

FOMKIN ALEXEY VIKTOROVICH
HISTORICAL TRADITIONS OF MODERN BALLET EDUCATION
(BASED ON THE ACTIVITIES OF THE IMPERIAL SCHOOL -
ACADEMY OF RUSSIAN BALLET NAMED AFTER A.YA. VAGANOVA)

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The dissertation is available for review at the fundamental library of the A.I. Herzen Russian State Pedagogical University.

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Scientific Secretary of the Dissertation Council, Doctor of Pedagogical Sciences,
Associate Professor S.A. Pisareva

General characteristics of the work

The relevance of the research is due to the specific features of training in ballet art and the new educational paradigm that requires the development of fundamentally new mechanisms for organizational-methodological, scientific, and informational support of the educational process in ballet schools. The reforms of recent decades have required a certain level of readiness of young people for life in the new realities of a developing society. Therefore, special attention is naturally given to improving the Russian education system: a profound rethinking of its social role, methodologies and technologies of teaching, as well as legal, financial, economic, personnel, and material-technical support.

In our country, a highly effective system of preparing creative talents in all types of art has been established. The changing role of culture and art in the life of our society at the beginning of the 21st century, caused by democratic transformations, leads to a complex interaction of innovation and tradition in all spheres of public consciousness.

The system of choreographic education in our country has been formed over many years, it operates and produces positive results in training high-class professionals. Ballet artists in Russia are produced by schools (colleges) that have grown from two centers – the A.Ya. Vaganova Academy of Russian Ballet and the Moscow State Academy of Choreography. The merits and authority of these educational institutions are well-known, and Russian ballet owes its fame to their graduates. However, maintaining the effectiveness of their activities depends on the degree to which the training process meets modern requirements and is constantly updated. The creative labor market, like any other, undergoes continuous transformations; there is a need for specialists in new creative professions, and the internal content of qualifications changes. Significant social changes require new solutions and approaches from ballet education, posing questions that were not always possible to answer in the past.

Ballet is an independent art with its own specific characteristics. The essence of this specificity lies in the exceptional defining role of the dancer's physical apparatus – their body, which is formed during the eight-year cycle of training ballet artists in secondary professional education. The problems of organizing, managing, structuring, and content of curricula, programs, and training technologies for ballet artists are just beginning to be developed in pedagogical science. This is because ballet education in the pre-revolutionary era developed in isolation from the general education system and was difficult to fit into the Soviet education system. In essence, the closed nature of ballet education has been preserved throughout all periods of its history.

The methodological part of the professional training of ballet artists was scientifically developed thanks to the activities of the first professor of ballet art, People's Artist of the RSFSR A.Ya. Vaganova. In 1934, her book "Fundamentals of Classical Dance" [L., 1934] was published, which rethought and systematized the artistic and performance experience of previous generations, laying the scientific foundation for the theory and practice of ballet education. A.Ya. Vaganova is the founder of higher choreographic education. In the late 1920s – early 1930s, under her leadership, pedagogical and choreographic departments were created for the first time at the Leningrad Choreographic School, where the features of university specialties were formed: choreography pedagogy, the art of the choreographer, and the history and theory of choreographic art. However, most of A.Ya. Vaganova's ideas were realized only in the early 1990s, when the Leningrad and Moscow Choreographic Schools were transformed into higher educational institutions, and ballet artists began to receive higher professional education.

Today, the A.Ya. Vaganova Academy of Russian Ballet trains ballet artists, choreographers, ballet teachers, art critics (ballet scholars), performing arts managers, and accompanists. In 2005, the Academy was the first among art educational institutions to receive the status of a "non-standard educational institution for adolescents and individuals with outstanding abilities." This became official confirmation of the significant role played by the Academy in the domestic choreographic education system and the specifics of the educational process organization in it.

Today, ballet education faces the task of, on the one hand, maintaining the achieved level of practical training for professional ballet artists, and on the other, aligning the established traditions of training ballet artists with the level and tasks of modern society development. Solving this task is possible only based on the analysis of the historical experience of forming the structure and content of ballet education.

The research problem is the actualization of the rich historical traditions of domestic ballet education for its further development in modern conditions.

The analysis conducted allows us to highlight the following contradictions at present between:

- the traditionally established early professionalization in the training of ballet artists and the lack of effective psychological and pedagogical measures to support it;
- the traditionally special structural-functional organization of ballet educational institutions (students simultaneously and integrally master the educational programs of general and secondary professional education) and the absence of a regulatory framework adequate to the real educational practice;

- the changed conditions of professional activity in modern socio-economic conditions and the insufficient general pedagogical methodological support of the process of forming the creative personality of a ballet artist;
- the duration of ballet artist training and the existing levels of education.

