artistic and aesthetic principles and, hence, are oriented toward different audiences. However, the practice confirms that each vector of the artistic sphere development today largely uses classical dance to develop professional skills and competencies (Özer & Üstün, 2020; Ward, 2019; Hilt et al., 2019; Wang, 2022).



## Materials and Methods

The practical component of the study aims to identify and describe the key trends in students' practical training in the art education system. The purpose of the research is to analyze the world experience of professional training of future choreography specialists, to assess the specifics of training in higher education institutions with an artistic focus.

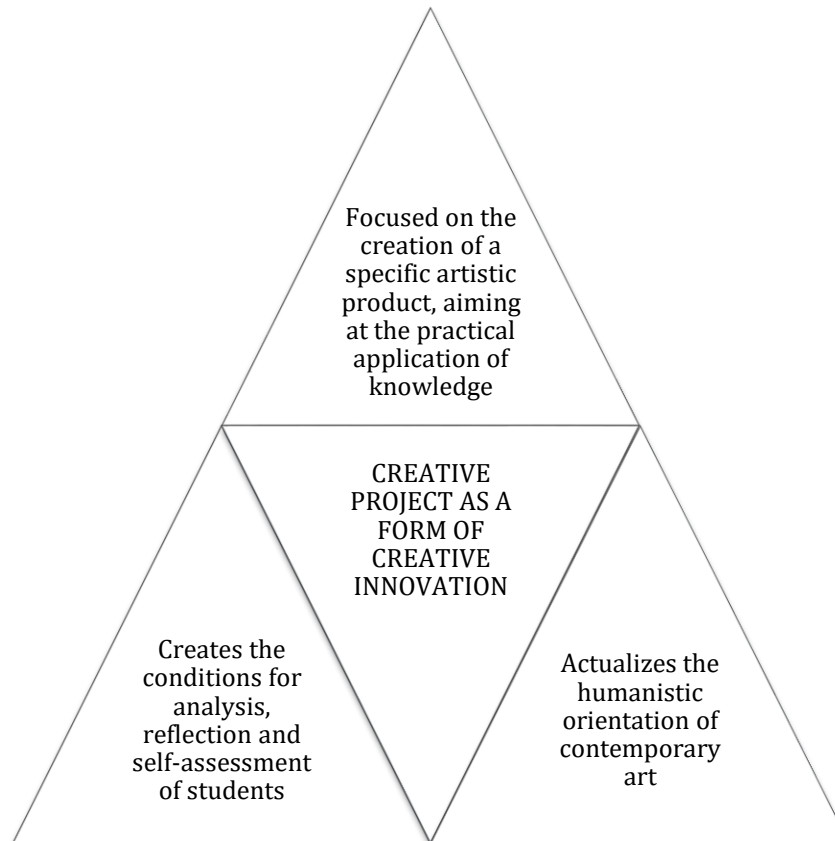
The practical study of current trends in higher art education is based on the actual analysis of the curricula of higher education institutions of art direction and the scientific achievements of the scholars in this field. The theoretical methods of information processing, generalization, and data analysis were used for processing the data.

## Results

The creative project is one of the most popular contemporary forms of educational and creative innovation. Several pedagogical higher education institutions have experience in preparing creative projects in the educational process for future choreographers. The value of the project method lies in its focus not on the study of a subject but on the creation of a specific product. Moreover, applying this method creates conditions for analysis, reflection, and self-assessment of learners in organizing their educational activities.

Creative projects in the professional training of artists aim at the practical application of knowledge and, in the implementation process, the acquisition of new knowledge. An essential advantage of the project is that the creative dance project, as an artistic product, actualizes the humanistic direction of contemporary art through expressive means of choreography. The project is implemented by a creative group (author's team) from the concept to the stage presentation.

Figure 1 – Advantages of a creative project as a defining trend of educational and creative innovation in art education. Source: compiled by the authors based on the data from



Source: Androschuk, 2019.

