

Министерство культуры и спорта Республики Казахстан
НАО «Казахская национальная академия хореографии»

УТВЕРЖДАЮ
Проректор по учебной
и воспитательной работе
 Д. Досмагамбетова
15 05 20 17 г.



КАТАЛОГ
элективных дисциплин
по специальности
5В040600 – «Режиссура»

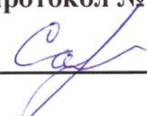
2017 год приема

Астана
2017

Каталог элективных дисциплин по специальности рассмотрен на заседании кафедры «Балетмейстерское искусство» протокол № 7 от «18» 04 2017 г.

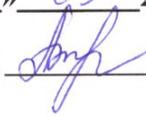
Заведующий кафедрой  Тукаев М.О.

Обсужден и одобрен на заседании учебно-методического совета факультета Балетмейстерский, протокол № 8 от «21» 04 2017 г.

Декан факультета  Саитова Г.Ю.

Обсужден и одобрен на заседании учебно-методическим советом Академии

Протокол № 9 от «15» 05 2017 г.

Руководитель СКМУП  Абдрасилова Д.С.

Согласовано:

Главный балетмейстер
театра «Астана Балет»  Абубахриева М.С.



Program structure

№	Prerequisites of the module	Module Code	Module name	Name of the Subject
1-2 semester				
Elective module 1(select one)				
1	Classic Dance	KKT (I) 1209	Basic Subjects	Composition of classical dance (I)
	Classic Dance	IB (I) 1209	Basic Subjects	Ballet Art(I)
Elective module 2 (select one)				
2	Folk-stage dance	KNST (I) 1214	Basic Subjects	Composition of Folk-stage dance (I)
	Classic Dance	RB (I) 1214	Basic Subjects	Directing the ballet (I)
Elective module 3 (select one)				
3	History of Kazakhstan, History of theatre	IKZH 1208	Basic Subjects	History of Kazakh and foreign choreography
	School course in the history of literature and art	IZO 1208	Basic Subjects	History of Fine Arts
Elective module 4 (select one)				
4	Philosophy, history of world theater	IDT 1224	Basic Subjects	History of Drama Theater
	School history course	ITD 1224	Basic Subjects	History of the theatricals
Elective module 5 (select one)				
5	Rhythmicity, ear for music	For 1 (2) 11	Major Subjects	Piano
	Performing technique	PSKT 1 (2) 11	Major Subjects	Practice of solo Kazakh dance
Elective module 6 (select one)				
6	Philosophy	IML 1315	Major Subjects	History of World Literature
	School Literature Course	LK 1315	Major Subjects	Literary criticism
Elective module 7 (select one)				
7	Classical Dance	KN (I) 1226	Basic Subjects	Classical heritage(I)

	Directing, composition	DM (I) 1226	Basic Subjects	Modern Jazz (I)
Elective module 8 (select one)				
	School course	KR 2108	General Subjects	Culturology and Religious Studies
	School course	EUR 2108	General Subjects	Ecology Sustainable Development
3-4 Semester				
Elective module 9 (select one)				
8	Culturology and Religious Studies	Pol 2107	General Subjects	Political science
	Culturology and Religious Studies	Soc 2107	General Subjects	Sociology
Elective module 10 (select one)				
8	Composition of classical danceI	KKT (II) 2210	Basic Subjects	Composition of classical dance(II)
	ChoreographyI	IB (II) 2210	Basic Subjects	Ballet Art(II)
Elective module 11 (select one)				
9	Folk-stage dance	KNST (II) 2215	Basic Subjects	Composition of folk-stage dance(II)
	Production work Technology	RB (II) 2215	Basic Subjects	Directing the ballet(II)
Elective module 12 (select one)				
10	Folk-stage dance	KKzT (I) 2219	Basic Subjects	Composition of Kazakh dance(I)
	Classical, historical and household dance	Nftc (I) 2219	Basic Subjects	New dance forms on the stage (I)
Elective module 13 (select one)				
11	Dances of world nations	KVT 2223	Basic Subjects	Oriental dance composition
	Classic, Folk-stage dance	TFT 2223	Basic Subjects	Theory and philosophy of dance
Elective module 14 (select one)				
12	History of theater and ballet	EE 2225	Basic Subjects	Ethics and aesthetics
	Естествознани е	SPNI 2225	Basic Subjects	Modern problems of science and art
Elective module 15 (select one)				

13	Rhythmicity, an ear for music	For 1 (2) 11	Major Subjects	Piano
	Performing technique	PSKT 1 (2) 11	Major Subjects	Practice of solo Kazakh dance
Elective module 16 (select one)				
14	Анализ музыкальных форм	TeorM 2313	Major Subjects	History and theory of music
	Rhythmicity, an ear for music	MF 2313	Major Subjects	Musical forms
Elective module 17 (select one)				
15	Classic,duet- Classical Dance	KN (II) 2227	Major Subjects	Classical heritage(II)
	Direction, composition	DM (II) 2227	Major Subjects	Jazz Modern(II)
Elective module 18 (select one)				
	School course	OP 2106	General Subjects	Law basics
	School course	OET 2106	General Subjects	Fundamentals of Law Fundamentals of Economic Theory
5-6 Semester				
Elective module 19 (select one)				
16	Composition of classical danceII	KKT (III) 3211	Basic Subjects	Composition of classical dance(III)
	ChoreographyI I	IB (III) 3211	Basic Subjects	Choreography(III)
Elective module 20 (select one)				
17	Composition of folk-stage danceII	KNST (III) 3216	Basic Subjects	Composition of folk-stage dance(III)
	Production work Technology	RB (III) 3216	Basic Subjects	Directing the ballet(III)
Elective module 21 (select one)				
18	Composition of classical dance	KDKT (I) 3217	Basic Subjects	Composition duet-classical dance(I)
	Directing, composition of classical dance	ChorI (I) 3217	Basic Subjects	Choreographic improvisation(I)
Elective module 22 (select one)				
19	Composition of Kazakh danceI	KKzT (II) 3220	Basic Subjects	Composition of Kazakh dance (II)