The resolution of these contradictions in theory and practice determined the relevance of this study.

Degree of Problem Development

The analysis of literature and pedagogical and psychological research by scholars has shown that, from historical, aesthetic, and methodological perspectives, ballet has been studied in the works of L.D. Blok, I.I. Sollertinsky, Yu.I. Slonimsky, V.M. Krasovskaya, V.M. Gaevsky, V.V. Vanslov, G.D. Dobrovolskaya, P.M. Karp, E.Ya. Surits, N.L. Dunaeva, M.A. Ilyicheva, O.A. Fedorchenko, and others. Ballet education has been examined by art historians such as Ya.Ya. Shtelin, V.N. Vsevolodsky-Gerngross, A.A. Gozenpud, A.L. Volynsky, M.V. Borisoglebsky, and others. The activities of the Vaganova Academy of Russian Ballet have been reflected in numerous diverse publications, including monographs dedicated to outstanding ballet teachers such as M.I. Petipa, A.Ya. Vaganova, and A.I. Pushkin, among others; memoirs by I.I. Valberkh, A.P. Glushkovsky, M.M. Fokine, T.P. Karsavina, V.E. Dandre, B.F. Nijinska, M.F. Kshesinskaya, M.M. Mikhailov, F.V. Lopukhov, V.A. Telyakovsky, and others; curricula of educational disciplines, textbooks, collections of curricula, and albums by authors like A.Ya. Vaganova, A.V. Lopukhov, A.V. Shiryayev, A.I. Bocharov, N.P. Ivanovsky, N.N. Serebrennikov, N.P. Bazarova, V.S. Kostrovitskaya, A.A. Pisarev, V.P. Mey, L.N. Safronova, and others.

A comprehensive picture of the development of choreographic education in Russia emerges from the analysis of conference materials at leading industry universities: "The Cultural Space of Russia: Problems and Prospects for Development" (Tambov, 2004), "Implementation of Second-Generation Higher Professional Education Standards in Culture and Art" (SPbGUTiD, November 2004), "Choreographic Education at the Turn of the 21st Century: Experience, Problems, Prospects for Development" (Tambov, April 28-29, 2005), and others.

However, the existing literature does not consider ballet education as a holistic pedagogical phenomenon with rich historical traditions, and the need for such research has been increasing in recent times.

Research Objective

To identify historical traditions that contribute to the development of modern ballet education based on the activities of the Imperial School – A.Ya. Vaganova Academy of Russian Ballet.

Research Object

The system of Russian choreographic education.

Research Subject

Historical traditions of modern ballet education.

Research Hypothesis

The hypothesis of the research is that identifying historical traditions that reveal the ideas, content, and methods of training ballet artists at different historical stages of ballet education development will allow determining the specifics of combining early professionalization and general education in the domestic system of training ballet artists.

Research Tasks

1. To analyze scientific and pedagogical literature on the historical development of traditions in Russian ballet education and the existing contradictions.
2. To study the changes in training and education programs for ballet artists at different historical stages.
3. To identify and justify the historically established nature of the educational process in ballet art educational institutions.
4. To conduct a comparative analysis of the established historical traditions of training ballet artists in Russia and the oldest ballet schools in Western Europe (in France and Sweden).

Methodological Basis of the Research

The research is based on systemic and comparative-historical approaches that allow investigating the problems of ballet education at personal, pedagogical, and organizational levels; an axiological approach that determines the conditions for reconciling external and internal goals for the development of the ballet education system.

Theoretical Basis of the Research

The theoretical foundation of the research consists of works that cover:

- The history of education development in Russia (T.S. Butorina, Z.I. Vasilieva, M.I. Demkov, A.N. Dzhurinsky, P.N. Milyukov, Z.I. Ravkin, A.V. Rogova, L.A. Stepashko);
- General scientific foundations of systemic analysis (I.V. Blauberg, L.F. Bertalanfi, V.N. Sadovsky, E.G. Yudin, and others);

