

### *«Tradition of reception of children in choreographic school »*

Ballet is a type of musically-theatrical art maintenance of which opens up in dancing-musical appearances, and which plugs in itself dramaturgy, music, choreography, performance creation of dancers, fine art. Thus, all of these levels and making elements of ballet exist not in itself, not isolated from each other, but in difficult synthetic computer-integrated aesthetic unity.

Ballet exhausts and requires a lot of time, but he carries away and allows to create. Great dancers dedicate itself fully to the profession - ballet which fills their whole world.

Life of professional dancer requires enormous self-discipline, therefore it is very important as possible before to learn to be independent. For example, endeavour to watch after the clothes for employments, it always must be clean and in good condition. Before the beginning of class drive the reason to the correct scopes, tuning in to perceptions all of that can profit and necessary in understanding of science of dance. All of it will be instrumental in strengthening of your confidence and self-affirmation.

First employments can show oneself ballet difficult, many on the face of it simple motions it is required to repeat very often, to execute them correctly. Your teacher is alongside, to lead and help in difficult moments, but there is a lot of methods to help to itself. For example, try not to speak with neighbours, not to skip that important, that will say teacher, and also not to prevent, concentrated other. From time to time a teacher will remedy your motions. Endeavour to understand why he does it, and labour for all of forces a correct result. you will pay a regard to remarks to other students, because they can be useful and to you also!

There is not the best method to learn to dance, what to work next to those, whose example in an equal degree interesting and induces to success. Taught, thus, you can estimate the own successes and compare itself to other. If you have the special failings, needing correction, a teacher can come to the conclusion, that you need individual lessons. Although on the whole employments in a class are better, individual lessons allow to be concentrated both on failings and on your achievements — in other words, to compare your weak and strong qualities, from what you can feel optimism in regard to chances on success. Although a ballet class requires enormous efforts, he must deliver gladness and sometimes to allow to glance forward. To get most pleasure will allow interesting musical accompaniment you. Listen music, and under its influence you will be able to express itself afoot. Eventually, dance is an art.

Sometimes to you it can show oneself that your development goes it is not enough quickly, but take patience and trust the teacher. Long-term experience will prompt him or it, how to watch after your development and choose correct temp. The too large loadings in too early age at times are more dangerous, than lung their inhibition.

You necessarily will feel small discomfort in a ballet class, but not try too to overpower itself: at the most attentive guidance accidents are possible. If you test the real pain, say about it a teacher and follow his advice.

The disciplined work will help to obtain a great deal not only in dances; it will facilitate studies in other areas and on the whole will prepare you to future life. you will ask any of professional dancers, he or it will tell you, that a good concentration and sense of self-discipline is absolutely necessary qualities, if you intend to be engaged in dances seriously.

By the first steps of cognition itself in the art of dance preparation becomes to entering choreographic school and it is the first serious test.

Traditionally in choreographic school accept the children of nine-ten years, information of child serve as a main criterion of selection.

### ***First selection examination round.***

The commission of specialists estimates external, stage and professional physical (functional) information of university entrant preliminary, reflecting all of it in the examination evaluation sheet of the first round, gives a conclusion (recommendation) about possibility of admitting to the second round of examinations.

On a commission children are caused groups for ten-twelve persons. They are put a person to the members of commission, that those were in a position, comparing, to select those, who differs the best proportion of build, most external attractiveness.

And only after it an acquaintance begins with every child individually.

By sight a form and proportions of body is studied in position upright with the serried feet of feet (I НЕВЫВОРОТНАЯ position of feet) in four foreshortenings:

- By a person;
- By the left side;
- By a right side;
- By the back.

A preference gives oneself up children moderato dolicomorfo type of addition: stenostachyous, with normal or slightly extended a corps, narrow or in a norm by shoulders, with the extended even feet, the same hands, thin brushes and fingers of hands.

Feet must have the brightly expressed vaults, first and second fingers - identical length.

A head and neck is proportional the body of child. The lines of person are correct. Person expressive.

Accepted for employments classic dance also children with a middle or мезоморфным type additions, possessing an expressive stage exterior. At the reception of boys the middle (mesomorphic) type of addition is even preferable.