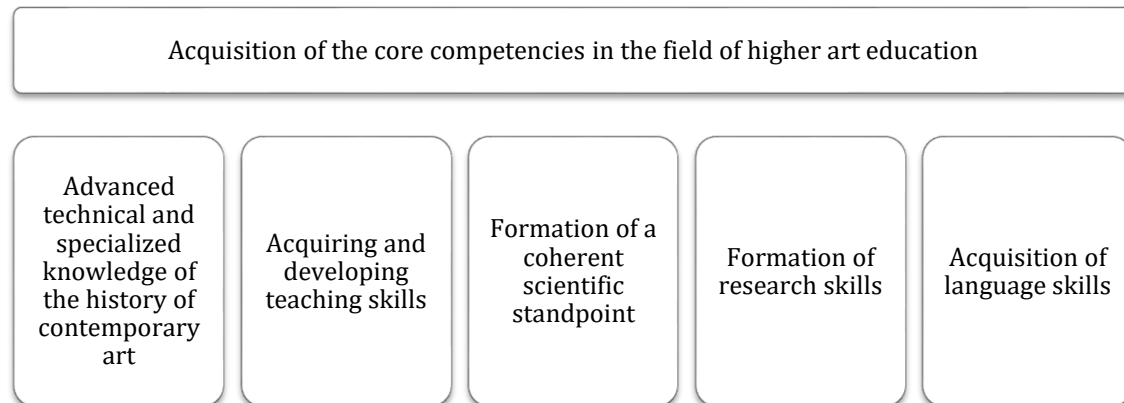
The study of the curricula of art-related higher education institutions allowed the authors to identify the following main areas of acquisition of key competencies in higher art education (Figure 2):

- Acquisition of in-depth technical and specialized knowledge in the context of the achievements of contemporary art history;
- Deepening practical artistic and creative skills per academic and professional qualifications;
- Acquisition of scientific and pedagogical skills in the context of teaching in higher education;
- Mastery of general scientific (philosophical) skills, formation of a systematic scientific point of view;
- Acquisition of general research skills;



- Acquiring language skills for communication in a professional environment and when working with foreign language texts.

Figure 2 – Directions for acquiring the core competencies in higher art education.  
Source: compiled by the authors based on the data from



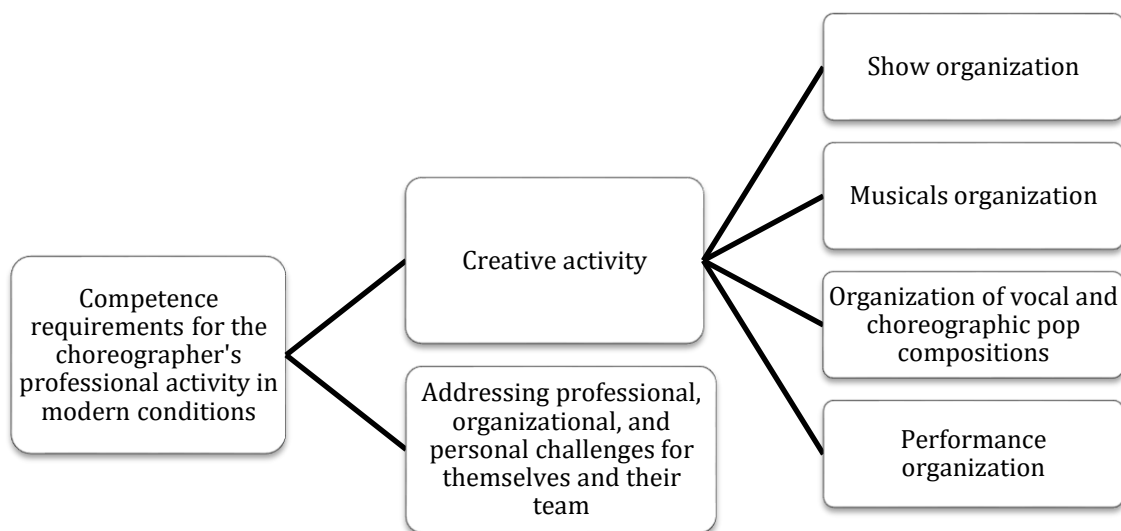
Source: Carey, Moran & Rooney, 2019; Hsia & Hwang, 2020.

The study of literature on the subject of research has revealed that the artistic space of the XXI century is characterized by diversity and variability, mobility, and flexibility. Choreography has held a significant place in the system of spiritual values, following its unique and enduring path. Besides, today it is sensitive to social changes driven by globalization and the development of information technologies. Each form of choreographic art (folk art, ballroom, classical, and contemporary) constantly evolves and influences one another. Although, each form has its own expressive means dictated by its specificity. The first three forms are based on more or less ancient traditions and represent a well-established system. Contemporary choreography is more mobile and promptly responsive to new global trends, which allows it to change rapidly and be presented today in various dance languages.