	Classical, historical and household dance	Ntftc (II) 3220	Basic Subjects	New dance forms on the stage (II)
Elective module 23 (select one)				
20	Composition of classical dance	KIBT 3221	Basic Subjects	The composition of historical and household dance
	History of world theater	ZB 3221	Basic Subjects	Foreign ballet of XX-XXI
Elective module 24 (select one)				
21	Modern choreography	KST 3222	Basic Subjects	Composition of modern dance
	World, Kazakh literature	SNHK 3222	Basic Subjects	Modern directions of Kazakh choreography
Elective module 25 (select one)				
22	Classical Dance	TKT 3228	Basic Subjects	Classical dance training
	Историко-бытовой, Folk-stage dance	BT 3228	Basic Subjects	Ballroom dance of the XVI-XIX centuries
Elective module 26 (select one)				
23	History of the ballet, Modern choreography	MBD 2306	Major Subjects	Musical Ballet Drama
	Theory of music, libretto	OAHS 2306	Major Subjects	Description and analysis of choreographic works
Elective module 27 (select one)				
24	Classic, duet-classical dance	NR 3307 (I)	Major Subjects	Heritage and repertoire(I)
	Basics of Directing	HN 3307 (I)	Major Subjects	Choreographic Heritage of folk-stage dance(I)
Elective module 28 (select one)				
25	Dramaturgy, Directing	TPAMH 3309	Major Subjects	Theory and practice of acting in choreography
	Economic and legal literacy	MI 3309	Major Subjects	Management in art
Elective module 29 (select one)				
26	Dramaturgy, Directing	AKP 3314	Major Subjects	Analysis of the clavier and score

	Dramaturgy, Directing	Cdram 3314	Major Subjects	Scenario Dramaturgy
Elective module 30 (select one)				
27	Theatrical criticism	ADP 3316	Major Subjects	Analysis of a dramatic work
	Dramaturgy, Directing	SJTI 3316	Major Subjects	The plot and genres of the theatrical art
7-8 Semester				
Elective module 31 (select one)				
28	Composition of classical danceIII	KKT (IV) 4212	Basic Subjects	Composition of classical dance(IV)
	The Art of the Choreographer III, history of ballet	IB (IV) 4212	Basic Subjects	Ballet Art(IV)
Elective module 32 (select one)				
29	Composition duet-classical danceI	KDKT (II) 4218	Basic Subjects	Composition duet-classical dance(II)
	Classic,Duet- Classical Dance	ChorI (II) 4218	Basic Subjects	Choreographic improvisation (II)
Elective module 33 (select one)				
30	Classical Dance	TKT 4228	Basic Subjects	Classical dance training
	Composition of historical and household dance	BT 4228	Basic Subjects	Ballroom Dance of the XVI-XIX centuries
Elective module 34 (select one)				
31	Dramaturgy,B asics of Directing	TNM 4303	Major Subjects	Dances of world nations
	Dramaturgy,B asics of Directing	FT 4303	Major Subjects	Folk Dance
Elective module 35 (select one)				
32	Dramaturgy,B asics of Directing	AMTF 4305	Major Subjects	Musical and dance forms analysis
	Dramaturgy,B asics of Directing	TNMH 4305	Major Subjects	Traditional folk music in choreography

Elective module 36 (select one)				
33	Classic dance	NR (II) 4308	Major Subjects	Heritage and repertoire(II)
	Basics of Directing, Directing	HN (II) 4308	Major Subjects	Choreographic Heritage of folk-stage dance(II)
Elective module 37 (select one)				
34	Dramaturgy, Basics of Directing	TShTNV 4309	Major Subjects	Traditional School of Oriental Dances(II)
	Dramaturgy, Basics of Directing	ETNK 4309	Major Subjects	Ethno Choreography and Dances of Kazakh nations
Elective module 38 (select one)				
35	Dramaturgy, Basics of Directing	HNSTC 4(5) 304	Major Subjects	Choreographic direction in modern dance - Contemporary
	Dramaturgy, Basics of Directing	SMHI 4 (5) 304	Major Subjects	Contemporary world choreographic art
9 semester				
Elective module 39 (select one)				
36	Dramaturgy, Basics of Directing	KKT (V) 5213	Basic Subjects	Composition of classical dance(V)
	Composition, Choreography IV	IB (V) 5213	Basic Subjects	Choreography(V)
Elective module 40 (select one)				
37	Dramaturgy, Basics of Directing	PHRT 5310	Major Subjects	Spatiality and choreographic drawing of dance
	Basics of Directing, Classical Dance	PSKT 5310	Major Subjects	Practice of solo classic dance

Name and code of the module	Elective module 1 Basic Subject					
Subject and codes of the module	KKT(I) 1209	Composition of classical dance(I)				
Duration of the module (one or two semesters);	1-2 semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan / Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject	Kaiyr Sh.U. - Senior Lecturer					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminar	practical	individual	IWST	IWS
Composition of classical dance(I)			60		60	60
Prerequisites of the module	Classical Dance					
Post requisites of the module	Composition of classical danceII					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: about the basic compositions of classical dance.						
Know: basics and terminology of classical dance, method of working with an accompanist; base compositions of female and male variations of the three-part form on the basis of two or three samples of the classical heritage.						
Shoul be able to: compose variations of a three-part form on the basis of the proposed musical work by teacher, efficiently use of the dancing stage space.						
Have the skills: of practical demonstration and skills of work with performers.						
Be competent: while making up compositions and selecting of musical material						
The summary of the discipline						
Study the basics of composing the exercise at the barre, in the middle of the hall, allegro and on fingers, as well as the choreographic composition drawings, the main rules of drama. Use of scenic dance space. Principles of composing study etudes and compositions. Selection of musical material. Educational studies on the expression of character, state, mood. Display of male and female variations.						
Conditions for obtaining credits						
performance of all kinds of work on the module, practical demonstration. The result - positive assesment for the exam						
Literature :						
1.Krasovskaya V. Western European ballet theater: From the sources to the middle of the XVIII century. - St. Petersburg., Moscow, Krasnodar: The Planet of Music, Lan: 2008						
2 Krasovskaya V. Western European ballet theater: From the sources to the middle of the XVIII century. - St. Petersburg., Moscow, Krasnodar: The Planet of Music, Lan: 2008						
3 Krasovskaya V. Western European Ballet Theater: From the Origins to the Mid-18th Century - L. : Art.1979						

4 Lucian. About dance // Sobr.soch.T.2. - M-L .: Academia. 1935
5 Mokulsky S. The history of the Western European theater.T.1.- M.: GIKHL.1936
6 Noverr J.Zh. Letters about dance. M.-L .: Art. 1965
7 «The Music Encyclopedia». - Moscow: Soviet Encyclopedia. 1973-1981:
8. Bazarova, NP Azbuka classical dance / NP Bazarov, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.
9. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.
10. Gusev GP Technique of teaching folk dance (sketches) / G. P. Gusev. - Moscow, 2004.
11. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.
12. Zvezdochkin, VA Classical Dance / VA Zvezdochkin. - Rostov-on-Don: Phoenix, 2003. - 416 p.
13. Narskaia, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.
14. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972
15. Tarasov, NI Classical Dance: School of male performance / NI Tarasov. - St. Petersburg - Moscow: Lan, 2005. - 512 p.
16. Tkachenko, T. Folk Dances / T. Tkachenko. - Moscow, 1975.
17. Tkachenko, T. Folk dance / T. Tkachenko. - Moscow: Art, 1967.
18. O. Rozanova, the unique dancer Elena Sherstneva. G. St. Petersburg, 2014.