Children which look outwardly the unstage are not accepted, but doing similar conclusions is necessary with a large carefulness, because by a main criterion at a reception, as talked already, there are a proportional structure of body, professional information, artistic gift.

At the same time of necessary to pay a regard to next negative signs external look of child, here taking into account that in the process of growth and development considerable changes can happen here.

**Build.** The children of brachymorphic type of addition are not accepted. They differ the wide and shortened proportions of body: at a long trunk have short feet, at wide shoulders wide low pelvis.

**Head.** Negative signs it is been: disproportionate loggerhead, head of awkward form, large lower jaw, large chin, speakers outside corners of jaw, wrong or ugly form nose, ears, deformation of foreteeth, broken (wrong) bite.

**Neck.** The reception of children is contra-indicated with a short and wide neck. Children with a beyond measure long neck, with the salient Adam's apple (by a thyroid cartilage) also the unstages.

**Humeral belt.** Children are not accepted with the collar-bones sharply selected, raised or asymmetric, and also with speakers by sternal and humeral ends, with the wide and awkward form of shoulders and with крыловидными and asymmetric shoulder-blades.

**Hands.** A negative sign is consider hands with excessive переразгибом in an elbow joint, and also short hands.

**Rachis.** Children are not accepted with the distorted spine. It is expressed кифоз (stoop or "round back"), hyperlordosis ("saddle-shaped small of the back"), expressed сколиоз of the second and third degree (express asymmetry of shoulder-blades).

**Thorax.** Negative signs: asymmetry of thorax, narrow form with deformation of ribs, salient breastbone ("fin" or "chicken" breast), noticeable falling breastbones (funnel-shaped deformation).

**Pelvis.** The reception of children is contra-indicated with a wide pelvis, "saddle-shaped" small (hyperlordosis) of the back, low planted pelvis, with excessive fatty deposits on thighs, with massive thighs, with large and developed buttock muscles.

**Stomach.** Children are not accepted with a pot-belly in default of hypodermic fatty deposits.

**Feet.** Children are not accepted with the strongly expressed "acinaciform", X-imaginative and O- imaginative feet.

**Feet.** Mowed, wide with a large ankle and expressed плоскостопием of foot contra-indicated for employments classic dance.

After an acquaintance with an external stage information a commission conducts a professional physical (functional) background check, such as: turnout feet, state feet (including getting up), dancing step, flexibility of body, jump.

### ***Second, medical, round of selection.***

On the second round careful medical service of children is conducted by child's doctors of all of specialities. During examination there is a presence of teachers of those classes children will study in which, necessarily, as it follows them to know opinion of doctors-specialists of health and anatomico-physiological, psychologica features of every their future student.

Doctors-specialists check up the state of internalss (heart, lights, vestibular vehicle et al), especially paying a regard to sight. In this case doctors and medical

commission are called to come from that the engaged in classic dance is required large efforts and children must be absolutely healthy.

For examination of children the method of anthropometric research is used: weight, growth, is measured, the index of long-legged hatches (on N. Dembo and P. Kolovarskomu). Research is conducted in all of the possible foreshortenings.

At research of corps (torso, trunk) main attention applies on the state of spine, on the degree of his bend in sagittal (dividing a body into right and left parts) and frontal (dividing a body into front and back parts) planes. In a correct carriage all of parts of body are symmetric. Rejections in a carriage, which can be in a frontal plane (a stoop is kyphosis, cyphosis, hump (back), hunchback, gibbus, the megascopic bending in the lumbar department of spine is lordosis, backward curvature) and in a sagittal plane, are fixed (asymmetry of shoulder-blades is scoliosis). Children with serious rejections in a carriage engaged in classic dance does not can.

For future dancers there must not be the sharply expressed X-obraznykh and O-obraznykh forms of feet. Distance is assumed at X-o obraznykh feet between feet no more than 10-12 see, at O-obraznykh feet distance between shins and thighs must not exceed 3-3,5 see.

For employments children can not classic dance be accepted with the expressed hyperextensions in elbow joints. A form and state is important feet. A correct foot has the first and second fingers of identical length, vaults feet well expressed. Brightly expressed longitudinal and transversal flat-footedness at a reception undesirable.