While analyzing the choreographer's work today, it is worth noting its multifunctionality. Currently, there is a greater demand in the job market for versatile choreographers, ready not only for creative activity (preferably in various choreographic directions) but also simultaneously for teaching, ballet master, and even directorial activities. A modern choreographer should be prepared for practical work in different environments.

Today, synthetic performances are popular in the cultural and artistic environment: various shows, musicals, vocal and choreographic pop compositions, plays, etc. They require particular choreographic expertise. Specialized educational institutions have the goal of training competitive specialists ready to solve their vocational tasks (Figure 3).

Figure 3 – Multidimensional requirements for the choreographers' activity in their current professional activity conditions. Source: compiled by the authors based on the data from



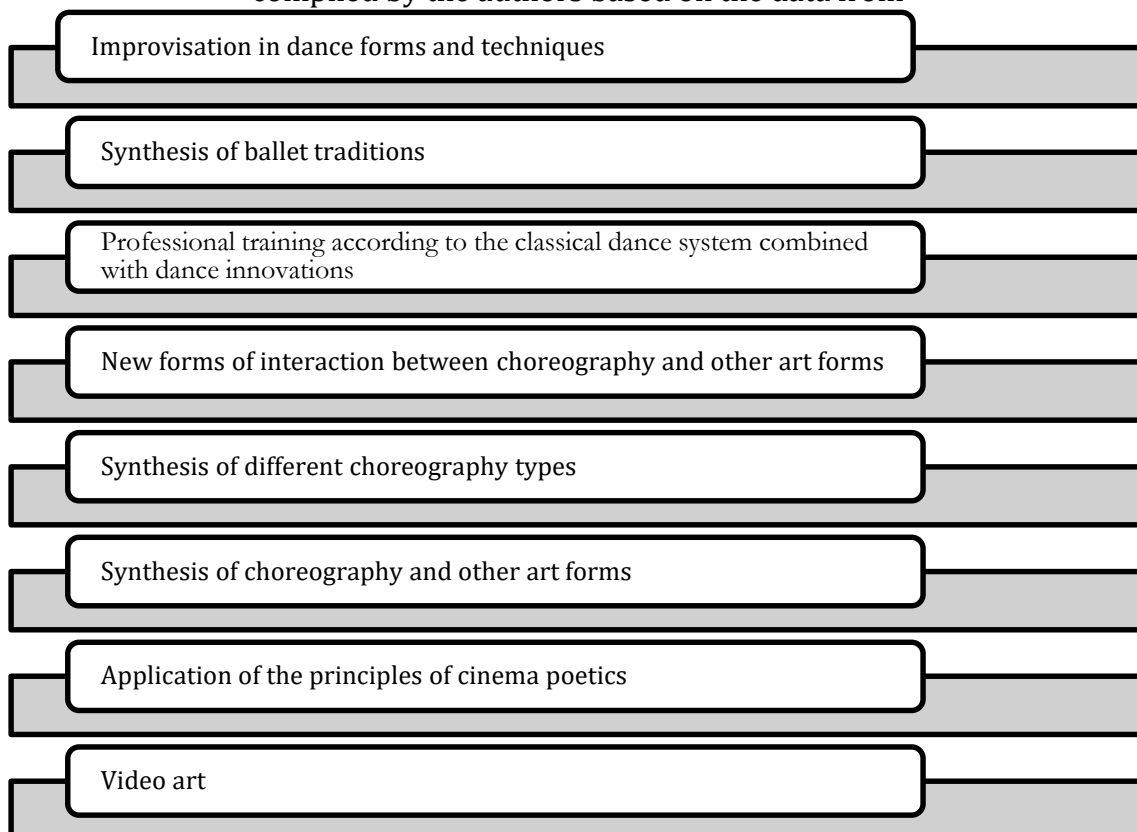
Source: Androschuk, 2019.