Name and code of the module	Elective module 1 Basic Subject					
Subject and codes of the module	IB (I) 1209	ChoreographyI				
Duration of the module (one or two semesters)	1-2 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject	Kaiyr Sh.U. - Senior Lecturer					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS

			60		60	60
Prerequisites of the module	Classical Dance, knowledge of the history of ballet, Kazakh national choreography					
Post requisites of the module	Continue studying the training course "Ballet Art" (II).					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know : - The simplest principles of creating a choreographic work; history of the choreographic heritage; the history of origin and development of classical dance						
Know :- basic movements and exercises of classical dance, some options for developing combinations and small compositions choreographic sketches in different genres and styles.						
Should be able to : professional thinking, correctly compose and constitute small choreography composition and sketches						
Have the skills : compose a small choreographic work on your own, on performing , in the selection of musical material for the production, allocation of the stage, organization of a "culture" of performance and to navigate in the stage space						
Be competent while writing compositions, selecting musical material for the staged work, analytical approach to works						
The summary of the discipline						
Purpose of the academic discipline. «ChoreographyI» is one of the basic and profiling disciplines in the process of preparing Bachelors of Directing for choreography at universities of the Republic of Kazakhstan. During the study, students develop basic principles of choreographic drama: subject, idea, plot of work, Development of composing the choreographic composition and preparation for the diploma project, as well as self-staging activities. Classes become the reason of possessing necessary professional skills by students. Training programme is held in a form of practical classes by sections. In order to develop professional directing skill after careful study of new material you need to practice staging work of students-authors with students-performers, as well as rehearsal work of the author's project to report on the training section.						
Conditions for obtaining credits						
- Attend classes ; - lecture notes; - performance of the seminar tasks; -visiting the library						
Literature :						
1.Borzov A. Dances of the Peoples of the USSR .- M., 1983. P.1; 1984; Part 2; 1988; P.3.						
2. Zakharov R. The composition of dance. -M., 1983.						
3. Zakharov R. Notes of the choreographer M., 1976						
4.N.W. Letters on dance and ballet. L., 1973.						
5.Directing. A look from the end of the century. SPb., 2005.						
6. Sollertinsky I. Articles on the ballet L., 1973						
7. Lunacharsky A.V. In the world of music. Articles and speeches. M., 1971.						
8. Eliash N. Drawing of the dance. M., 1970						
9. Glushkovsky A, Notes of the Choreographer. M.-L., 1940.						
10. Smirnov I.V. Ballet Art: A manual for students cult-skylight. fact. universities of culture and arts. -M., 1986.						
11. Gaskarov F. Bashkir dances .- Ufa, 1978.						
12. Zhienkulova Sh. The Mystery of Dance. -Alma-Ata, 1980.						

13. Fundamentals of training specialists-choreographers .- SPbGUP, 2006.
14. Kulbekova A.K. Methods of teaching folk-stage dance. Teaching aid.- Uralsk, 2006.
15.Lingis Yu., Slavunas Z., I Kelaitis V. Lithuanian folk dances .- Vilnius, 1953
16.Tagirov G. Tatar dances .- Kazan, 1984.
17. Ural V., Sokolovsky Yu. Folk choreography .- M., 1972.
18. Ustinova T. Selected Russian folk dances .- M., 1996.
19.Lopukhov S. Choreographic revelation. -M., 1972.
20.Ivanov V.I. Premonitions and forebodings. M., 1991.
21.Directing. A look from the end of the century. SPb., 2005.
22. Fokin M. Against the Current. L., 1962 and 1981

Name and code of the module	Elective module 2 Basic Subject					
Subject and codes of the module	KNST(I) 1214	Composition of folk-stage dance(I)				
Duration of the module (one or two semesters)	1-2 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject	Agzamova D.O. - Senior Lecturer					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of folk-stage dance(I)			45		45	45
Prerequisites of the module	Folk-stage dance					
Post requisites of the module	Composition of folk-stage dance(II)					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						

Know : about the basic rules of folk-stage dance composition
Know: basics and terminology of folk-stage dance, method of working with an accompanist; basics compositions of female and male dances.
Should be able to: create compositions on the folk-stage dance based on piece of music proposed by lecturer , efficiently use of the dancing stage space .
Have the skills on: composition of the dance, dramatic construction of a choreographic action; master the technique of composing a choreographic text and composition of dance, technique of plastic expression, skills of working with an accompanist, an artist, a conductor, a composer; methodology of production, tutoring; skills in analyzing creative situations and solving organizational and artistic problems; experience in the implementation of artistic design in a professional creative team
Be competent : while creating dance compositions of various choreographic forms; while navigating in special literature, both on a profile of the kind of art and in adjacent areas of art creativity, while creating a scenario, choreographic drama of a ballet performance; while working with soloists, the corps de ballet; while choosing and combining the type of management in a creative team
The summary of the discipline
Dance genres and forms of different countries, The plot in folk dance. Images of dance heritage, features of style. Various writings an expanded composition.
Conditions for obtaining credits
performance of all kinds of work on the module, practical demonstration. The result - positive assessment for the exam
Literature :
19. Abirov D., Ismailov A. Kazakh folk dances. - Alma-Ata, 1961 20. Russian folk dance. Theory and Methods of Teaching: Uch.posobie, 2 nd ed., Sr. Matveev VF. 2013 21. Seven steps to the skill of dance improvisation. Educational methods. 6/2014. 1-2 part 22. Borzov A. Folk-stage dance. - M., 1987. 23. Vlasenko G. The composition of dance combinations. Toolkit. - M., 1986. 24. Zatsepina K., Klimov A., Richter K., Tolstaya N., Farmanyants E. Folk-stage dance. - Moscow: Art, 1976. 25. Inozemtsev G. Folk dances. - M., 1971. 26. Lopukhov Yu., Shiryaev A., Bocharov A. Fundamentals of characteristic dance. - L.-M., 1959. 27. Stukalina N. Four Exercises. - Moscow: Publishing House of the RTO, 1972. Tkachenko T. Folk dance. - Moscow: Art, 1967.

