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**"CONFIRMED"**

**Chairman of the admissions committee  
of the Kazakh National Academy  
of Arts after Temirbek Zhurgenov**


*A. Zhudebayev*  
A. Zhudebayev

№ 11 dated 05 «30», 2024



**A PROGRAM FOR CREATIVE PRESENTATION EXAM  
FOR APPLICANTS  
OF THE EDUCATIONAL PROGRAM  
6B02165 "BALLETMASTER'S ART"  
FOR THE 2023-2024 ACADEMIC YEARS**

Almaty, 2024

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Recommended at the meeting of the chair of "The art of choreography"

Protocol # 10, dated 05 "24", 2024


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

Protocol # 3(1), dated 05 "24", 2024

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## "THE ART 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 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

#### 1 exam. Performance mastery:

- classical dance – exercises at the barre, at the center of the room, allegro;
- folk-stage dance – exercises at the barre, at the center of the room, dance etude;
- Kazakh dance - dance etude.

#### 2 exam. Practical work on the art of ballet master:


- 1 solo numbers of own composition: in the language of classical, neoclassical or modern dance, in the language of folk stage dance.
- 1 mass number (at least 3 performers)
- (in writing);
- abstract of the choreographic composition (in writing);
- choreographic improvisation - creating a dance composition on a given musical theme.

**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. In a practical demonstration, to methodically correctly and competently perform the main movements of classical, folk-stage, Kazakh dances, be able to perform the layout of movements on the musical material, define the

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musical meter, rhythm and size. The applicant must have professional physical faculties.

**Practical work on the art of ballet master:**


The applicant must demonstrate the ability to compose a dance, the ability to implement their creative idea through imaginative vision and dance means. The potential to create the idea of a future choreographic composition, based on the features of the structure of a musical work, the ability to improvise. The applicant must demonstrate the potential of creative thinking in the field of body movement, the ability to make the simplest combinations.

**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. The ballet master's role in choreographic art.
2. The profession of a director-choreographer and its significance.
3. The ballet of the era of romanticism.
4. "Giselle" as the pinnacle of ballet romanticism.
5. The art of Marius Petipa.
6. Ballet art of P.I. Tchaikovsky.
7. "Russian seasons" by S. Diaghilev.
8. M. Fokin — reformer of ballet art.
9. Ballet to the music of S. Prokofiev.
10. Yuri Grigorovich's Ballet.
11. Ballet masters of the Soviet era.
12. Outstanding performers of Kazakhstan choreographic art.
13. Outstanding choreographers of Kazakhstan.
14. Dauren Abirov's art.
15. Zaurbek Raybayev's ballet.
16. The art of Shara Zhienkulova.


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17. BulatAyukhanov's art.
18. The art of the ballet master MintaiTleubaev.
19. National themes in the ballets of Kazakhstani choreographers.
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.

