

**MINISTRY OF CULTURE AND SPORTS OF THE REPUBLIC OF KAZAKHSTAN
KAZAKH NATIONAL ACADEMY OF ARTS named after TEMIRBEK ZHURGENOV**

"CONFIRMED"
**Chairman of the admissions committee
of the Kazakh National Academy
of Arts after Temirbek Zhurgenov**
Satybaldy A.
(Protocol of the Academic Council No. 11
from "27" 04 2023)



**A PROGRAM FOR CREATIVE PRESENTATION EXAM
FOR APPLICANTS
OF THE EDUCATIONAL PROGRAM
"PEDAGOGY OF CHOREOGRAPHY"
FOR THE 2023-2024 ACADEMIC YEARS**

Almaty 2023


Compiler: Kim L.V. Professor of the chair of "Pedagogy of choreography"
Moldakhmetova A.T. Associate Professor of the chair of " The art of choreography"

Recommended at the meeting of the chair of "Pedagogy of choreography"
« 13 » 04, 2023, Protocol # 9


Head of the chair of "Pedagogy of choreography"  Aukhadiyev I.R.

Approved by the department of academic quality of the faculty of "Choreography"

Protocol # 9, dated 19 " 04", 2023

Chairman of the AC of the faculty of "Choreography" Kim L.V. 

APPROVED BY:

Dean of the faculty of "Choreography"  Gabbasova G.N.

"PEDAGOGY OF CHOREOGRAPHY"

1. Purpose and objectives of the exam

The purpose of the entrance exam is to determine the level of knowledge and practical training for the study at the faculty of "Choreography" to identify the most prepared applicants.

Tasks of the entrance exam:

- to assess the level of professional training that characterizes their readiness to master the competencies corresponding to the main type of professional activity;
- to identify the degree of the applicants' professional ability to master various choreographic directions;
- to determine the level of general cultural competence:

the level of general education, intellectual abilities, knowledge in the field of ballet history, culture, art, theater and literature.

1. Creative exams

1 exam

Performance mastery:

- Classical dance: exercises at the barre;
- Folk stage dance: exercises at the barre, at the center of the room.
- Kazakh dance: etudes;

2 exam

- Folk stage dance the center of the room.

Colloquium (History of choreographic art and education, music, theater, literature, etc.).

1. Requirements for applicants

Performance mastery:

The applicant must have professional skills, know the exercises at the barre and at the center of the room. He/she must correctly and competently perform the main movements of classical, folk-stage, Kazakh dances in a practical demonstration, be able to perform the layout of movements on the musical material, define the musical meter, rhythm and size. The applicant must have professional physical faculties.

Colloquium:

The applicants must demonstrate their intellectual level: cultural outlook, erudition, competent speech. Have knowledge of the history of world culture, art, theater and literature, and knowledge in the field of choreographic art. Be able to define the following concepts: folk, classical, historical and functional dance, contemporary ballroom dance. Know the works of outstanding choreographers and teachers. Know about the activities of the choreographic art director: his/her organizational,

pedagogical, and choreographic works. Demonstrate knowledge of the basics of musical literacy, have an idea of the works of outstanding composers.

2. Sample list of topics for the Colloquium:

1. Types of dance and their characteristics. To define the concepts: classical, contemporary, folk, historical and functional dance.
2. The originality of the ballets of the era of romanticism.
3. "Giselle" as the pinnacle of ballet romanticism.
4. The role of P.Tchaikovsky's art in the development of choreographic art.
5. Creative activity of Anna Pavlova.
6. Pedagogical features of the A.Y.Vaganova's system.
7. Structure of building a classical dance lesson.
8. The role and significance of music in a classical dance lesson.
9. The role of the corps de ballet in a ballet performance.
10. Dancer, choreographer and reformer M. Fokin.
11. Images of world and national literature in ballet.
12. The art of Maya Plisetskaya.
13. The significance and influence of the "Russian seasons" on the world ballet art.
14. The art of G. S.Ulanova.
15. The emergence of ballet education in Kazakhstan.
16. A. Seleznev's role in the formation of the Kazakh choreographic school.
17. The art of Shara Zhienkulova.
18. Prominent figures of choreographic art of Kazakhstan
19. Performing and pedagogical activities of Sara Kuserbayeva.
20. Creative choreographic groups of Kazakhstan.