- Provisions on the relationship between innovations and traditions (I.Yu. Alexashina, A.G. Asmolov, T.K. Klimenko, N.L. Selivanova, E.V. Tkachenko);
- The essence of traditions as a means of educating the younger generation (N.P. Dobronravov, I.S. Drits, I.A. Kolesnikova, A.S. Makarenko, V.V. Strunin, I.F. Syubareva, B.A. Titov, B.E. Shirvindt);
- Spiritual and value foundations of education and upbringing (A.A. Aronov, A.I. Arnoldov, O.A. Blokh, Z.I. Vasilieva, V.A. Volobuev, E.O. Galitskikh, L.S. Zorilova, A.V. Kiri yakova, N.V. Sedova);
- Features of personality-oriented education (V.P. Bospalko, P.I. Pidkasisty, G.K. Selevko, V.V. Serikov, I.K. Shalaev, I.S. Yakimanskaya, and others);
- Ways of using art for aesthetic education and personality development (M.M. Bakhtin, M.A. Verb, A.S. Zapesotsky, G.N. Kudina, A.A. Melik-Pashayev);
- Issues of training specialists in the field of culture (T.I. Baklanova, A.D. Zharkova, V.G. Kuznetsova, V.P. Podvoisky, V.S. Sadovskaya, V.I. Chernichenko, N.N. Yaroshenko);
- Problems of ballet education development (E.P. Vulukin, V.Yu. Nikitin, N.A. Dogorova, N.R. Smirnova, I.K. Izmailova, T.I. Kalashnikova, G.V. Burtseva, M.N. Yuryeva, L.A. Saveleva, E.V. Nikolaeva, L.V. Bogomolova, L.F. Maistrova, E.N. Popova, A.B. Cherednyakova, Yu.V. Ushakova, S.N. Temlyantseva, Yu.A. Gerasimova, T.I. Kalashnikova, E.N. Fokina, V.N. Nilov, O.A. Ryndina);
- Theoretical foundations of dance education (M.I. Petipa, Kh.P. Johansson, N.G. Legat, A.Ya. Vaganova, V.I. Ponomarev, A.I. Pushkin, V.S. Kostrovitskaya, N.P. Bazarova, V.P. Mey, N.I. Tarasov, and others);
- The structure and content of different education levels (S.M. Arkhangelsky, S.Ya. Batyshev, V.P. Bospalko, B.S. Gershunskiy, N.F. Talyzina, I.G. Shamsutdinova, and others);
- Problems of elite education (G.K. Ashin, A.I. Repet, V.M. Lobzarov).

Research Methods

The research utilized the following methods:

- ****System Analysis****
- ****Historical-Pedagogical Method****: This method involves theoretical analysis of pedagogical and psychological literature and the use of historical reconstruction techniques.
- ****Comparative-Pedagogical Method****: Used for analyzing and systematizing domestic and international experience in the training of ballet specialists.

Source Base of the Research

The source base of the research includes:

- Materials from the Russian State Historical Archive (RGIA), the Central State Archive of Literature and Art (CGALI SPb), the Central State Archive of St. Petersburg (CGA SPb), the archive and museum of the A.Ya. Vaganova Academy of Russian Ballet.
- Reference materials in the fields of education, pedagogy, as well as theater and choreographic arts.
- Publications in periodicals dedicated to the St. Petersburg Imperial Theatrical School, the A.Ya. Vaganova Academy of Russian Ballet, and issues of ballet education.
- Documents and materials reflecting the establishment and development of education and theater in Russia.
- Normative documentation (legislative acts, statutes of educational institutions, instructions, protocols, curricula), materials from congresses, meetings, and discussions on issues of choreographic education.
- Memoirs of ballet art figures.

Chronological Framework of the Research

The chronological framework of the research spans from 1710 to 1991.

Research Stages

The research was conducted in three stages:

1. **First Stage (2002-2004)**: Studying art criticism, psychological, sociological, pedagogical, and special literature to theoretically comprehend the problem, its relevance, and its development in scientific research. An assessment of the current state of the problem was conducted, research tools and methodology were developed, the problem was refined, and the author's hypothesis was formulated.
2. **Second Stage (2004-2006)**: Collection of empirical data on the activities of the A.Ya. Vaganova Academy of Russian Ballet through archival work, interviews, surveys, and pedagogical observations. During this stage, the main historical periods of the formation of the ballet education system in Russia were identified. The initial hypothesis was refined and deepened, and the concept of "ballet education" was clarified in relation to the process of training specialists for the ballet theater.
3. **Third Stage (2006-2008)**: Further theoretical comprehension of the problem. Based on the conducted analysis, the main historical traditions of training ballet

artists were identified, empirical data were summarized, necessary clarifications and changes were made, conclusions were formulated, and the work was finalized.

