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**«NEOCLASSICAL SCENIC METHOD IN THE SPECIALIZATION  
"CONTEMPORARY VARIETY DANCE" ON THE EXAMPLE OF THE  
TEACHING OF DISCIPLINE "CLASSICAL DANCE" OF THE KYIV  
MUNICIPAL ACADEMY OF CIRCUS AND VARIETY ARTS MID-TEENS  
OF THE XXI CENTURY»**

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*The analysis of the study of neoclassical ballet style in the program of the discipline of specialization "contemporary variety dance" of Kyiv Municipal Academy of Circus and Variety Arts.*

*Analyzes the research on this issue. It determines the characteristics of artistic method of teaching of discipline "Classical dance" with specialty "Performing Arts", specialization "contemporary variety dance" of Kyiv Municipal Academy of Circus and Variety Arts.*

*The analysis the first and last stages of training on the subject "Classical dance". Examples of lesson – the exercises sur la barre, a la centre, allegro, jumps, turns and neoclassical variations.*

*Keywords: neoclassical style, contemporary variety dance, stage technique, artistic and creative process, teaching of discipline.*

**Analysis research.**

Research in the field of neoclassical ballet to choreographic culture presents very little – Marinella Gvatterini, Michel Mercier and determined, only the features of the style of the ballet neoclassic [1]. Michel Mercier and Isabelle Ginot – analyzed the artistic repertoire of copyright neoclassical theaters Roland Petit, John Cranko, John Neumeier, Jiri Kylian [4]. Alexander Chepalov, which is determined, the genesis of the development of individual representatives of the neoclassical ballet in Western Europe [5].

**The purpose of the article.**

*The aim is – determine the characteristics of artistic method of teaching of discipline "Classical dance" with specialty "Scenic Arts", specialization "Contemporary variety dance" of Kyiv Municipal Academy of Circus and Variety Arts.*

*The objectives are:*

- analyze research scientists on this issue;
- identify the components of the educational process of teaching discipline "Classical dance";
- give examples of the initial and final stages of training;
- to give a clear descriptive analysis of professional terminology in the description of exercises and combinations.

**Statement of the base material.**

*Neoclassical dance* is a form of psychological and masterly classical dance to create an artistic image in scenic choreography of the present method. Classical dance technique in Exercise and the combinations already contains a figurative content with exquisite and perfect virtuoso technique. Movement allegedly passing, pay attention not on the technical execution and the transfer of the psychology of the artistic image, which defines an instructor or choreographer and performer (student) embodies.

In the style of representation and interpretation of the artistic image neoclassical form of ballet proved themselves in the artistic and creative process of specialization "contemporary variety dance" of Kyiv Municipal Academy of Circus and Variety Arts end of XX – beginning of XXI century in such species – style modern-dance, jazz-dance, expressive means the merger of impressionism and expressionism, contemporary dance.

*Contemporary variety dance* – and kind of genre in contemporary choreography. It focuses on artistic and entertaining the audience, that is, there is at the crossroads of art and show business. Aesthetically are characterized by: professional choreographic patterns and principles; massively popular form of entertainment; variety of formal techniques [6].

Features neoclassical technology scenic method of teaching classical dance in the Kyiv Municipal Academy of Circus and Variety Arts, need to determine the characteristics of the teaching of dance disciplines in the aforementioned Institution of Higher Education.

A few words about the history of the Academy. Specialization and the genre of "contemporary variety dance" take its origins in the days of the USSR, since 1961. When the studio opened the Republican variety-circus art. Students are taught the studio disciplines – classical dance, character dance, stage movement, acrobatics.

Since 1975, when the studio was transformed into the Kiev State College of Circus Variety and circus arts, choreography specialty called "contemporary variety dance" and studied such disciplines – choreography (folk stage dance), specialty (classical dance, pop dance, tep-dance, individual director's concert performances of dance. in 2008, the final in the Kyiv municipal Academy of circus and variety Arts.

In 2016, the Academy held conversion to status to Higher Educational Institutions of fourth level of the city of artistic direction. In 2017, the Academy is accredited to an educational degree "**Master of Scenic Arts**".

Today at the Kyiv Municipal Academy of Circus and Variety Arts at the department of "**Junior specialist**" and "**Bachelor**" taught by leading masters of the stage, teachers of classical and modern dance, ballet masters.