At creative exams, the dress code for the applicants is a professional rehearsal type of dress or a costume corresponding to the exam.

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- 17.Krasovskaya, V. Western European ballet theater. The era of Noverre. L., 1981.
- 18.Krasovskaya, V. History of Russian ballet: Textbook. L., 1978.
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- 21.Krasovskaya, V. Russian ballet theater of the beginning of the XX century: Choreographers. M., L., 1971.
- 22.Krasovskaya, V. Russian ballet theater. From the origin to the middle of the XIX century. M., L., 1958.
- 23.Krasovskaya, V. Soviet ballet theater in 1917-1967: Collection. M., 1976.
- 24.Lavrovsky, L. Documents. Articles. Memories. M., 1983.
- 25.Lifar, S. Dyagilev and with Dyagilev. M., 1994.

2. Criteria for evaluating in creative exams

1st exam. Performance mastership:

- Classical dance: exercises at the barre;
- Folk stage dance: exercises at the barre, at the center of the room;
- Kazakh dance: etude at the center of the room;

Score	Traditional assessment	Criterion
40-45	Excellent (5)	<ul style="list-style-type: none"> - excellent level of performance of program movements of classical, folk-stage, Kazakh dances. - excellent knowledge of the basics of meter-rhythm of musical works). - Excellent physical faculties, artistic, expressive performance, high creative potential.
35-39	Excellent (5-)	<ul style="list-style-type: none"> - high level of demonstration of the main movements of classical and folk stage, Kazakh dance (hand and foot positions, exercises at the barre and at

		<p>the center of the room, leaps,</p> <ul style="list-style-type: none"> - good knowledge of the basics of meter-rhythm of musical works). - Good physical faculties, artistic, expressive performance, high creative potential.
30-34	Good (4+)	<ul style="list-style-type: none"> - mastery of dance technique. The ability to accurately reproduce the specified motion. Mastery of basic knowledge of choreography; - good level of demonstration of the main movements of classical and folk stage, Kazakh dance. (hand and foot positions, exercises at the barre and at the center of the room, leaps, - sufficient knowledge of the basics of meter-rhythm of musical works). - good physical faculties, artistic, expressive performance, good creative potential.
25-29	Good (4)	<ul style="list-style-type: none"> - fairly good level of demonstration of the main movements of classical and folk stage dances, Kazakh dance: (hand and foot positions, exercises at the barre and at the center of the room, leaps, - incomplete knowledge of the basics of meter-rhythm of musical works). - fairly good physical faculty, average creative potential.
20-24	Good (4-)	<ul style="list-style-type: none"> - average level of demonstration of the main movements of classical, folk stage, and Kazakh dance (hand and foot positions, exercises at the barre and at the center of the room, leaps, - insufficient knowledge of the basics of meter-rhythm of musical works); - average physical faculties, lack of expressiveness in performance, average creative potential.
15-19	Satisfactory (3+)	<ul style="list-style-type: none"> - not good enough level of demonstration of the main movements of classical and folk stage, Kazakh dance. (hand and foot positions, exercises at the barre and at the center of the room,

		<p>leaps, insufficient knowledge of the basics of meter-rhythm of musical works);</p> <ul style="list-style-type: none"> - difficulties while reproducing the dance movements, formal performance. - weak physical faculties, insufficient artistry, expressiveness in performance, weak creative potential.
10-14	Satisfactory (3)	<ul style="list-style-type: none"> - satisfactory level of demonstration of the main movements of classical and folk stage, Kazakh dance (hand and foot positions, exercises at the barre and at the center of the room, leaps, - insufficient knowledge of the basics of meter-rhythm of musical works). - unsatisfactory physical faculty, inexpressive performance,
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> - very low level of demonstration of the main movements of classical and folk stage, Kazakh dance (hand and foot positions, exercises at the barre and at the center of the room, leaps, insufficient knowledge of the basics of meter-rhythm of musical works); - lack of understanding of the musical characters of classical works and their meter-rhythm, etc. - unsatisfactory physical faculty, inexpressive performance.
0-4	Unsatisfactory (2)	<ul style="list-style-type: none"> - lack of knowledge of classical, folk-stage, Kazakh dance movements; - lack of understanding of the musical characters of classical works and their meter-rhythm; - lack of understanding of the basics of dance choreography. - lack of professional physical faculty.