The type of addition of body of child (dolichomorfo, mesomorphic, brachymorphic) and his type of higher nervous activity is determined (temperament of temperamental person, sanguine person, phlegmatic person, melancholic person).

When worked out the totals of the second round, to the conclusion of medical commission about possibility of one or another future pupil to be taught classic dance, a large value is given. However no less important and opinion of teacher-choreographer of those children which, possessing certain capabilities, physically yet it is not enough окрепли and have by virtue of it insignificant rejections in a carriage. And a teacher must define, as far as possible коррегирование rejections in a carriage, development and perfection of professional information. At very rigorisms to the общефизическому state of child it is impossible to look over the gifted child.

And however the main criterion of selection of candidates on this stage is become by the conclusion of doctors.

### ***Third, final, round of selection.***

During the third round professional information is examined, and also musicality, rhythm, co-ordination of motions and artistry, is checked up.

A rhythm and musicality of candidates is checked up at first:

- university entrants for a few persons pass on a hall to music, rate of which to change: both accelerated or slowed;

- perception of rhythmic picture is checked up as follows: a concertmaster, playing on a piano, sets a certain rhythmic pattern, examined handclaps must repeat him. Thus attention applies on the quickness of reaction and memorizing of melody.

Determination of co-ordinating capabilities of children decides on the basis of the complex testing, including pedagogical, medical-physiological and psychological tasks.

Co-ordination, including such its property, as equilibrium, it is possible to check as follows:

- an university entrant on the middle of hall must pass on the line beforehand drawn a chalk (as on a rope);
- to carry out a pose, urgent "swallow": to get up on one leg, other to lift on 45-60 degrees from a floor, here hands open up in sides; to stand in a pose "swallow" during eight seconds.

Musically-rhythmic co-ordination and artistry is estimated during execution of simple motions (runs, marchings), separate dancing steps and dance-improvisation, an university entrant to music.

Attention on artistry of child and possibility of its development especially applies. In connection with determination of artistry matters and exposure of temperament of child with which a teacher will have to clash on future employments. From four basic types of higher nervous activity most suitable for employments classic dance temperamental persons and сангвиники, phlegmatic persons, are considered require separate employments, and melancholic persons to accept not recommended in general.

At the discussion of question about the reception of the artistically gifted children it is necessary to define possibility of correcting of rejections in a carriage and development of professional information, as ideally built and with a beautiful stage information of candidates for a choreography in the real life, meeting very hardness. History of classic ballet keeps quite a bit examples that, how masterly domain a technique, to a great extent the inherent compensated artistic artistry dancers them partial failings in a build and in an exterior.

Description which was given by famous the French dancer of the first half of XVIII age to Mari Kamargo prominent specialist in area of ballet Jean Zhorzh Noverr is notable in that behalf. He described the manner of its dance so: "Some writers vainly add it grace. Nature said no it in everything, that is necessary for possessing grace: it was neither beautiful, nor high nor slender. But its dance was rapid, easy and full merriment and brilliance. Jetes battus royales, impeccably coined entrechats, all of these steps, once fascinatingly sparkling, and now withdrawn from the lists of dance, mademoiselle Kamargo carried out extremely easily. It danced only rapid reasons, and in swift motions, opening out grace is impossible. But it was replaced by an ease, fluency, liveliness... Mademoiselle Kamargo was clever, what proved, choosing a genre mobile, assertive, not abandoning the audience of time in an order to notice the errors of its addition and understand them. It is a large art - to hide failings after the spangles of talent".

Therefore selection of children at a receipt them in choreographic (ballet) school and schools is only beginning of difficult process of study of every child individually, which proceeds at all time his teaching classic dance. Recommendations follow from here, as possible completer at a reception to probe and professional physical, and artistic information of children, that on their basis it is possible it would be prognosticate development of every child and make the programs of the individual teaching.

In this connection it is recommended at the reception of children for teaching classic dance to fill the individual (personal) maps of professional information on the specially developed evaluation form. Such map allows constantly to hold in a center attention the feature of structure of body of child, watch after what be going on physical changes (including by professional information), helps purposefully to correct failings and perfect professional information. In addition, at year's end such map can be utilized for working out the totals of work of both teacher and child.