*Dean of the Faculty of Circus and Variety Arts*, Ph.D Study of Arts, Associate Professor of Variety genres Laureate of International ballet competitions, Ballet master – **Denys Sharykov** (Lector of Art history, Art Criticism by type, Method of analysis of works of Scenic Arts. Also teaching

classical dance, modern-dance, folk-scenic dance, scientific management "MA" student).

*Senior Lecturer, of Department of Variety genres* **Lyudmila Yunanova**, choreographer, director circus, ballet soloist – Smolensk Regional Philharmonic, Kyiv Operetta Theater, Kyiv Music Hall, the Kyiv Variety Theatre. Director and Choreographer in 1988–1992 of the Ukrkontsert "Circus on the stage of", the Kiev by Lesya Ukrainian. Leading choreographer final concerts of the Kiev State College of Variety and Circus Arts in 1992–1998. He teaches practical courses – jazz-dance, popular and contemporary dance, hip-hop dance, choreography.

*Senior Lecturer, of Department of Circus genres* Art-director of Dance Theatre of Kyiv Municipal Academy of Circus and Variety Arts, choreographer (soloist of "Ballet Aniko", choreographer of German theaters «Fantissima», «TanzFaktur» – **Alexander Maybenko** (teaching – folk-scenic dance, jazz-dance, Broadway jazz-dance, contemporary dance (neoclassic and postmodern technique), modern-dance, hip-hop dance (street and club dance forms), contact improvisation, technique of teaching of professional disciplines, choreography, as well as working with foreign students of circus specialties).

Also, *Teacher-methodist* the Honored worker of culture of Crimea, choreographer final concerts of the Academy during the years 2014–2016 – **Gulnara Savenko** (teaching – contemporary dance, jazz-dance, choreography). *Teacher-methodist* **Alexey Pastukhov**, choreographer Academy graduation concerts during 2014–2016 (teaching – hip-hop dance, street and club dance forms choreography). *Teacher-methodist* **Pazharska Elena** (teaches – classical dance). *Senior Lecturer, of Department of Circus genres* **Basil Kyrylyuk** (teaching – exercises dance and modern dance, variety and circus genres).

**Classical dance** – discipline is designed for 4 years, 3 times a week. Students need to learn and get skills for basic and virtuoso technique of classical dance. Master the academic and neoclassical ballet aesthetics, style of performance. Girls need to learn the dance on pointe. At the end of the course, students have to dance or academic neoclassical variations from the ballet.

In the first phase of training, study fundamental and basic exercises, movement combinations for setting the body, hands, head, learning important techniques for exercise a la barre, centre, allegro, port de bras, tours et pirouette, petit et grand sauté.

Also, for the deepening of the aesthetic performance of the academic manner, students are provided with some form of the historical dance technique – Pavane, Volts, Gavotte, Minuet, Polonaise, Waltz, Polka, forms of pas chassé, historical reverence.

The last stage of training is to master the virtuoso technique of classical dance movements, as well as studying academic and neoclassical

ballet variations. Also, students should learn how to clearly and consistently be combined and Exercise in classical dance.

Central to the latest methods of teaching students to discipline classical dance is the harmonious combination of classical dance technique with additional scenic and sports techniques.

Exercises also in classical dance should be "psychological" and "image-saturated," and not only play physical activity with musical accompaniment. It is also important for the teacher is a slow introduction stage classical dance techniques in Exercise, Exercises to practice and stage did not differ, and students do not create difficulty in mastering their professional equipment.

The musical material for classes of classical dance teacher should be carefully selected and cooperate with the accompanist. Better use of the composers – Jacomo Caccini, Johann Sebastian Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Johann Strauss, Piter Tchaikovsky, Michel Glinka, Govanni Piero Reverberi, Maxim Dunayevsky, Igor Krutoy.

Students need to get used to doing the exercises, the movement clearly in music transfer complex nuances of music. The key to learning for 4-year students is to master the principle of the dance symphony performed classical dance technique [6, c. 67].

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Here is an example of the lesson of the first for Academic Courses "Classical dance".

**Exercices a la Barre** (1 course).

– *Plié*. Demi et grand plié by 1 st, 2 nd, 4 th, 5 th positions. *Relevé demi pointé* 1 st, 2 nd, 4 th, 5 th positions. Port de bras et camber front, side, back.

– *Battement tendu simple* 1 st position, en avant, en arriere, en cote. Battement tendu simple a la quatrieme et a la seconde en demi plié. ***Soutenu en tournent en dedans*** (turn from pulling on relevé demi pointé turn from pulling on).