2nd exam

Colloquium (History of choreographic art and education, music, theater, literature, etc.).

Score	Traditional assessment	Criterion
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40-45	Excellent (5)	<ul style="list-style-type: none"> - excellent level of theoretical knowledge of special subjects at the level of secondary special educational institutions; - excellent knowledge of the basics of meter-rhythm of musical works); - excellent knowledge of the history of choreographic art, national and world culture, art.
35-39	Excellent (5-)	<ul style="list-style-type: none"> - high level of theoretical knowledge of special subjects at the level of secondary special educational institutions; - excellent knowledge of the basics of meter-rhythm of musical works); - sufficiently high level of knowledge of the history of choreographic art, national and world culture, art.
30-34	Good (4+)	<ul style="list-style-type: none"> - high level of theoretical knowledge of special subjects at the level of secondary special educational institutions; - mastery of basic knowledge of choreography, - sufficient knowledge of the basics of meter-rhythm of musical works); - good level of knowledge of the history of choreographic art, national and world culture, art.
25-29	Good (4)	<ul style="list-style-type: none"> - fairly good level of theoretical knowledge of special subjects at the level of secondary special educational institutions; - incomplete knowledge of the basics of meter-rhythm of musical works); - good level of knowledge of the history of choreographic art, national and world culture, art.
20-24	Good (4-)	<ul style="list-style-type: none"> - average level of knowledge in the history of choreographic art, culture, theater, and literature. - average level of theoretical knowledge of special subjects at the level of secondary special educational institutions; - insufficient knowledge of the basics of meter-rhythm of musical works).

		<ul style="list-style-type: none"> - mastery of the knowledge of the principles of building lessons in special disciplines (mistakes in terminology are allowed); - not good enough level of knowledge of the history of choreographic art, national and world culture, art; - lack of clear understanding of the subject of future professional activity.
15-19	Satisfactory (3+)	<ul style="list-style-type: none"> - incomplete level of theoretical knowledge of special subjects at the level of secondary special educational institutions; - insufficient knowledge of the basics of meter-rhythm of musical works); - low level of knowledge of the history of choreographic art, national and world culture, art.
10-14	Satisfactory (3)	<ul style="list-style-type: none"> - low level of theoretical knowledge at the level of secondary special educational institutions; - insufficient knowledge of the basics of meter-rhythm of musical works); - low level of knowledge of the history of choreographic art, national and world culture, art.
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> - surface knowledge of the history of choreographic art, culture, theater, and literature. - very low level of theoretical knowledge of special subjects at the level of secondary special educational institutions; - lack of understanding of the musical characters of works and their meter-rhythm, etc. - lack of understanding of the basics of dance choreography. - no understanding of the subject of future professional activity.
0-4	Unsatisfactory 2	<ul style="list-style-type: none"> - lack of knowledge of the history of choreographic art, culture, theater, and literature. - lack of theoretical knowledge of special subjects at the level of secondary special

		educational institutions; - lack of understanding of the musical characters of works and their meter-rhythm, etc. - lack of understanding of the basics of dance choreography. - no understanding of the subject of future professional activity
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PEDAGOGY OF BALLROOM DANCE

1. Purpose and objectives of the exam

The purpose of the entrance exam is to determine the level of knowledge and practical training for the study at the faculty of "Choreography" to identify the most prepared applicants.

Tasks of the entrance exam:

- to evaluate the level of choreographic training of the applicants, which characterizes their readiness to master professional competencies of a certain orientation, corresponding to the educational program;
- to identify the degree of the applicants' professional ability to master various choreographic directions;
- to determine the level of general cultural competence: the level of general education, intellectual abilities, knowledge in the field of ballet history, culture, art, theater and literature.

2. Creative exams

1. Exam

Performance mastership:

- ballroom dance: Standard;
- ballroom dance: Latina.

2. Exam

Colloquium (History of choreographic art and education, music, theater, literature, etc.).

Requirements for applicants

For **performance mastery**, applicants must have professional performance skills: know the musical basis of European and Latin American dances and master the technique of performing the figures of "E", "D" classes. A mandatory element of the exam is a practical demonstration of one dance from each program (at option). The

applicant must perform a practical demonstration of the etudes of folk stage dance. The applicant must have professional physical faculties.