Provisions for Defense

1. The formation of ballet education in Russia includes the following periods:

- **First Period (1710-1756)**: The beginning of dancer training in Russia based on the Dance School of Her Imperial Majesty, focused on vocational training (technical dance training).
- **Second Period (1756-1829)**: Period of integrated education in all types of arts (ballet, drama, music, painting) with further specialization based on achieved success.
- **Third Period (1829-1917)**: Period of organizational and methodological formation of ballet education, mainly aimed at ensuring professional training of ballet artists, which involved reducing the content and scope of general education.
- **Fourth Period (1917-1991)**: Period of searching for integration of professional and general education, including several levels and types of education: primary general, secondary, and professional education in the field of ballet art.

2. During these periods, the Dance School of Her Imperial Majesty – A.Ya. Vaganova Academy of Russian Ballet developed the following models of ballet artist training:

- **Narrow Professional Training Model**: Exclusive dance training (1738-1756).
- **Educational Institution Model**: Oriented towards training various theatrical specialists (developed by A. Kazassi) (1756-1829).
- **Theatrical Educational Institution Model**: Similar to a secondary educational institution (1829-1917).
- **Secondary Specialized Educational Institution Model**: Technical school (1917-1991).
- **New Type of Educational Institution Model**: Oriented towards training ballet artists and combining several levels and types of education: primary general, secondary, and higher professional education in the field of ballet art, reflecting Russia's cultural-historical and educational traditions (early 21st century).

3. Traditionally formed specific features of ballet education in Russia include:

- Early professionalization, starting at the age of ten.
- Special competitive admission procedures, including assessment of body parameters, medical examination, and decision-making based on prior conclusions.

- Competitive intermediate attestation procedures, where students unfit for continued ballet training are excluded based on both professional program results and physical parameters.
- Mandatory orientation of professional training towards the requirements of employers – opera and ballet theaters.
- Conflict between the goals of general and professional education; contradiction between the traditional system of ballet training and the state system of professional and general education.
- Higher education in the field of ballet art requires prior professional education in "Choreographic Art," qualification as "Ballet Artist," and a certain period of work in a ballet troupe.

Research Methods

The research utilized the following methods:

- ****System Analysis****
- ****Historical-Pedagogical Method****: Involves theoretical analysis of pedagogical and psychological literature and the use of methods of historical reconstruction.
- ****Comparative-Pedagogical Method****: Used to analyze and systematize domestic and foreign experience in the training of ballet specialists.

Source Base of the Research

The source base of the research includes:

- Materials from the Russian State Historical Archive (RGIA), the Central State Archive of Literature and Art (CGALI SPb), the Central State Archive of St. Petersburg (CGA SPb), and the archive and museum of the A.Ya. Vaganova Academy of Russian Ballet.
- Reference materials in the fields of education, pedagogy, as well as theater and choreographic arts.
- Publications in periodicals dedicated to the St. Petersburg Imperial Theatrical School, the A.Ya. Vaganova Academy of Russian Ballet, and issues of ballet education.
- Documents and materials reflecting the establishment and development of education and theater in Russia.
- Normative documentation (legislative acts, statutes of educational institutions, instructions, protocols, curricula), materials from congresses, meetings, and discussions on issues of choreographic education.

- Memoirs of ballet art figures.

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3. **Third Stage (2006-2008)**: Further theoretical comprehension of the problem. Based on the conducted analysis, the main historical traditions of training ballet artists were identified, empirical data were summarized, necessary clarifications and changes were made, conclusions were formulated, and the work was finalized.

Provisions for Defense

1. **Formation Periods of Ballet Education in Russia**:

- **First Period (1710-1756)**: Beginning of dancer training in Russia based on the Dance School of Her Imperial Majesty, focused on vocational training (technical dance training).
- **Second Period (1756-1829)**: Integrated education in all types of arts (ballet, drama, music, painting) with further specialization based on achieved success.
- **Third Period (1829-1917)**: Organizational and methodological formation of ballet education, mainly aimed at ensuring professional training of ballet artists, which involved reducing the content and scope of general education.
- **Fourth Period (1917-1991)**: Searching for integration of professional and general education, including several levels and types of education: primary general, secondary, and professional education in the field of ballet art.

