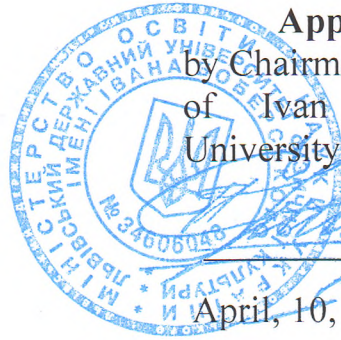


MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE
IVAN BOBERSKYI LVIV STATE UNIVERSITY OF PHYSICAL CULTURE



Approved
by Chairman of the Admissions Board
of Ivan Boberskyi Lviv State
University of Physical Culture

Yevhenii PRYSTUPA

April, 10, 2023



PROGRAMME

of professional entrance examination

in **Choreography**

for obtaining the second (Master's) level of higher education

in the subject area 024 "*Choreography*"

Considered and approved
at the meeting of the Admissions Board
of Ivan Boberskyi Lviv State University
of Physical Culture
record No 6, April, 10, 2023

Lviv – 2023

Professional entrance examination consists of 4 parts:

1. Methods of classical dance teaching.
2. Methods of folk-stage, modern or ballroom dance teaching.
3. Creation and performance of a choreographic work.
4. Theoretical questions on methods of choreographic education.

The results of the professional entrance examination are evaluated on a scale of up to 200 points. The first part involves an entrant showing the exercises of classical dance with guidelines for them. The second part involves an entrant showing an exercise of folk-stage dance, or connections in modern or ballroom dance with guidelines for them. The third part involves the creation and performance of a choreographic work lasting for 2.5 - 3.5 minutes based on different genres of choreographic art (ballroom, classical, folk or modern dance), which an entrant has prepared him/herself. The fourth part concerns oral answers to questions on the methodology of choreographic education.

List of topics for the fourth part of the exam

Theory and methods of teaching classical dance

The emergence and formation of the school of classical dance. Expressive means of classical dance. Basic requirements of classical dance. Methods of studying classical dance exercises in development. Positions of arms, legs. Plié. Relevé on middle fingers (demi-pointe). Group of battements. Rond de jambe exercises. Port de bras. Small poses. Great poses. Dance steps. Group of jumps. Batteries. Turns and poses in turns. Dance steps. Pirouettes (les pirouettes): jumps with turns, tour en l'air. The structure and objectives of the classical dance lesson. Features of barre work arrangement at a barre and in the middle of the room. Terminology of classical dance. Musical accompaniment of the lesson. Preparatory work of the teacher for the lesson. Pedagogical experience of outstanding teachers of classical dance.

Theory and methods of teaching folk stage dance

The origins of folk stage dance. Choreographic vocabulary typical of different peoples. Basic positions of arms, legs. Groups of folk stage dance exercises: plié exercises, foot mobility exercises (battements tendus) rotational exercises (rond de jambe et ronde de pied par terre), exercises for soft opening of the leg (battement fondu), exercises for the development of step and inertia of movement, trotting (bourree), taps, technical exercises, turns, jumps with acrobatic elements, exercises for bending the torso (port de bras). Features of barre work arrangement. The structure of the lesson. Characteristics of style and manner of performing movements, lexical groups, basic positions of hands, head, posture in Moldavian, Belarusian, Russian, Polish, Italian, Hungarian, Spanish, Polish, Spanish dances. The relationship and difference between exercise for folk stage and classical dances.

Theory and methods of teaching Ukrainian folk dance

Development of folk choreographic art of Ukraine. Artistic work of outstanding Ukrainian choreographers and ballet masters: P. Virsky, M. Vantukh, O. Gomon, A. Kryvokhyzha, K. Vasylenko, J. Cheporchuk; teachers of Ukrainian folk and stage dance: E. Zaitsev, O. Kolosok, V. Zubatov, O. Goldrych. Relationship and difference between stage and folk dances. Movements, lexical groups, combinations, etudes and dances of the regions of Ukraine: Central Ukraine, Polissia, Bukovyna, Zakarpattia,

Podillia, Prykarpattia (Boyky, Lemky), Hutsuly, Slobozhanshchyna, Ukrainian Steppe, Volyn. Lexical groups that mimic labour. Use of props, paraphernalia in Ukrainian folk dance. Characteristics of stage dance clothes of the regions of Ukraine. The structure and methods of lesson construction.

Theory and methods of teaching modern or ballroom dancing

Describe the main provisions and types of dance in the European and Latin American program. List teaching methods in modern ballroom choreography. Basic dance forms in modern ballroom dancing.

Characteristics of types and directions of modern choreography. Technique of performance and methods of teaching certain types of modern dance (modern, contemporary, break etc.) Basic principles of jazz dance techniques: polyrhythm, isolation, polycentrism, opposition, animation. Methods of performing technical principles of jazz dance (coordination, polyrhythm). Methods of performing modern dance exercises. Founders of modern dance and their artistic merits. Basic principles of afro-jazz dance. Stretching as a means of developing physical capabilities of a dancer.

The art of a choreographer

Areas of creative activity of a choreographer. Creative concepts of choreographers of the past and the importance of their activities in the development of choreographic art. Five interrelated stages in the process of creating a choreographic work by a choreographer. Idea, theme, plot and their embodiment in a choreographic work. Basic laws of choreographic drama. Architectonics of a choreographic work. Music in a choreographic work. Dance movements, poses, gestures, pantomime, facial expressions. Graphics of choreographic figures. Psychological nature of dance patterns.

EVALUATION CRITERIA

Competence Level	Points	Criteria
I. Basic	0-60	The entrant has no knowledge of the main program material; s/he is lost in programme of studies; does not know the basic literature. The entrant does not know the methods of performing classical, folk and modern ballroom dancing. During the performance of movements there is a complete mismatch of style, genre, vocabulary of the chosen type of choreography.
	61-100	The entrant shows significant deficiencies in knowledge of the main aspects of programme material. Poor mastery of theory in the field of choreography and the entrant can not provide answers to questions. During performance of movements considerable disturbances of coordination, inhibition of lexical memory come to light.
II. Average	101-130	The entrant demonstrates knowledge of the basic aspects of programme material, but makes some mistakes. The entrant shows a low level of erudition and can not correct his/her own mistakes, does not possess enough terminology. During the performance s/he showed an average level of skill and can not always show the right technique, there is lack of artistry and musicality of the performance.
	131-160	The entrant demonstrates knowledge of the program material; masters the basic literature, although showing inconsistencies in his/her answers. S/he shows an average level of skills while performing the movements and can not always demonstrate a high level of coordination, flexibility, musicality and artistry.
III. High	161-180	The entrant demonstrates knowledge of the program material. The entrant shows an average level of erudition, answers the exam questions with some mistakes, which s/he corrects him/herself. During performance of the movements s/he shows a fairly high level of skill, but occasionally there is no proper technique, musicality and artistry of the composition.
	181-200	The entrant demonstrated a comprehensive, systematic, in-depth knowledge of the program material. The entrant shows high creative potential, has the appropriate level of erudition, accurately and correctly answers all the proposed exam questions.