During **Colloquium**, the applicants must demonstrate their intellectual level: cultural outlook, erudition, well-bred speech, knowledge of the history of ballet, culture, art, theater and literature. The applicant must demonstrate knowledge about outstanding foreign and domestic performers in the field of sport-ball dance; knowledge of the leading performers of the Republic of Kazakhstan, the CIS and the world. He/she must know which dances make up the Standard and Latina programs. Be aware of the world's largest sports dance tournaments.

Sample list of topics for the Colloquium:

1. Describe the dances that make up the standard and Latin American programs.
2. Acceptable pace of performance of musical accompaniment of Latin American dance programs.
3. Permitted number and mandatory order of dance performance in "E", "D" classes.
4. Rules of the Sports Dance Federation of the Republic of Kazakhstan on acceptable dances and figures.
5. Organizations that are part of the Sports Dance Federation of the Republic of Kazakhstan.
6. List and characterize dance classes.
7. Leading clubs and dance studios of the Republic of Kazakhstan.
8. The role of SDF of RoK in the development and popularization of dance sports.
9. The strongest performers of sport-ball dance of the Republic of Kazakhstan.
10. The main functions of a sport-ball dance trainer.
11. Best performers of the world in the Latin American program
12. The world's largest sports dance tournaments.
13. The history of origin of ballet education in Kazakhstan.
15. The art of Shara Zhienkulova.
16. Creative choreographic groups of Kazakhstan
17. Masters of ballet pedagogy of Kazakhstan.
18. Prominent figures of choreographic art of Kazakhstan
19. Professional ballet companies in Kazakhstan
20. Types of dance and their characteristics. To define the concepts: classical, contemporary, folk, historical and functional dance.

At creative exams, the dress code for the applicants is a professional rehearsal type of dress or a costume corresponding to the exam.

3. Reference

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3. Guy Howard "Technique of European dance", ed. "Artis", Moscow, 2003
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10. Learn to dance easily. / Halperin, Y. – M. Centerpoligraf, 2009. – p.157.
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15. Teach children to dance. / Purtova T.V., Belikova A.N., Kvetnaya O.V. – M. Humanit. Ed. VLADOS center, 2003, p.256.
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22. Music and movement. / Bekina S.I., Lomova T.P., Sokovnina E.N. – M.
23. Music and movement. / Bekina S.I. – M. Prosveshenye, 1983, p.208.
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26. Contemporary ballroom dance. / Steganov, V.M., Uralskaya, M. – M. Prosveshenye, 1977, p.431.
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4. Criteria for evaluating in creative exams

1. Exam

Performance mastership:

- - Sport-ball dance: Standard;
- Sport-ball dance: Latina.

Score	Traditional assessment	Criterion
40-45	Excellent (5)	<ul style="list-style-type: none"> - excellent level of knowledge of the main figures of "E" and "D" classes, musical basis of dances, and correct performance to music; - excellent level of demonstration of compositions: the first by the standard, the second by the Latin American program at option.
35-39	Excellent (5-)	<ul style="list-style-type: none"> - not very high level of knowledge of the main figures of "E" and "D" classes, musical basis of dances; - competent demonstration of compositions chosen according to standard and Latin American programs;
30-34	Good (4+)	<ul style="list-style-type: none"> - very good knowledge of the main figures of "E" and "D" classes, correct performance to music; - very good practical demonstration of compositions: the first by the standard, the second by the Latin American program at option.
25-29	Good (4)	<ul style="list-style-type: none"> - good knowledge of the main figures of "E" and "D" classes, correct performance to music; - good practical demonstration of compositions chosen according to standard and Latin American programs;
20-24	Good (4-)	<ul style="list-style-type: none"> - not good enough level of knowledge of the main figures of "E" and "D" classes, correct performance to music; - not good enough practical demonstration of compositions at

		option: the first by the standard, the second by the Latin American program.
15-19	Satisfactory (3+)	<ul style="list-style-type: none"> - not good knowledge of the "E" class; - not good demonstration of the compositions on the "E" class program; - below average performance;
10-14	Satisfactory (3)	<ul style="list-style-type: none"> - satisfactory knowledge on the "E" class; insufficient and incomplete knowledge on the "D" class; - less satisfactory demonstration of the compositions on the "E" class program; - less satisfactory demonstration;
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> - low, incomplete knowledge of the "E" class; - poor demonstration of the compositions on the "E" class program; - practical basis of the dances of "E" and "D" classes
0-4	Unsatisfactory (2)	<ul style="list-style-type: none"> - lack of knowledge in the scope of "E" class; - lack of demonstration of compositions; - lack of understanding of ballroom choreography.