2. **Models of Ballet Artist Training Developed**:

- **Narrow Professional Training Model**: Exclusive dance training (1738-1756).
- **Educational Institution Model**: Oriented towards training various theatrical specialists (developed by A. Kazassi) (1756-1829).
- **Theatrical Educational Institution Model**: Similar to a secondary educational institution (1829-1917).
- **Secondary Specialized Educational Institution Model**: Technical school (1917-1991).
- **New Type of Educational Institution Model**: Oriented towards training ballet artists and combining several levels and types of education: primary general, secondary, and higher professional education in the field of ballet art, reflecting Russia's cultural-historical and educational traditions (early 21st century).

3. **Traditionally Formed Specific Features of Ballet Education in Russia**:

- Early professionalization, starting at the age of ten.
- Special competitive admission procedures, including assessment of body parameters, medical examination, and decision-making based on prior conclusions.
- Competitive intermediate attestation procedures, where students unfit for continued ballet training are excluded based on both professional program results and physical parameters.
- Mandatory orientation of professional training towards the requirements of employers – opera and ballet theaters.
- Conflict between the goals of general and professional education; contradiction between the traditional system of ballet training and the state system of professional and general education.
- Higher education in the field of ballet art requires prior professional education in "Choreographic Art," qualification as "Ballet Artist," and a certain period of work in a ballet troupe.

4. **Comparison with Western Ballet Training**:

The key feature of ballet education (training of ballet artists) in Russia is the close integration of professional and general education, which determines the quality of the domestic system of ballet education.

Scientific Novelty of the Research

The scientific novelty of the research is determined by the following:

1. Historical analysis of the formation and development of ballet education in Russia.

2. Clarification of pedagogical concepts: "choreographic education," "ballet education."
3. Identification of historical traditions and specific features (organizational, substantive, methodological) of the domestic system of training ballet artists.
4. Proposal of a periodization of the main stages in the history of ballet education.
5. Identification of pedagogical models represented in ballet education.
6. Introduction of information about the structure and content of training in the oldest ballet schools in Europe – the Paris Opera Ballet School and the Royal Swedish Ballet School into scientific circulation for the first time.

Theoretical Significance of the Research

The theoretical significance of the research includes:

1. Clarification and specification of pedagogical concepts: "choreographic education," "ballet education."
2. Enrichment of historical and pedagogical knowledge with the identified prerequisites for the emergence of ballet artist training, traditions of ballet education, and the specific features of dancer training in Russia.
3. Presentation of the experience of foreign ballet schools, which provides a basis for understanding domestic achievements in the training of ballet specialists.

Practical Significance

The materials of the research can be used in lecture courses on the history and theory of choreographic art, the history of education in Russia; as a basis for creating methodological manuals for organizing the educational process in ballet educational institutions; as material for reference and encyclopedic publications; in the training of highly qualified personnel in the field of art pedagogy and the Russian ballet theater.

Reliability and Validity of Research Results

The reliability and validity of the research results are ensured by:

- The use of complementary scientific approaches to studying the problem.
- Consistency and clear definition of theoretical and methodological positions.
- Development of a categorical apparatus.
- Application of methods appropriate to the subject, goals, and objectives of the research.

- Introduction of archival materials into scientific circulation and the use of a wide source base of research.

Dissertation Defense

The main provisions and results of the dissertation research are presented in 20 publications, in reports on scientific projects of the Ministry of Education and Science of Russia for 2005-2007, and were reflected in presentations at various conferences, including:

- "Cultural Space of Russia: Problems and Prospects of Development" (Tambov, 2004)
- "Choreographic Education at the Turn of the 21st Century: Experience, Problems, Prospects of Development" (Tambov, April 28-29, 2005)
- 4th All-Russian Correspondence Scientific and Practical Conference "Modernization of the Professional Education System on the Basis of Regulated Evolution" (Chelyabinsk, November 14, 2005)
- XIV International Conference "Child in the Modern World. Education and Childhood" (Herzen Russian State Pedagogical University, April 18-20, 2007) and others.

Research Base

The research was conducted at the A.Ya. Vaganova Academy of Russian Ballet.

Structure of the Dissertation

The dissertation consists of an introduction, two chapters, a conclusion, a bibliography, and appendices. The content of the dissertation is presented on 186 pages of typed text.

Main Content of the Work

In the introduction, the research topic is justified, its relevance is revealed, the degree of development of the problem is shown, the object and subject, goals, objectives, methodological base, scientific novelty, and the provisions submitted for defense are determined.