Name and code of the module	Elective module 2 Basic Subject					
Subject and codes of the module	RB 1214	Directing the ballet I				
Duration of the module (one or two semesters)	1-2 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject	Agzamova D.O. - Senior Lecturer					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Directing балетного спектакля			45		45	45

Prerequisites of the module	Production work Technology
Post requisites of the module	Ballet Art
Form of final control	Practical
The objective of the subject and the results formulated in terms of competences	
Know : about the theory and technology of creating a choreographic work, corresponding to the genre and stylistic nature of music; laws of construction of ballet libretto; about the images of the choreographic work; structure of ballet performance, concertS; elements of the spatial structure of dance and methods of its development; dramatic development of the ballet.	
Know: the principles of composition, the development of the drama in ballet; the theory and technology of creating a choreographic work corresponding to the genre and stylistic nature of music; laws for the construction of a ballet libretto.	
Should be able to: to analyze the works of dance and music literature (reading the ballet clavier); to create a plan for the future composition; organize staging work; deliver the choreographic text to the performers and work with them; listen to opinions, criticisms, wishes, you should be able to: analyze your work.	
Have the skills : ability of practical demonstration; to compose and analyze compositions; in the development of the choreographic language; to develop a choreographic text; dramatic construction of a choreographic action; method of writing choreographic text and composition of dance; organizational skills; have a skills to work with performers.	
Be competent : while creating dance compositions of various choreographic forms in musical material, special literature, both in terms of your art form, and in related areas of artistic creation; in the work with the composer, the artist, with the performers.	
The summary of the discipline	
Methods and technology of creation choreographic works and realization of your creative ideas in the field of professional choreographic art (opera and ballet theaters, ballet troupes, choreographic ensembles). Factors of formation and patterns of development of the plastic language, modern condition, features and prospects for the development of choreographic art; methods of creating traditional forms of compositional constructions of a ballet performance; the development of creative thinking in the field of body movement; preparation for understanding of practical skills of independent work with primary sources, scientific and reference literature on art in the interests of professional activity; work with professional performers - Ballet artists to translate their creative vision as a choreographer and tutor. The creative process as the the key to success.	
Conditions for obtaining credits	
performance of all types of work on the module (exapmle: practical indicator.. The result is a positive score for the Exam).	
Literature :	
1. Bazanov, V. V. Technique and technology of the stage: a textbook for higher and secondary educational institutions / VV Bazanov. - Leningrad., 1976.	
2. Bazarova, NP Azbuka of classical dance / NP Bazarov, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.	
3. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.	
4. Universal Art History. - Moscow., 1956 - 1965. T. 1- 6.	
5. Zakharzhevskaya, RV Costume for the stage / R. V. Zakharzhevskaya. - Moscow., 1976.	
6. Kireeva, EV Costume History / EV Kireeva. - Moscow., 1970.	
7. Logofet, S. The image of the dance and the suit of the dancer // Club and amateur performances, -1№ 14.- C.	
8. Logofet, S. The plot dance and the plot of the costume // Club and amateur performances No. 20.- P. 14-16.	
9. Mertsalov, M. N. Poetry of the national costume / MN Mertsalov. - Moscow., 1975.	

10. Mykolayiv, NA Design of the performance on the school stage and glue painting / NA Nikolaev - Moscow, 1972.
11. Shpak, L. Ts. Lighting design of the play / L. Ts. Shpak - Moscow., 1975.
12. Shulgina, A. Costume for dance and choral groups / A. Shulgina, L. Tomilina, L. Zamalina. - Moscow., 1974.
11. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012
12. Alisheva A.T. (Study Guide) Composition of folk-stage dance. Almaty, 2011

Name and code of the module	Elective module 3					
	Basic Subject					
Subject and codes of the module	IKZH 1208	History of Kazakhstan and foreign choreography				
Duration of the module (one or two semesters)	1 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Kaiyr Sh.U. - Senior Lecturer					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
History of Kazakhstan and foreign choreography	15	15			30	30
Prerequisites of the module	School course on the history of choreography					
Post requisites of the module	History of World Theater					
Form of final control	Exam					
Formed competences	OK 1. OK 5. OK 8. OK 10. OK 12.					
The objective of the subject and the results formulated in terms of competences						
Know : about the history of domestic and foreign choreography, the activity of choreographers, the reforms and reformers of ballet art						
Know: chronology of the development of Western European, Russian and Kazakh ballet art, innovations brought by choreographers of contemporary dance						
Should be able to:: apply your knowledge during classes and seminars, write esseys, scientific articles on the basis of the material you have learned before						
Have the skills : to optimize the content and form of social work and creating a positive role in the harmonization of social relations						
Be competent : be competent in religious issues, in a broad factual framework reflecting philosophy, sociology, psychology, the history of religion, through which you will be able to accomplish, strengthen or critically rethink your personal worldview choice						
The summary of the discipline						