The typical features of contemporary choreography are several professional and cultural trends that are expressed as follows (Figure 4):

- improvisation in dance forms and techniques (free plastic, classical, folk dance, ballroom dance);
- synthesis of ballet traditions of the late XIX century (updating the structure of ballet, musical arrangement, and developing a specific dance);
- professional training according to the classical dance system combined with dance innovations of the first half of the XX century (modern dance, jazz dance, hip-hop, improvisation, presentation of the ugly, eroticization, symbolization, and associative image, performance);

- the latest forms of interaction between choreography and other art forms, such as synthesis, distance, symbiosis, concentration, and progressive combination;
- synthesis of all types of choreography: classical (academic ballet), ballroom dances (European standard dance, Latin American dance);
- synthesis of other art forms: fine arts (painting, sculpture, design); music (opera, church, rock, pop, romance); theater (puppetry, operetta, pantomime, shadow theater, interactive);
- application of the principles of cinema poetics (freeze-frame, reverse action);
- video art.

Figure 4 – Vocational and cultural trends in modern choreography. Source: compiled by the authors based on the data from



Source: Kozyr, Labunets & Liming, 2020; Koval, 2019.

The trends in innovative choreography are rooted in the origins of free dance at the beginning of the last century. The search for new solutions, philosophical reflection and understanding of the genuine connection between a human being and nature, exploration of the human body's capabilities, and rejection of the canonical components of creativity have determined the specifics of transformational processes in the choreographic art of the XXI century.

## **Discussion**

The modern system of higher choreographic education is a poly-structural phenomenon, implemented in various organizational forms of different levels and directions of training. Complying with the general laws of artistic pedagogy, each of its connections has its own goals and content-specific features (Kozyr, Labunets & Liming, 2020), (Koval, 2019), (Carey, Moran & Rooney, 2019), (Hsia & Hwang, 2020).

Contemporary choreographic culture creates and represents dance works of art at a high level. It opens new horizons through the emergence of numerous techniques based on both classical ballet school and various spiritual, intellectual, and physical practices. The artistic process of choreographic creation is, on the one hand, an act of spiritual self-realization and personal development of the choreographer, and, on the other hand, it shapes the path of the audience toward higher values (Biasutti et al., 2019; Shcherbak, 2018; OuYang, 2020; Verderame, 2017).

The rapidly developing global world demands a new attitude towards the choreographer's profession and effective management of the artist's activities. It requires corresponding ideological changes in training these professionals and actualizing the use of universally significant norms and values. It envisages the formation of a new professional type of personality, a free individuality that realizes its creative potential by considering the new worldview and utilizing its spiritual energy to preserve the integrity and humanistic harmony of society (Kelly, Mantere & Scott, 2018; Schmitt, 2020; Wang, Ma & Zhong, 2021).

On the contemporary stage, choreographers focus primarily on themes that serve as a platform for understanding global eternal problems. At the same time, a ballet director or a research choreographer finds the key to the best possible embodiment of the main idea of the performance. They create their own philosophy through the study of human anatomy, the human motor apparatus, and the specifics of its use in achieving a certain goal (Uaidullakzy, Almetov, Turdaliyeva & Aitzhanova, 2021; Kozlovska et al., 2022; Kelly, Mantere & Scott, 2018; Kienig & Suplicka, 2018).

One of the most relevant trends and characteristics in the development of contemporary choreographic culture is the trend of glocalization (a term derived from "globalization" and "localization"). It represents a complex process of intertwining local peculiarities of developing the choreographic culture of particular nations and global trends in the evolution of world choreography. International and regional aspects in this context do not exclude each other, as local choreographic culture is considered as an aspect of the global one. At the same time, the globalization of choreographic culture means, among other things, the collision of local dance cultures, which, in this collision, must acquire a new definition (Heggernes, 2019; Khotsianovska, 2018; Valsiner, 2020; Miksza et al., 2021).

Amidst the trend towards the globalization of choreographic culture, the integration of folk dance into the international context takes place through the touring activities of domestic ensembles, active participation in festival and competition events, as well as through information and communication technology tools (Heggernes, 2021; Grechko, 2020; Turchet et al., 2018; Shuinshina et al., 2019).

## Conclusions

According to the analysis of the scientific literature on the research topic, systemic and constructive changes in the organization of professional choreography education were led by the following factors:

- the changes in theoretical and methodological priorities, educational paradigms of professional training of choreography students;

- the introduction of new state standards and educational programs in HEIs.

By intensifying the use of innovative approaches and technologies in a higher art school's educational space, choreographic education aims to achieve the modern quality of the educational process. It also seeks to form various aspects of professional competencies and significant personal qualities in students of choreographic specialties, as well as their compliance with the current and future development needs of all levels of choreographic education.

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