Chapter One: Traditions of Ballet Education in Pre-Revolutionary Russia (1710-1917)

This chapter presents the diversity of research approaches to the concept of "tradition" as a way of preserving and transmitting social experience, moving from person to person or from generation to generation, i.e., a special mechanism of social inheritance. The procedural, prolonged nature of traditions, their substantial aspect

(customs, norms, etc.), and instrumental features (methods of transmission) are revealed. The presence of a special kind of traditions, historical ones, is shown. In science, these are understood as the reflection of some fact in sources (M.N. Tikhomirov), hence examples and imitation play an important role in historical traditions. Traditions are concrete, often personified, i.e., associated with the names of famous individuals.

Despite the recognition of the significance of historical traditions by many dance educators, there is an evident lack of scientific research on this topic. Further, the traditions of ballet education are examined based on the works of T.T. Mariupolskaya, who noted that traditions in the pedagogy of art have a pronounced specificity and can be considered as a complex, multi-level, hierarchical structure, the main components of which correlate within a wide range—from the highest, conceptual level (philosophical-pedagogical) to the level of pedagogical "praxis," i.e., specific teaching techniques and methods. In the first case, tradition is refracted in the realm of pedagogical consciousness, acting as ideal representations of the goals, content, conditions, and forms of educational activity; in the second case, it manifests in the area of operational-practical actions, defining certain teaching methods.

In our research, choreographic education is defined as a combination of aesthetic and professional dance training, the highest (professional) form of which is ballet. The traditions of using choreography as a means of aesthetic education of the individual originate in the culture of primitive society and antiquity. Their development continued in the pedagogical doctrines of the New Age. Simultaneously, professional choreographic education traditions were forming in Europe, to which Russia joined with the establishment of the Dance School—now the Vaganova Academy of Russian Ballet. The specific requirements for training ballet dancers allow us to distinguish a subsystem within choreographic education—ballet education.

The chapter notes that the "Imperial Majesty's Dance School," founded in 1738 in St. Petersburg, was the first specialized dance educational institution in Russia, marking the beginning of the formation of the choreographic education system. Its emergence is considered in the context of Peter I's reforms and as a stage in the evolution of classical (theatrical) dance in Europe. The development of the school's main activities—educational, methodological, educational, and scientific work—is shown. To this end, the study substantiates the periodization of ballet education in St. Petersburg in the 18th - early 20th centuries, first identified in the history of art education.

****Period I (1710-1756):**** European stage dance traditions are imported into Russia due to Peter I's reforms. With the opening of the Land Gentry Corps in 1732, dance became an obligatory part of noble education. In 1734, J.B. Lande began his

pedagogical activity in the corps, leading to the establishment of the "Imperial Majesty's Dance School" in 1738. It was a craft school where training focused solely on forming professional skills, defining the specifics of the school's educational work at this stage.

****Period II (1756-1829):**** The Dance School transformed into a theatrical school, training dancers, actors, singers, painters, and musicians (1779-1781), driven by the establishment of the Russian theatre (1756). Under ballet master I. Canziani, the school established specific teaching methods aligned with contemporary European ballet standards as reformed by J. Noverre. Trial evenings as a form of assessment were introduced. In 1792, the school was reformed by A. Kazassi, introducing initial training in all arts, followed by specialization based on progress. A new schedule was created.

In 1825, A.A. Maikov approved a new school charter, establishing the structure and content of training, creating four departments with a selective admission process based on abilities and achievements, and raising standards for students. Maikov's reforms attempted to enhance Kazassi's system by more strictly differentiating types of creative activity across four training stages: the first identified the type of stage activity suitable for the individual (ballet or theatre); the second involved specialized training; the third stage was for those showing exceptional promise; and the fourth was for those showing no abilities. The study concludes that this period in ballet education saw the development of a teaching methodology, including systematizing training goals and content, developing ability diagnostics and student assessment methods.

****Period III (1829-1917):**** Different aspects of ballet education developed further in several stages.

From 1829 to 1863, the Dance School underwent organizational formalization. In 1829, it became an academy, and a new charter was approved, defining goals, principles of management, and restructuring departments. The charter detailed admission and final assessment processes (public exams), the list of subjects, and teaching principles.

From 1829, dance training separated from other arts. A program structure combining professional and general education emerged, with three cycles of subjects: special, auxiliary, and general education. Classical dance became the core of the special subjects program, thanks to French ballet master Charles Didelot. The training program lasted seven years, establishing principles of admission (age limit and special physical requirements) and student assessment (annual competitive promotion).