Historical and choreographic processes in the countries of Western Europe, Russia and Kazakhstan. Formation of artistic styles, the formation and development of aesthetics and the theory of choreographic art. Creativity of great teachers and choreographer of Kazakh and foreign choreography. Religion in the system of culture.	
Conditions for obtaining credits	
performance of all types of work on the module (example: exams, essay etc. The result is a positive score for the Exam).	
Literature :	
1. Krasovskaya V. Western European ballet theater: From the sources to the middle of the XVIII century. - St. Petersburg., Moscow, Krasnodar: The Planet of Music, Lan: 2008	
2 Krasovskaya V. Western European ballet theater: From the sources to the middle of the XVIII century. - St. Petersburg., Moscow, Krasnodar: The Planet of Music, Lan: 2008	
3 Krasovskaya V. Western European Ballet Theater: From the Origins to the Mid-18th Century - L. : Art. 1979	
4 Lucian. About dance // Sobr. soch. T. 2. - M.-L. : Academia. 1935	
5 Mokulsky S. The history of the Western European theater. T. 1. - M.: GIKHL. 1936	
6 Noverr J. Zh. Letters about dance. M.-L. : Art. 1965	
7 «The Music Encyclopedia». - Moscow: Soviet Encyclopedia. 1973-1981:	
8 All about ballet. Compiled by E. Ya. Surits. - M.-L. : Music 1966	
9. 100 ballet charters. - M.-L. : Music, 1966; Izd. 2-e-L. 1971	
10 Avdeev A. D. The origin of the theater. - Moscow: Art. 1959	
11 Vasilyeva-Rozhdestvenskaya M. Historical and everyday dance. - M. : The Art. 1963	
12 Druskin M. Essays on the history of dance music. -L. : Leningrad.	
13 Druskin M. History of foreign music. - M. : Music. 1976	
14 Katonova S. Music in the ballet. - L: Gosmuzizdat. 1961	
15 Kireeva E. V. The history of the costume. - M. : Enlightenment. 1976	
16 Classics of choreography. - L.-M. : Art. 1937	
17. Khudekov S. N. The general history of dance. - Moscow: EKSMO, 2009	
18. The history of the choreography of Kazakhstan / Authors. T. A. Kishkashbaev, A. B. Shankibaeva, L. A. Mambetova, G. T. Zhumaseitova, F. B. Mussin.- Almaty: IzdatMarket, 2005	
19. Sarynova L. P. Choreography of Kazakhstan. - Alma-Ata, 1976	
20. Zhumaseitova G. T. Pages of the Kazakh ballet, Astana, 2001	
21 Ayukhanov B. G. Biography of senses.- Almaty: Soros-Kazakhstan, 2001	

Name and code of the module	Elective module 3 Basic Subject
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Subject and codes of the module	IZO 1208	History of Fine Arts				
Duration of the module (one or two semesters)	1 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Kaiyr Sh.U. - Senior Lecturer					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
History of Fine Arts	15	15			30	30
Prerequisites of the module	School course in the history of literature and art					
Post requisites of the module	Thesis(project)					
Form of final control	Письменное					
Formed competences	OK 1. OK 5. OK 8. OK 10. OK 12.					
The objective of the subject and the results formulated in terms of competences						
Know : about the main stages of the evolution of fine art.						
Know :about the work of great artists of past eras, the culture of Western European countries of the Middle Ages. About the fine arts of the Western European countries of the Renaissance.						
Should be able to:: apply methods of analysis and modeling, theoretical and experimental research in the visual arts.						
Have the skills : of analytical perception of works of art.						
Be competent : using the acquired knowledge to popularize fine art and artistic creativity.						
The summary of the discipline						
Introduction to the history of the fine arts. Fine art of the Ancient World. The art of the Western European Middle Ages and the Renaissance. Western European art of the New Time (XVII - XIX centuries.). Art of Western Europe of the XX century. Art of Western Europe of the XX century. The Art of Ancient Russia. Russian art of the XIII century. Russian art of the late XIX century. Russian art of the late XIX - early XX century. Art of Russia of the XX century. THE ART OF KAZAKHSTAN OF THE XX CENTURY. AVANT-GARDE TYPES IN THE ART OF THE XXI CENTURY.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: exams, essey etcThe result is a positive score for the Exam).						
Literature :						
1. Vanslov V. V. Fine Arts and Music. - L .: Art, 1977.						
2. Ilyina TV History of Arts. Western European art. - Moscow: Higher School, 1983.						
3. Favorites. Art history of Kazakhstan. - Almaty: 2013. - T.22. - 404 sec.						
4. The art of Kazakhs abroad: fine, decorative and applied art and theatrical art. 2-book. - Almaty: Evo Press, 2014. - 528 b.						

5. Truspekova H. Avant-garde ideas of the 20th century in the painting and contemporary art of Kazakhstan. - A. : CREDOS, 2011. - 376 c.
6. Works of artistic works were created during the independence period textology. - Almaty: 2012 - 184 b.
7. Yellow trunks. Favorites. Art history of Kazakhstan. - Almaty:, 2012. -392 б. - 10-tom.
8. Musalaev NN, Bazhenov RA, Mendybaev SK, History and culture of Kazakhstan as a subject of culturology / Almaty, 1998
9. Essays on the history of world culture. M. : "Languages of World Culture", 1997 Textbook
10. Timoshinov V.I. Culturology. Eurasia. East. West / A., 2000

Name and code of the module	Elective module 4 Basic Subject					
Subject and codes of the module	IDT 1224	History of Drama Theater				
Duration of the module (one or two semesters)	1-2 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Gabdrashitova K.A. - Senior Lecturer					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
History of world theater	15	15			30	30
Prerequisites of the module	Philosophy, history of world literature					
Post requisites of the module	Thesis(project)					
Form of final control	comprehensive examinations					
Formed competences	ПК-1. ПК-2. ПК-3. ПК-4. ПК-5. ПК-12. ПК-13. ПК-23. ПК-33. ПК-34.					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the main stages of the development of the world theater: the Ancient Theater, the Middle Ages, the Renaissance, Classicism, Romanticism, the European Theater, the Modern Theater, the history of the Kazakh theater						
<i>Know</i> :the main phenomena and facts of world theatrical art, the styles and directions of the development of modern theatrical art, the most important regularities in the complex processes of the development of world theater						
<i>Should be able to</i> :: critically analyze theatrical processes, analyze performances as artistic integrity, apply methods of analysis and modeling, theoretical and experimental research in the history of world theater.						
<i>Have the skills</i> : to learn special terminology of theater; - the ability to initiate creative ideas of art projects; ability to apply knowledge on the history of the world theater to solve creative ideas						
<i>Be competent</i> : using the acquired knowledge to popularize the choreographic art and artistic creativity.						