2. Exam

Colloquium (History of choreographic art and education, music, theater, literature, etc.).

Score	Traditional assessment	Criterion
40-45	Excellent (5)	<ul style="list-style-type: none"> - a deep understanding of the history of the origin and development of dance programs, as well as techniques for performing "E" and "D" class dances. - a holistic view of dance choreography. - excellent level of knowledge of domestic and world culture and art.
35-39	Excellent (5-)	<ul style="list-style-type: none"> - knowledge of the history of the origin and development of dance

		<p>programs and techniques of performing "E" and "D" class dances and unclear understanding of dance choreography.</p> <ul style="list-style-type: none"> - good level of knowledge of domestic and world culture and art.
30-34	Good (4+)	<ul style="list-style-type: none"> - general understanding of the history and theory of "E" and "D" class dances, - general idea of the history of choreographic art and genres. - good level of knowledge of domestic and world culture and art.
25-29	Good (4)	<ul style="list-style-type: none"> - general understanding of the history and theory of "E" and "D" class dances, - general idea of the history of choreographic art. - average level of knowledge of domestic and world culture and art.
20-24	Good (4-)	<ul style="list-style-type: none"> - generalized understanding and lack of the knowledge of theoretical and practical foundations of "E" and "D" class dances. - average level of knowledge of domestic and world culture and art.
15-19	Satisfactory (3+)	<ul style="list-style-type: none"> - generalized understanding and lack of the knowledge of theoretical and practical foundations of "E" and "D" class dances. - low level of knowledge of domestic and world culture and art.
10-14	Satisfactory (3)	<ul style="list-style-type: none"> - generalized understanding and lack of the knowledge of theoretical and practical foundations of "E" and "D" class dances.
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> - low level of knowledge of practical basis of the dances of "E" and "D" classes - insufficient level of knowledge of domestic and world culture and art.
0-4	Unsatisfactory (2)	<ul style="list-style-type: none"> - lack of knowledge of domestic and world culture and art. - lack of understanding of ballroom

		choreography.
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"PEDAGOGY OF MODERN CHOREOGRAPHY"

1. Purpose and objectives of the exam

The purpose of the entrance exam is to determine the level of knowledge and practical training for the study at the faculty of "Choreography" to identify the most prepared applicants.

Tasks of the entrance exam:

- to assess the level of the applicants' basic choreographic education (choreographic school, ballet studio, art schools, cultural colleges), which characterizes their readiness to master professional competencies corresponding to the educational program;
- to identify the degree of the applicants' professional ability to master various choreographic directions;
- to determine the level of general cultural competence: the level of general education, intellectual abilities, knowledge in the field of ballet history, culture, art, theater and literature.

2. Creative exams

Performance mastership:

1 exam:

- Classical dance – exercises at the barre, at the center of the room, allegro (*performance mastership*);
- Contemporary – parterre section, exercises at the center of the room, cross (*performance mastership*).

2 exam:

— **Colloquium** (History of choreographic art and education, music, theater, literature, etc.). Practical work on the art of choreography. Solo dance in the technique of contemporary choreography by choice (street dance, contemporary, modern, jazz, neoclassical dance)

3. Requirements for applicants

For *performance mastery*, applicants must have the skills of performing sections of classical dance, master the practical demonstration of educational example in the technique of contemporary dance. When performing a solo dance, it is necessary to demonstrate a competent knowledge of technique, musicality, and expressiveness. The applicant must have professional physical faculties.

For **practical work on the art of choreography**, the applicant must demonstrate the level of professional training, the skill of plastic expressiveness, the ability to think in choreographic images. The applicant must demonstrate the potential of creative thinking in the field of body movement, the ability to make the simplest combinations.