The period also defined the content of educational work, established student rules, administrative foundations, and staff duties. A new administrative body, the School

Board, and a category of boarding students—talented students with special rights—were introduced.

From 1863 to 1888, P.S. Fedorov developed a new charter, reforming management (creating the Conference of the School, composed of Board members and teachers), establishing staff and teacher requirements, and clear admission, dismissal, and assessment procedures. Physical education and clear class division (junior, middle, senior) were introduced. This period demonstrated the necessity and implemented the interconnection of general and special education.

In 1888, a new charter abolished the drama and opera departments, significantly expanded the Conference's powers, which handled admission, exams, promotion, expulsion, and graduation. Staff were required to have secondary education, and teachers needed credentials to teach in Ministry of Education schools. The ballet department was divided into five classes, structurally resembling a city school. Exams were held in the presence of teachers, conference members, and the school director. A five-point grading system and annual average score calculation were introduced. All issues concerning students were resolved at the Conference by closed voting. The professional focus of training defined general education as secondary.

By 1917, the main elements of ballet dancer training were established: educational work—dance training (since 1738), moral education (since 1829), physical education (since 1853), and methodological work (since 1853).

The study concludes that the specific features of ballet education created contradictions with the general principles of the Russian education system, leading to multiple reform attempts throughout the 19th century. Specific features of ballet education included:

1. **Early Professionalization:** Professional training required starting between ages 9 and 12, when the body still had necessary flexibility and softness.
2. **Special Physical, Physiological, and Psychological Requirements:** These requirements were consistently maintained in all school documents and formed a competitive admission process, including a general physical examination by a doctor and dance master, an assessment of dance ability by the ballet master, a medical examination, and a final review by the school director based on previous conclusions.
3. **Consideration of General Education as Secondary:** Traditionally, general education in the Theater School was weak. Professional training took up most of the academic time, making it difficult to combine with a full general education. The price of the high professionalism of the school's graduates was lower intellectual development and, consequently, reduced social adaptability in case of interrupted training or professional activity. Initially, when incapable students were transferred

to other types of theatrical activities, there were no issues. By the late 19th century, the significance of general education gradually increased due to greater differentiation of educational programs, deeper professional requirements, and the need for further education for dismissed students. Since 1863, testing in general education subjects became mandatory, and those who failed were released without a certificate. Since 1888, the general education part of the training program for dancers was equated to the programs of public schools of the Ministry of Education: students received certificates, just like in urban public schools (although the volume of general education in the Theater School was significantly smaller).

Ballet masters, the best of whom the Directorate of Imperial Theatres invited from abroad, greatly influenced the training of dancers. Ballet masters not only staged ballet performances but also taught at the Theater School, shaping the methodology of classical dance. Their professional demands determined the quality of dancer training at the school.

After the October Revolution, the dancer training system entered its next stage of development.

****Chapter 2: Traditions of Ballet Education in Soviet Russia (1917-1991)****

This chapter explores the development of ballet education and its traditions through the training programs at the Leningrad Choreographic School (College). It highlights the role of the school and the unique features of ballet education in the formation of the higher professional ballet education system. It also compares the principles of training ballet professionals in the USSR with those of the oldest ballet schools in Europe, such as those in France and Sweden.

****1917-1928:****

During this period, there was an intense search for the form of existence for the former St. Petersburg Theatre School under new political and economic conditions. By decree of the Soviet of People's Commissars on July 5, 1918, the Petrograd Theatre School was placed under the jurisdiction of the People's Commissariat of Education. The "Regulation on the State Petrograd Theatre (Ballet) School" (1918) marked the first attempt to elevate the school to a higher education level by introducing scientific work, although this regulation was not practically applied due to contradictions with educational norms.

****1928-1938:****

In 1928, the school was transformed into the Leningrad State Choreographic Technical School. The unified training program for ballet artists was split into two parts: a seven-year general education preparatory school and a two-to-three-year technical school. This increased the training period to 9-10 years. The influence of the People's Commissariat of Education during the 1930s was evident in the active

development of methodological work, including the publication of scientific works and teaching aids, such as A. Vaganova's "Fundamentals of Classical Dance" (1934).

****1938-1945:****

The technical school was renamed the Leningrad Choreographic School in 1938. Post-war, it became a model for typical secondary specialized ballet educational institutions focused exclusively on training ballet artists, as confirmed by the 1949 statute. The structure included educational, educational-methodological directions, and a methodological office, from which a museum emerged in 1957. The school was named after A. Vaganova in 1957.