The summary of the discipline
The origin of the theater. The history of the theater epochs: antiquity, the Middle Ages, the Renaissance, classicism, the era of the Enlightenment. The European Theater of the 19th century. France. Italy. England. Germany. Romanticism. Naturalism. Symbolism. Neo-romanticism. New drama. Formation and development of directing. European theater of the twentieth century. Traditional theatrical art of the East. National theaters of the CIS republics. The history of the Kazakh theater.
Conditions for obtaining credits
performance of all types of work on the module (example: Exams, essays etc. The result is a positive score for the Exam).
Literature :
1. Al, D.N. Fundamentals of drama. - M.: Lan, 2013. - 288 p. http://e.lanbook.com/books/element.php?p11_id=38845
2. Anuliev, S.I. Scenic space and expressive means of direction. - Kemerovo: KemGUKI, 2010. - 106 p. http://e.lanbook.com/books/element.php?p
3. 11_id = 45978
4. Bernard, Sarah. The Art of Theater + DVD / Sarah Bernhardt. - M.: Lan, 2013. - 144 with. http://e.lanbook.com/books/element.php?p11_id=8876
5. Vsevolodsky-Gerngross, VN A short course in the history of the Russian theater. - M.: Lan, 2011. - 256 p. http://e.lanbook.com/books/element.php?p11_id=2045
6. Gvozdev, A. A. Western European Theater at the turn of the XIX and XX centuries. - M.: Lan, 2012. - 416 p. http://e.lanbook.com/books/element.php?p11_id=3557
7. The history of the Russian Drama Theater from its origins to the end of the 20th century: a textbook / Response.red. N.S. Pivovarova; the author will come. Art. B.N. Lyubimov. - Moscow: GITIS, 2011.
8. The history of the Russian Drama Theater from its origins to the end of the 20th century: an anthology / Answer.red. and the author will come. articles NS. Pivovarov. - Moscow: GITIS, 2013.
9. Reader on the history of Russian acting art of the late XVIII - first half of the XIX century / Comp. N.B. Vladimirova, A.P. Kulish. - SPb.: SPbGATI, 2005.

Description and code of the module	Elective module 4 Basic Subject	
Subject and codes of the module	ITD 1224	History of the theater
Duration of the module (one or two semesters)	1-2 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject	Gabdrashitova K.A. - Senior Lecturer	
Language	Kazakh and Russian	

Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWS	IWS
	15	15			30	30
Pre- requisites	School history course					
Post requisites of the module	Directing					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know about the main historical periods of development of domestic and foreign theatrical art in connection with other arts (visual, musical, choreographic). ; “pearls” of world drama; distinctive features of different genres and styles; features of the creative activity of directors of the late XIX - early XX centuries; about creative biographies of prominent Western European and Russian actors.						
Know: the main stages of the development of the world theater; characteristic features of different styles: classicism, sentimentalism, romanticism, realism, symbolism; Classic and modern theatrical repertoire; national traditions of theatrical art; Means of expressiveness; outstanding actors and directors of the XIX-XX centuries.						
Should be able to: orient in the most important stages of the history of domestic and foreign theater, in the basic principles of the development of theatrical art, in the creative heritage of outstanding Russian and foreign classical and modern playwrights, directors, actors, orient in the formation of the theater of the ancient epoch, changes that occur as a result of a change in historical periods (from antiquity to the beginning of the 20th century); - coherently retell the plot of the pieces being studied; - use their knowledge and skills in writing creative tasks; - make lecture notes and work with them.						
Have the skills : development of artistic and creative perception of students, implying an in-depth understanding of the figurative structure and structure of dramatic works, the skills of analyzing the works of Russian and foreign drama.- theatrical terminology						
Be competent be guided in its activities by modern principles of tolerance, dialogue and cooperation.						
The summary of the discipline						
Ancient theater. Medieval theater. Italian Theater of the Renaissance. Comedy del Arte. English Theater. Dramaturgy W. Shakespeare. French theater of the period of classicism. Moliere and Racine's acting schools. Theater Comedie Francaise. Theater of the Enlightenment. Dramaturgy Ф-M. Voltaire, P. Beaumarchais. D. Diderot's theatrical views. German theater. Dramaturgy G. Lessing, J.-V. Goethe, F. Schiller. French Romanticism and Dramaturgy V. Hugo. Dramaturgy of the English Romantics JG Byron, PB. Shelley. French theatrical avant-garde of the beginning of XX century. Surrealism. Theater of the absurd. Intellectual drama. Expressionism in the theater. Epic Theater B. Brecht. The origins and development of the Russian theater. Dramaturgy A.S. Pushkin, M.Yu., Lermontov, N.V. Gogol, A.N. Ostrovsky. Russian acting art. Dramaturgy A.P. Chekhov, M. Gorky, M.A. Bulgakov. The directorial art of K.S. Stanislavsky and V.I. Nemirovich-Danchenko, Sun. Meyerhold, A.Ya. Tairov, E. Vakhtangov. Soviet theater of the 20-40-ies. Dramaturgy theatrical avant-garde. The main trends in the development of the domestic theater in the second half of the twentieth and twenty-first centuries.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Exams, esseys etc. The result is a positive score for the Exam).						
Literature :						
Tazetdinova R.R. The history of the ancient theater in tables and diagrams: a textbook [for students studying in the specialty "Culturology": at 2 pm: Dramaturgy. Theater. People. Dictionary / RR Tazetdinova; Feder. Agency for Culture and Cinematography, Kazan. state. University of Culture and Arts.? Kazan: Publishing house of the Kazan State University of Culture and Arts, 2009. Tazetdinova R.R. Methodical instructions for the course "History of foreign theater from Antiquity to Enlightenment": for students of full-time and part-time education / RR Tazetdinova; Feder. Agency for Culture and Cinematography, Kazan. state. culture and arts. - Kazan: Publishing house of the Kazan State University of Culture and Arts, 2010 .- 52 [2] p. 7.2. Additional Literature: Ancient culture. Literature, Theater, Art, Philosophy, Science: Words .- reference. / Comp., Society. Ed. V.N. Yarkho .- 2 nd ed., Rev. and add. - M.: Labyrinth, 2002. - 351s. Illustrated History of the world theater / Ed. DR Brown; Trans. with English: A.Mozhaeva and others - M.: TMM AO, 1999 .- 582 p. Dubrovskaya ON Theater: Encyclopedia / ON Dubrovskaya .- Moscow: OLMA-PRESS Education, 2002. - 319 s. Western European theater from the Renaissance to the turn of the XIX-XX centuries: Essays / Ros. state. Humanit. University, East Philology. fact; Otv. Ed. M.Yu. Davydova .- M.: RGGU, 2001.? 436s. The history of foreign theater: a						

textbook for cultural and educational and theatrical schools and cultural institutions: [at 4 o'clock] / ed. G.N. Boyadzhieva, A.G. Exemplary.-Ed. 2 nd, revised. and additional. - Moscow: Education, 1981. Russian Drama Theater: Encycl. Under the Society. Ed. M.I. Andreeva et al. - M.: Nauch. publishing house "The Big Russian Encycl.", 2001. 567s.School history course