And the summary forms of evaluation folias for a year on a class or classes allow to conduct the analysis of the conducted work on the whole, to draw a conclusion about sufferet omissions and their removal and on further perfection of educational process, based on knowledge of anatomico-physiological and psychological features of children and every child individually.

Along the whole length of centuries-old history of ballet art of his existence a head stone there was a problem of selection, diagnosticians of children for teaching the art of dance. Such teaching is begun with a 9 - 10 summer age. Children, persons interested to devote the life the art of dance, must possess the certain making, on the basis of which in the process of teaching it is possible to form professional qualities of dancers, develop capacities for dance and provide teaching success.

Teaching ballet begins in early age. Children, persons interested to act on a performance separation in choreographic училища, must initially possess the certain natural making on the basis of which in the process of teaching professional qualities of classic dancer are formed.

Thus, based on pedagogical experience, I recommend the developed program of teaching of children on a preparatory separation for entering choreographic educational establishments.

The alphabet of classic dance are elements of classic exercise, dancings steps and etudes.

Study of motions of classic exercise, dancings steps and etudes examines the necessity of permission of important concomitant tasks:

- education of the correct raising of corps (torso), feet, hands and head is forming of normal or correct carriage, providing stability (aplomb) at execution of motions of classic dance;
- acquaintance with musically-rhythmic co-ordination of motions in exercise and in dancings elements and etudes.

One of directions of the preparatory teaching is a «orchestra gymnastics» which helps to develop necessary qualities: co-ordination, flexibility. The following lesson which approaches pupils to work at a machine-tool and puts

before itself the followings tasks must become continuation of development of preparation base of child:

- development of stability, capture the transmission of weight from a leg to the leg;
- co-ordinations;
- raising of thighs;
- education of concepts «Supporting leg», «weight on a supporting leg»;
- to flexibility.

Positions of feet are in classic dance, it is an exact proportion, which determines the location of turned-out feet, their delete or rapprochement, when a body is in a state of rest or afoot. In all of cases must be kept balance, which is determined correct position of corps. For this purpose for a child it is necessary to develop sense (perceive) motions on a vertical line.

1. Motions of preparatory exercise at a wall:

- upright a person to the wall:

sticking to two hands, with the change of positions of hands, with the turn of head;

feet – straight, in I, II, III half turned-out positions.

- upright the back to the wall:

with the change of positions of hands, with the turn of head;

feet – straight, in I, II, III half turned-out positions.

Musical size: 4/4 - in every position to stand 2 acts; 3/4 - 4 times.

It is not recommended to put a child to the machine-tool before 9 years, because for a child enormous complication is presented by static positions, and the muscular formed is tender for this purpose. It is allowed by добитця, complex of exercises «gymnastics on knees», which is accessible to the child and interesting.

2. «Gymnastics on knees» - continues a makeready at a machine-tool:

- proof on knees;
- proof on knees, hands in sides;
- proof on knees, hands in a top;
- proof on knees, hands on a belt;
- proof on knees, right foot forward;
- proof on knees, right foot forward, hands on a belt;
- proof on knees, right foot forward, hands in sides;
- proof on knees, left leg forward;
- proof on knees, left leg forward, hands in sides;
- proof on knees, right foot forward, hands in III positions, forerake;
- proof on knees, left leg forward, hands in III positions, forerake;
- proof on knees, right foot back, hands in II positions;
- proof on knees, left leg back, hands in II positions;
- proof on knees, right foot back – on air, hands in II positions;
- proof on knees, right foot aside, hands in II positions;
- proof on knees, left leg aside, hands in II positions;
- proof on knees, right foot aside, hands in III positions;

- proof on knees, left leg aside, hands in III positions;
- proof on knees, right foot aside on air, hands in II positions.
- proof on knees, left leg aside on air, hands in II positions.

This gymnastics will walk up for any age, since 7 years, exercises are part of employment, they can be given combining with the before trained motions.

Exercises develop an equilibrium, co-ordination, mobility feet, popliteal copulas, muscles of the back and ахиллово tendon.

A lesson is accompanied by classic music. A dosage of every motion is from four to eight reiterations, depending on complication. To overload students an amount, especially little children do not cost.

This course of preparatory gymnastics, allows to prepare to work at a machine-tool.