### 3.Reference:

- 1.Alexandrova, N.A. Ballet, dance, choreography
- 2.Alexandrova, N.A., Golubeva, V.A. Modern dance. Tutorial for beginners+ DVD. 3<sup>rd</sup>ed, 2015
3. Alexandrova, N.A., Makarova, N.V. Jazz dance. Tutorial for beginners, 1<sup>st</sup> ed., 2015
- 4.Bezuglaya, G.A. Musical analysis in the work of a teacher-choreographer 1<sup>st</sup>ed, 2015
- 5.Blizis, K. Dancing in general. 2<sup>nd</sup>ed, 2015
- 6.Vats, A. B. Chinese dance art: history and modernity. 1<sup>st</sup>ed, 2015
7. Vashkevich, N. N. History of choreography of all ages and peoples 2<sup>nd</sup>ed, 2015
- 8.Gromov, Y.N. Dance and its role in educating the actor's plastic culture 2<sup>nd</sup>ed, 2015
9. Esaulov, I.G. Stability and coordination in the choreography, 2<sup>nd</sup>ed, 2015
10. Seiffert, D. Pedagogy and psychology of dance. Choreographer's notes 2<sup>nd</sup>ed, 2015
11. Zykov, A. I. Modern dance for students of theater specialization. 1<sup>st</sup>ed, 2015
12. Kostrovitskaya, V. S. 100 lessons of classical dance (from 1<sup>st</sup> to 8<sup>th</sup> grade) 3<sup>rd</sup> edition, 2015
13. Krasovskaya, V. M. History of Russian ballet. 3<sup>rd</sup> edition, 2015
14. Krasovskaya, V. M. Western European ballet theater. Essays on the history. From the origins to the middle of the XVIII century. 2<sup>nd</sup> edition, 2015
15. Krasovskaya, V. M. Western European ballet theater. Essays on the history. The era of Noverre. 2<sup>nd</sup>ed, 2015
16. Lebedeva, G.D. Ballet: semantics and architectonics. 2<sup>nd</sup> edition, 2015
17. Nikitin, V. Yu. Choreographer's skill in modern dance. 2<sup>nd</sup> edition, 2015
18. Svetlov, V. Ya. Modern ballet. 2<sup>nd</sup>ed, 2015
19. Smirnova, A. I. Masters of Russian choreography. Dictionary. 1<sup>st</sup>ed, 2015
20. Zorn, A. Ya. Grammar of dance art and choreography. 2<sup>nd</sup> edition, 2015
21. Lifar, S. Dyagilev and with Dyagilev. M., 1994.


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22. Jumaseitova, G. T. Pages of the Kazakh ballet. Astana, 2001  
 23. Jumaseitova, G. T. Choreography of Kazakhstan. Almaty, 2014  
 24. Zhuikova, L. A, Sadykova, A. A, Urazymbetov, D. D. Our Alexander Seleznev. Saint-Petersburg 2017


#### 4. Criteria for evaluating in creative exams

##### 1 exam. Performance mastership:

Score	Traditional assessment	Criterion
40-45	Excellent (5)	-high level of knowledge and demonstration of the basics of classical dance, folk stage dance, Kazakh dance in the scope of the program of the choreographic school, school of arts, college of culture and ballet studio. Performing skills: classical dance, folk stage dance, Kazakh dance (at the barre, at the center of the room, allegro); - knowledge of musical literacy: meter-rhythm, musical dimensions, character of musical works.
35-39	Excellent (5-)	-good knowledge of the basics of classical dance, folk stage dance, Kazakh dance in the scope of the program of the primary choreographic school, school of arts, college of culture and ballet studio. Performing skills: classical dance, folk stage dance, Kazakh dance (at the barre, at the center of the room, allegro); - good knowledge of the basics of musical literacy in the scope of the basics of primary music school: determining the nature of musical material, musical timing, the nature of musical works.
30-34	Good (4+)	- knowledge of the basics of classical dance, folk stage dance, Kazakh dance in

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		<p>the scope of the program of the primary choreographic school, school of arts, college of culture and ballet studio.</p> <p>Performing skills: classical dance, folk stage dance, Kazakh dance (at the barre, at the center of the room, allegro);</p> <ul style="list-style-type: none"> <li>- knowledge of the basics of musical literacy in the scope of the basics of primary music school: determining the musical timing.</li> </ul>
25-29	<p>Good (4)</p>	<ul style="list-style-type: none"> <li>- knowledge of the basics of classical dance, folk stage dance, Kazakh dance in the scope of the program of the primary choreographic school, school of arts, college of culture and ballet studio.</li> <li>- performing skills: classical dance, folk stage dance, Kazakh dance (at the barre, at the center of the room, allegro);</li> <li>- knowledge of the basics of musical literacy in the scope of the basics of primary music school: determining the nature of musical material, meter and rhythm, musical timing, the nature of musical works.</li> </ul>
20-24	<p>Good (4-)</p>	<ul style="list-style-type: none"> <li>- general idea on the basics of classical, folk-stage, Kazakh dance. Degree of performance: classical dance, folk stage dance, Kazakh dance (at the barre, at the center of the room, allegro).</li> </ul>
15-19	<p>Satisfactory (3+)</p>	<ul style="list-style-type: none"> <li>- general idea on the basics of classical, folk-stage, Kazakh dance. Degree of performance: classical dance, folk stage dance, Kazakh dance (at the barre, at the center of the room, allegro).</li> </ul>
10-14	<p>Satisfactory (3)</p>	<p>general idea on the basics of classical, folk-stage, Kazakh dance. Performance: classical dance, folk stage dance, Kazakh dance (at the barre, at the center of the</p>