Name and code of the module	Elective module 5					
	Basic Subject					
Subject and codes of the module	For 1(2) 11	Piano				
Duration of the module (one or two semesters)	1-2-3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject	Baimagambetova M., Zharmuhamet T.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Piano				60	60	60
Pre- requisites	Rhythm. Ear for music					
Post-requisites	Theory of Music					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know : About music.</i>						
<i>Know:</i> elementary knowledge of music.						
<i>Should be able to:</i> To apply the acquired knowledge to this module in practice.						
<i>Have the skills :</i> playing skills on a musical instrument.						
<i>Be competent :</i> theory of music and in the technique of performing skills.						
The summary of the discipline						
Study music recording. The setting of hands, the rules of sound production. Performing strokes, fingering, basic positions. Gammas. Other strokes: staccato, marcato, maIIIIIIlato. Chords, short arpeggios , long arpeggios . The concept of the structure of a work. Intonation, phrasing, the role of cadences. Genre, content and form of works (analysis of works performed). Functions of the right and left Piano pedals.						
Conditions for obtaining credits						
performance of all kinds of works on the module, practical play on Piano. result - positive assesment for the exam						
Literature :						
1. Alexeyev A.D. Methods of teaching the game on the Piano. The third edition. - M .: Music, 1978						
2. Astakhov, V.I. Music reading and writing Minsk 2011						
3. Berkman TL Technique of learning to play the Piano. - M., 1977						

4. Vakhromeeva TA Handbook of musical literacy and solfeggio (2004)
5. Sereda, V.P. The theory of music. Solfedzhio M. 2005
6. Kholopova, V.N. Music as an art form of St. Petersburg. 2002
7. Kholopova, V.N. Theory of Music of St. Petersburg. 2002
8. Kholopova, V.N. Theory of Music: Melodica, rhythmic, texture, subjectivism of St. Petersburg. 2002
9. Shaikhutdinova, D.I. Technique of teaching elementary music theory Rostov-na / D 2009
10. Shyndaouylova R., Bekmuhamedova Elementary music theory, Almaty, 1994
11. Tsybin GM Training for the game on Piano. - M., 1984

Name and code of the module	Elective module 5 Basic Subject					
Subject and codes of the module	PSKT 1(2) 11	Practice of solo Kazakh dance				
Duration of the module (one or two semesters)	1-2-3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject	Baimagambetova M., Zharmuhamet T.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Practice of solo Kazakh dance				60	60	60
Pre-requisites	Performing technique					
Post-requisites	The professional practice					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> about genres and styles of solo Kazakh dance; about the history of the people; about famous performers and features of their manner.						
<i>Know:</i> how correctly perform the movements of Kazakh dance; customs, traditions and national characteristics of the people; character and manner of execution; basic principles of composition; rules of drama. Principles of the development of movements.						
<i>Should be able to::</i> to compose and analyze compositions, to show their practical application in rehearsal works of Kazakh dances. Work with performers. Create a creative, working atmosphere in the work. Analyze their productions and other works.						
<i>Have the skills :</i> practical demonstration; work with the accompanist and musical material; in the technique of performing Kazakh, folk-stage, historical-everyday and other dances at this level. Organize the production work and creative, working atmosphere; Have the tutoring skills; analytical organization in creative work.						

Be competent : while working with musical material, composer, conductor; in the transfer of the choreographic text to the performers; when composing compositions based on the material passed, and also when selecting musical material for conducting rehearsal works. In work with performers. In creating a creative and working atmosphere.
The summary of the discipline
Solo performance of Kazakh dance. Analysis of the composition. Methods of working with musical material. Organization of staging - creative work.
Conditions for obtaining credits
performance of all kinds of work on the module, practical demonstration. The result - positive assesment for the exam
Literature :
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.
2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.
5. Alisheva A.T. Composition of folk-stage dance. Almaty, 2011
6. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012
7. Narskaya, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.
8. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972
9. Tarasov, NI Classical Dance: School of male performance / NI Tarasov. - St. Petersburg - Moscow: Lan, 2005. - 512 p.
10. Tkachenko, T. Folk Dances / T. Tkachenko. - Moscow, 1975.
11. Tkachenko, T. Folk Dance / T. Tkachenko. - Moscow: Art, 1967.

Name and code of the module	Elective module 6	
Subject and codes of the module	Basic Subject	
Subject and codes of the module	IML 1315	History of World Literature
Duration of the module (one or two semesters)	1-2 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	4	6
Surname, initials - position of the responsible lecturer, delivering subject	Tolysbayeva Zh.Zh. - Doctor of Philological Sciences, Professor	
Language	Kazakh and Russian	

Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS	CPC
	30	30			45	45	45
Pre- requisites	Philosophy						
Post-requisites	Thesis(project)						
Form of final control	comprehensive examinations						
Formed competences	ПК-1. ПК-2. ПК-3. ПК-4. ПК-5. ПК-12. ПК-13. ПК-23. ПК-33. ПК-34.						
The objective of the subject and the results formulated in terms of competences							
Know : The place of world literature and art in the system of world culture; the laws of the development of literature and its most significant phenomena of the main genres and their development in the literature of antiquity, the Middle Ages, the Renaissance, the New Times, the literature of the eighteenth and twentieth centuries; the peculiarity of each stage of the formation of both the art of the word, and the art of form and color, sound and plastics							
Know: main trends in the development of world literature, contribution to the world culture and literature of the most outstanding poets and writers of different countries; the process of formation and development of literary trends; the content of texts of literary works recommended for compulsory reading							
Should be able to: use scientific-critical and reference literature, to consider the literary and artistic work in the context of the world artistic culture as an aesthetically whole in close unity of content and form, to use during the interpretation various estimates of the literary and artistic work and accessible methods of analysis.							
Have the skills : and methods of practical work in the field of text interpretation							
Be competent : using the acquired knowledge to popularize the choreographic art and artistic creativity.							
The summary of the discipline							
Terms and concepts "world literature", "literary work" and its main components, "art", "world artistic culture".General characteristics of the development of Western European literature from antiquity to the modern period. Stages of development of literature and art. Change of styles and trends in literature and art as a reflection of changes in the world picture. Antique literature as an ancient literature of Europe. The concept of myth. Features of Homer's artistic style. Ancient Greek theater. Features of the literary process in medieval Europe. Medieval poetry, its influence on the subsequent development of literature and art. Medieval heroic epic. Courteous, or knightly literature and a new concept of love. Knightly novel and Ways of development of medieval pictorial and musical art. Literary composition of Dante A., F. Petrarch, J. Boccaccio. F. Rabelais and the "culture of laught" of the Middle Ages. Dramaturgy of V. Shakespeare. Creativity SM. de Cervantes. Formation features of the world picture in the XVII century. The emergence of baroque - a specific artistic concept of the world and humanity and its reflection in the literature. Features of the development of world literature and art in the XVIII century. XVIII century - the era of the Enlightenment. Features of the development of enlightenment ideas in Russia. Diversity of world literature XIX century and the artistic life of the era.. Romantic world perception of reality as a defining feature of artistic culture and art at the beginning of the XIX century. Aesthetic principles of realism in literature and art of the XIX century. Modernism in world literature and art in the last third of the XIX century: World literature and art of the turn of the XIX-XX centuries The rise of dramatic art. Ways of development of literature and art in the twentieth century. Russian literature and its influence on the development of Western European literatures in the 20th century							
Conditions for obtaining credits							
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).							
Literature :							
1. Modern Literature of Kazakh nations. - Almaty: Evo Press, 2014. - 488 b.							
2. History of foreign literature XIX century (romanticism), Golikova, Guzel Azgarovna; Vafina, Alsu Khadievna, 2013.							
3. History of foreign literature of the nineteenth century: Western European realistic prose, Proskurnin, Boris Mikhailovich; Yashenkina, Raisa Fedorovna, 2006.							