In **Colloquium**, the applicants must demonstrate their intellectual level: cultural outlook, erudition, competent speech. Have knowledge of the history of world culture, art, theater and literature, and knowledge in the field of choreographic art. Be able to define the following concepts: folk, classical, historical and functional dance, contemporary ballroom dance. Know the works of outstanding choreographers and teachers. Know about the activities of the choreographic art director: his/her organizational, pedagogical, and choreographic works. Demonstrate knowledge of the basics of musical literacy, have an idea of the works of outstanding composers.

Sample list of topics for the Colloquium

1. Types of dance and their characteristics. To define the concepts: classical, contemporary, folk, historical and functional dance.
2. The main directions of modern choreography.
3. The origins and formation of modern choreography. The role of Francois Delsarte and Jacques Emile Dalcroze.
4. American school of modern dance and its representatives. The creative path of Martha Graham, Jose Lemon, Lester Horton, Mars Cunningham.
5. German modern dance school (expressionist), Rudolf von Laban's theory of movement.
6. Alvin Ailey – representative of modern jazz.
7. The value of the art of P. Bausch - a representative of the direction of Dance Theater in the choreographic art.
8. Mars Cunningham – the founder of "postmodernism" in modern choreography.
9. D. Balanchine - the creator of a new direction of "neoclassics" in XX century in USA.
10. William Forsyth. His role and significance in the development of ballet art in XX century
11. The works of outstanding ballet masters of modern choreography: Jiri Kylian, Matz Ek, Kenneth Macmillan, and others.
12. Modern choreography in Kazakhstan.
13. The profession of a teacher-choreographer and its significance.
14. Pedagogical features of the A.Y. Vaganova's system.
15. A. Seleznev's role in the formation of the Kazakh choreographic school.
16. The art of Shara Zhienkulova.
17. Pedagogical activity of Dauren Abirov.
18. Masters of ballet pedagogy of Kazakhstan.
19. Club and street directions in modern choreography.
20. Professional ballet companies in Kazakhstan.

At creative exams, the dress code for the applicants is a professional rehearsal type of dress or a costume corresponding to the exam.

Reference:

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4.Criteria for evaluating in creative exams

Performance mastership:

1 exam:

- Classical dance – exercises at the barre, at the center of the room, allegro (*performance mastership*);
- Contemporary – parterre section, exercises at the center of the room, cross (*performance mastership*).

Score	Traditional assessment	Criterion
40-45	Excellent (5)	<ul style="list-style-type: none"> - excellent demonstration of the main program movements of classical dance and modern choreography; - excellent knowledge of the basics of meter-rhythm of musical works; - excellent physical faculties, artistic, expressive performance, high creative potential.
35-39	Excellent (5-)	<ul style="list-style-type: none"> - high level of knowledge in the technique of performing program movements in classical dance and modern choreography; - high level of demonstration of the main movements of classical dance and modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, body work in space, good command of the basics of meter-rhythm of musical works).
30-34	Good (4+)	<ul style="list-style-type: none"> - high level of knowledge in the technique of performing program movements in classical dance and modern choreography; - the ability to accurately reproduce the specified motion. Mastery of basic knowledge of choreography; - high level of demonstration of the main movements of classical dance and modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works).

25-29	Good (4)	<ul style="list-style-type: none"> - good level of knowledge in the technique of performing program movements in classical dance and modern choreography; - good level of demonstration of the main movements of classical dance and modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works).
20-24	Good (4-)	<ul style="list-style-type: none"> - satisfactory level of knowledge in the technique of performing program movements in classical dance and modern choreography; - satisfactory level of demonstration of the main movements of classical dance and modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps). Knowledge of the principles of building classical lessons, mistakes in the terminology and technique of execution are allowable.
15-19	Satisfactory (3+)	<ul style="list-style-type: none"> - incomplete level of knowledge in the technique of performing program movements in classical dance and modern choreography; - not good enough level of demonstration of the main movements of classical dance and modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, insufficient command of the basics of meter-rhythm of musical works). - difficulties while reproducing the dance movements, formal performance.
10-14	Satisfactory (3)	<ul style="list-style-type: none"> - incomplete knowledge of the technique of performing program movements in classical dance and modern choreography; - low level of demonstration of the main movements of classical dance and

		<p>modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps;</p> <ul style="list-style-type: none"> - insufficient knowledge of the basics of meter-rhythm of musical works); insufficient knowledge of dance techniques; - difficulties while reproducing the dance movements, formal performance.
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> - very low level of demonstration of the main movements of classical dance and modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works); - lack of understanding of the musical characters of classical works and their meter-rhythm, etc.
0-4	Unsatisfactory (2)	<ul style="list-style-type: none"> - lack of mastery of the movements of classical dance and modern choreography, lack of understanding of the musical characters of a classical work and its meter-rhythm, etc.