****1961-1989:****

In 1961, a Soviet decree upgraded the choreographic schools in Leningrad and Moscow to "academic" status, allowing them to train ballet teachers. This was a precursor to transforming the school into a higher education institution. The number of students increased to 400, with a dormitory built for non-residents.

****1991-Present:****

In 1991, the Leningrad School became the Academy of Russian Ballet named after A. Vaganova, beginning the establishment of a higher education model. The 2005 statute recognized the Academy as a "non-standard educational institution of the highest category" for exceptionally talented children and youth. The ongoing tradition of ballet education demonstrates the importance of an eight-year foundational training for ballet artists, essential for future pedagogues and choreographers.

****Comparison with European Ballet Schools:****

The training of ballet artists in the oldest European schools, such as the Paris Opera Ballet School and the Royal Swedish Ballet School, shares similarities with Russian ballet education, such as starting at a young age and having a lengthy training period. However, a significant difference is the separation of professional and general education in these countries, unlike the integrated approach in Russia.

****Conclusions:****

The development of ballet education in Russia has gone through several stages, from narrow professional training to a comprehensive educational institution combining multiple education levels. The tradition of combining professional and general education is a unique feature of Russian ballet education, which has influenced the formation of the modern ballet education system in Russia. Future research should focus on evaluating the socio-cultural effectiveness of different educational models, the specifics of continuous education for ballet artists, and the impact of Russian experience on ballet education abroad.

****Appendices:****

The dissertation includes statutes, organizational structures, and unpublished archival materials on the history of ballet education.

Here are the main publications by A.V. Fomkin:

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2. Fomkin A.V., Isakov V.M. Ballet education in St. Petersburg: from craft school to non-typical university. // Higher Education in Russia. Moscow: 2007, No. 7, pp. 145-150; 0.2 pages.
3. Fomkin A.V. On the structure of the educational program "Pedagogy of Choreography" in the State Educational Standard of Higher Education of the third generation. // Bulletin of the Immanuel Kant Russian State University. Series Pedagogical and Psychological Sciences. Kaliningrad: Immanuel Kant Russian State University Publishing House, 2007, No. 11, pp. 71-79; 0.5 pages.
4. Fomkin A.V. "Two centuries of the 'theatrical' church". – St. Petersburg: ARB Publishing House named after A.Ya. Vaganova, 2003 – 16.5 pages.
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6. Fomkin A.V. Marietta Frangopulo. // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova. St. Petersburg: ARB Publishing House named after A.Ya. Vaganova, 2000, No. 11, pp. 49-57; 0.4 pages.
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10. Fomkin A.V. Choreographic education at the turn of the millennium. // Bulletin of the ARB named after A.Ya. Vaganova. St. Petersburg: ARB Publishing House named after A.Ya. Vaganova, 2004, No. 13, pp. 59-69; 0.5 pages.
11. Fomkin A.V. On contemporary problems of choreographic education. // Cultural space of Russia: problems and development prospects. Materials of the scientific conference. Tambov: 2004, pp. 317-323; 0.4 pages.
12. Fomkin A.V., Asylmuratova A.A. On the formation of the specialty "Ballet Pedagogy". // Choreographic education at the turn of the XXI century: experience, problems, development prospects. Materials and articles of the 1st All-Russian scientific-practical conference. April 28-29, 2005. Tambov: Pershin Publishing House, 2005, pp. 34-48; 0.6 pages.
13. Fomkin A.V. The role and place of innovative processes in improving the quality of training specialists in the system of choreographic education. // "Modernization of the professional education system based on regulated evolution": materials of the 4th All-Russian correspondence scientific-practical conference on November 14, 2005: in 6 parts. Part 2. Chelyabinsk: 2005, pp. 160-163; 0.13 pages.
14. Fomkin A.V. Historical prerequisites for standardizing the professional training of ballet artists. // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova. St. Petersburg: ARB Publishing House named after A.Ya. Vaganova, 2006, No. 15, pp. 12-28; 0.7 pages.
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18. Fomkin A.V. On choreographic education in France // Bulletin of the Academy of Russian Ballet named after A.Ya. Vaganova. St. Petersburg: ARB Publishing House named after A.Ya. Vaganova, 2007, No. 2 (18), pp. 130-145; 0.7 pages.
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