– *Battement tendu jeté 25°* 5 th position, en avant, en arriere, en cote. Battement tendu jeté a la quatrieme et a la seconde. *Battement jeté piqué* a la quatrieme et a la seconde.

– *Rond de jambe par terre*. Rond de jambe par terre en dehors et en dedans. *Preporation* en dehors et en dedans. Rond de jambe par terre en demi plié.

– *Battement fondu et battement soutenu 45°*. Battement fondu et double fondu en avant, en arriere, en cote. Battement soutenu en avant, en

arriere, en cote. Position sur le cou-de-pied. *Stretch en barre* (stretching – foot on the barre – croisé, en cote, en arriere). Position *retiré 45°*.

– *Rond de jambe en l'air*. Rond de jambe en l'air en dehors et en dedans, face-to-barre.

– *Battement frappé 25°*. Battement frappé et double frappé en avant, en arriere, en cote. *Tombé coupé*.

– *Petit battement sur le cou-de-pied* en avant, en arriere.

– *Adagio. Battement developpé-passé 90°*. *Battement relevé lents 90°*. Battement developpé et passé 90°.

– *Grand battement jeté 90°*. Grand battement jeté за 1-ю позицію, en avant, en arriere, en cote.

*Point technique* – for girls (squat and rise on the toes by 1 st, 2 nd, 4 th, 5 th positions).

#### **Exercices au milieu – centre.**

– *Temps lié et port de bras*. Forward with port de bras and back.

– *Battement tendu simple* by 5 th positions, en avant, en arriere, en cote. Battement tendu simple a la quatrieme et a la seconde en demi plié. *Soutenu en tournent en dedans*).

– *Battement tendu jeté 25°* by 5 th positions, en avant, en arriere, en cote. Battement tendu jeté a la quatrieme et a la seconde. Battement jeté piqué a la quatrieme et a la seconde.

– *Rond de jambe par terre port de bras*. Rond de jambe par terre en dehors et en dedans. Preparation en dehors et en dedans. Rond de jambe par terre en demi plié.

– *Port de bras* – by 1 st (with the provisions in the translation *allonge-arrondi*; with carrying out in reverse order positions), 2 nd (with a combination of positions), 3rd (with slopes body back and forth with hand translation), 4 th (with a combination of positions and the transfer of positions in the hands of the 4th arabesque).

– *Temps en arabesque en diagonalle* – in the 1st, 2nd, 3rd, 4th arabesque 25°.

– *Pas de basque terr-à-terre* – from side to side to the right and to the left.

– *Pas de bourré en dehors e t en dedans* – from side to side to the right and to the left.

– *Pas balance et soutenu en tournent en dedans* from side to side to the right and to the left.

– *Scenic ballet steps– pas marché et pas couru en diagonalle*.

#### **Tema 9. Allegro. Sautés.**

– *Temps levé sauté et pas chassé* – by 1 st, 2 nd, 4 th, 5 th positions. Pas chassé – en epaulement effacé diagonalle.

– *Pas echappé* – by 2 nd, 4 th, 5 th positions.

– *Pas assemblé et pas glissade* – executed on the right and left foot en avant, en arriere, en cote.

– *Sissonne scenique en arabesque et pas couru*. Sissonne scenique en 1-й i avant, en arriere, en cote.

– *Changement de pied et changement d'italin* – 3 changement de pied, changement d'italin.

– *Tour soutenu terre-â-terre en dehors et en dedans*. Tour soutenu terre-â-terre en dehors et en dedans in form temps lié.

– *Tour chainé* – diagonalle right and left. Preparation a la quatrieme position en 1-й arabesque par terre, hand in the first position. Preparation a la quatrieme position en 1-й arabesque par terre, hand through the first position of the wires in the third position.

### **Conclusions.**

Thus, we can say that research in the field of neoclassical ballet forms and their "Scenic Arts", specialization "Contemporary variety dance" unfortunately absence of the user. Only in stage method of teaching of the discipline "Classical dance" in the Kyiv Municipal Academy of Circus and Variety Arts has its own unique and innovative formal and technical work. For example, the lesson drawn attention to the psychological and shaped features perform movements. Also, deep attention focuses on the musical performance of exercises and combinations. For the first time briefly highlights the historical features of the individual factors of the educational process composes for this specialization.

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