2 exam:

- **Colloquium** (History of choreographic art and education, music, theater, literature, etc.).
- **Practical work on the art of choreography** (solo dance in the technique of contemporary choreography by choice (street dance, contemporary, modern, jazz, neoclassical dance)

Score	Traditional assessment	Criterion
40-45	Excellent (5)	<ul style="list-style-type: none"> - excellent level of theoretical knowledge and an excellent demonstration of the main program movements of modern choreography (street dance, contemporary, modern, jazz, neoclassical dance); - excellent knowledge of the basics of meter-rhythm of musical works; - excellent physical faculties, artistic,

		<p>expressive performance, high creative potential;</p> <ul style="list-style-type: none"> - interview: excellent knowledge of the theoretical foundations and historical aspects of choreographic art.
35-39	<p>Excellent (5-)</p>	<ul style="list-style-type: none"> - high level of theoretical knowledge in the technique of performing program movements in modern choreography (street dance, contemporary, modern, jazz, neoclassical dance); - high level of demonstration of the main movements of modern choreography (street dance, contemporary, modern, jazz, neoclassical dance) (hand and foot positions, exercises at the barre and at the center of the room, leaps, body work in space, good command of the basics of meter-rhythm of musical works); - interview: good knowledge of the theoretical foundations and historical aspects of choreographic art.
30-34	<p>Good (4+)</p>	<ul style="list-style-type: none"> - high level of theoretical knowledge in the technique of performing program movements in modern choreography (street dance, contemporary, modern, jazz, neoclassical dance); - the ability to accurately reproduce the specified motion. Mastery of basic knowledge of choreography; - high level of demonstration of the main movements of modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works). - interview: good knowledge of the theoretical foundations and historical aspects of choreographic art.

25-29	Good (4)	<ul style="list-style-type: none"> - good level of theoretical knowledge in the technique of performing program movements in modern choreography; - good level of demonstration of the main movements of modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works); - interview: good knowledge of the theoretical foundations and historical aspects of choreographic art.
20-24	Good (4-)	<ul style="list-style-type: none"> - satisfactory level of theoretical knowledge in the technique of performing program movements in modern choreography; - satisfactory level of demonstration of the main movements of modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps). Knowledge of the principles of building lessons, mistakes in the terminology and technique of execution are allowable. - interview: low level of knowledge of the theoretical foundations and historical aspects of choreographic art. Lack of clear understanding of the subject of future professional activity
15-19	Satisfactory (3+)	<ul style="list-style-type: none"> - incomplete level of theoretical knowledge in the technique of performing program movements in modern choreography; - not good enough level of demonstration of the main movements of modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works). Difficulties while reproducing the dance movements, formal performance. - interview: low level of knowledge of the theoretical foundations and historical aspects of choreographic art, in the field of the history and current state of the ballet

		theater.
10-14	Satisfactory (3)	<ul style="list-style-type: none"> - incomplete theoretical knowledge of the technique of performing program movements on modern choreography; - low level of demonstration of the main movements of modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works); insufficient mastery of dance technique. Difficulties while reproducing the dance movements, formal performance. - interview: insufficient knowledge of the theoretical foundations and historical aspects of choreographic art, in the field of the history and current state of the ballet theater.
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> - very low level of demonstration of the main movements of modern choreography (hand and foot positions, exercises at the barre and at the center of the room, leaps, not good enough command of the basics of meter-rhythm of musical works); - lack of understanding of the musical characters of works and their meter-rhythm, etc. - lack of understanding of the basics of dance choreography. - no clear understanding of the subject of future professional activity
0-4	Unsatisfactory (2)	<ul style="list-style-type: none"> - lack of mastery of the movements of modern choreography, lack of understanding of the musical characters of a classical work and its meter-rhythm, etc. - lack of understanding of the basics of dance choreography. - interview. No idea of the subject of future professional activity, lack of general ideas about choreography as an art.