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		room, allegro).
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> <li>- lack of choreographic qualities;</li> <li>- insufficient knowledge of the basic foundations of classical, folk-stage, and Kazakh dance;</li> <li>- inability to determine the musical nature, meter-rhythm. the timing and tone of a musical work;</li> </ul>
0-4	Unsatisfactory (2)	<ul style="list-style-type: none"> <li>- lack of choreographic qualities.</li> <li>- lack of knowledge of the basic foundations of classical, folk-stage, and Kazakh dance;</li> <li>- inability to determine the musical nature, meter-rhythm, timing and tone of a musical work;</li> </ul>


## 2 exam.

- **Practical work on the art of ballet master:**


- **Colloquium:**

Score	Traditional assessment	Criterion
40-45	Excellent (5)	<ul style="list-style-type: none"> <li>- excellent level of theoretical knowledge</li> <li>- excellent knowledge of the basics of meter-rhythm of musical works);</li> <li>- excellent physical faculties, artistic, expressive performance, high creative potential.</li> <li>- interview: excellent knowledge of the theoretical foundations and historical aspects of choreographic art.</li> </ul>
35-39	Excellent (5-)	<ul style="list-style-type: none"> <li>- high level of theoretical knowledge in the technique of performing Kazakh dance program movements;</li> <li>- high level of demonstration of the main movements of Kazakh dance (hand and foot positions, exercises at the barre</li> </ul>




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		and at the center of the room, leaps, 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	Good (4+)	- high level of theoretical knowledge in the technique of performing Kazakh dance program movements; - knowledge of dance techniques; - the ability to accurately reproduce the specified motion. Mastery of basic knowledge of choreography - high level of demonstration of the main movements of Kazakh dance (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)	- sufficient level of theoretical knowledge in the technique of performing Kazakh dance program movements; - not very good level of demonstration of the main movements of Kazakh dance (hand and foot positions, exercises at the barre and at the center of the room, leaps, incomplete 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	- average level of theoretical knowledge

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	(4-)	<p>in the technique of performing Kazakh dance program movements;</p> <ul style="list-style-type: none"> <li>- good level of demonstration of the main movements of Kazakh dance (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);</li> </ul> <p>Knowledge of the principles of building Kazakh dance lessons, mistakes in the terminology and technique of execution are allowable;</p> <ul style="list-style-type: none"> <li>- 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</li> </ul>
15-19	Satisfactory (3+)	<ul style="list-style-type: none"> <li>- incomplete level of theoretical knowledge in the technique of performing Kazakh dance program movements;</li> <li>- not good enough level of demonstration of the main movements of Kazakh dance (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);</li> <li>- difficulties while reproducing the dance movements, formal performance.</li> <li>- 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.</li> </ul>
10-14	Satisfactory (3)	<ul style="list-style-type: none"> <li>- incomplete level of theoretical knowledge in the technique of performing Kazakh dance program movements;</li> </ul>

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		<p>Satisfactory level of demonstration of the main movements of Kazakh dance (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);</p> <ul style="list-style-type: none"> <li>- 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.</li> </ul>
5-9	Satisfactory (3-)	<ul style="list-style-type: none"> <li>- very low level of demonstration of the main movements of Kazakh dance (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);</li> <li>- lack of understanding of the musical characters of works and their meter-rhythm, etc.</li> <li>- lack of understanding of the basics of dance choreography.</li> <li>- no clear understanding of the subject of future professional activity</li> </ul>
0-4	Unsatisfactory (2)	<ul style="list-style-type: none"> <li>- lack of knowledge of Kazakh dance movements;</li> <li>- lack of understanding of the musical characters of works and their meter-rhythm;</li> <li>- lack of understanding of the basics of dance choreography.</li> </ul> <hr/> <p>Interview: lack of understanding about the subject of future professional activity, about choreography as an art.</p>