4. History of foreign literature of the XX century, Frolov, GA, Nesmelova, Olga Olegovna, Khabibullina, Lilia Foatovna, 2009.						
5. History of foreign literature of the XVII - XVIII centuries, Aleeva, Elena Zagidovna, 2009.						
6. History of foreign literature, Khabibulina, Lilia Foatovna; Shamina, Vera Borisovna, 2004.						
7. Osymukhina O.Yu. From antiquity to the XIX century: The history of foreign literature [Electronic resource]: Textbook / O.Yu. Osmukhina, E.A. Kazeeva. - Moscow: Flint: Science, 2010. - 320 p. - Access mode: // http://znanium.com/bookread.php?book=320776						
8. Kurdina Zh. V. The history of foreign literature of the XIX century. Romanticism [Electronic resource]: Textbook / Zh.V. Kurdin, G.I. Modina. - Moscow: Flint: Science, 2010. - 208 p. - Access mode: // http://znanium.com/bookread.php?book=247736						
9. Zhuk M. I. History of foreign literature of the XIX - early XX centuries: Textbook / M.I. Beetle. - Moscow: Flint: Science, 2011. - 224 p. //						
Name and code of the module						
Elective module 6 Basic Subject						
Subject and codes of the module						
LK 1315 Literary criticism						
Duration of the module (one or two semesters)						
1-2 Semester						
Number of credits, Module duration:						
Credits Kazakhstan Credits ECTS						
(Credits Kazakhstan/Credits ECTS)						
4 6						
Surname, initials - position of the responsible lecturer, delivering subject						
Tolysbayeva Zh.Zh. - Doctor of Philological Sciences, Professor						
Language						
Kazakh and Russian						
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week						
Lectures Seminars Practical Individual IWST IWS						
30 30 60 60						
Pre- requisites						
Basic School Literature Course						
Post-requisites						
Professional activity						
Form of final control						
Exam						
The objective of the subject and the results formulated in terms of competences						
Know : about artistic criticism, its connection with the science of literature and artistic creativity; about the logic of the development of Russian criticism in its relations with the general movement of literature; about the peculiarity of the aesthetic views of the most prominent representatives of Russian critical thoughts						
Know: about the specifics of the genres of literary criticism, the basic concepts on which artistic critique is based (analysis in the unity of form and content, the historical conditioning of genre forms, the connection between literary and social life, etc.), about the contribution to the development of literary criticism in Russia, which was made by representatives of different generations of Russian theorists of fiction						

Should be able to: explain the difference between the critical approaches of the classicists, sentimentalists, romantics, representatives of realism of the 19th century; to show the regularity of the development of historicism in the interpretation of the phenomena of art; name advantages and disadvantages of this or that critical system.

Have the skills : use theoretical knowledge for the purpose of forming a professional competence, to master modern information systems of information retrieval

Be competent : using the acquired knowledge to popularize the choreographic art and artistic creativity.

The summary of the discipline

In the 19th century, literary criticism began to play a significant role in the development of Russian literature. It is represented by the names of many outstanding authors, opinions, judgments of which are still authoritative and are taken into account in the analysis of art works of the 19th century. Thus, literary criticism reflected the main milestones in the development of 19th-century literature, and itself became an integral part of literary development.

Although the classical works of Russian critics are constantly involved in the analysis of literary texts, the evaluation of literary critical articles, the explanation of the position of a critic, poses a certain problem for students of philological faculties who will soon begin to teach literature in school and rely on these literary- critical articles. Such an ability to independently interpret the content of critical work requires special knowledge that was given in the now canceled course "History of Russian Literary Criticism." Traditionally, the course of the history of Russian literary criticism covers the period from the 18th to 19th centuries. Within the designated period, the history of the formation of criticism in Russia is considered. Kuleshov as the author of the repeatedly republished textbook "The History of Russian Criticism of the 18th-19th Centuries", as well as V.N. Nedzevetsky in his book The History of Russian Literary Criticism. Course of lectures "(Moscow, 1994). Such chronological frameworks have their justification: it was in the 18th century that literary criticism arose in Russia as an independent field of literary life, and in the nineteenth century the final formation of critically important genres, specific methods of analyzing a work of art and the main critical schools with their philosophical-aesthetic methodology and principles critical thinking of the literary process. Criticism of the twentieth century is the development of the achievements of a particular critical school, formed in the second half of the XIX century. In connection with this, we in our program confine ourselves to a review of the history of criticism during the 18th and 19th centuries. In the course of considering a particular stage in the development of criticism, it is also assumed that certain theoretical aspects are defined.

Conditions for obtaining credits

performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).

Literature :

TEXTBOOKS AND TRAINING BENEFITS:

1. Kuleshov V.I. The history of Russian criticism of the XVIII - XIX centuries. - M., any edition.
2. Nedzevetsky V.A. The history of Russian literary criticism. Lecture course. - M., 1994.
3. The history of Russian criticism. - In 2 vols. - M., 1956.
4. Essays on the history of Russian literary criticism. - In 4 vols. - St. Petersburg, 1999.
5. Krupchanov L.M. The history of Russian literary criticism. - Moscow: Higher School, 2006.

• ADDITIONAL LITERATURE:

1. Egorov B.F. On the skill of literary criticism. Genres. Composition. Style. - L., 1986.
2. Baranov VI Literary and artistic criticism. - M., 1982.
3. Fundamentals of literary criticism. - Rostov - on - Don, 1975.
4. Egorov B.F. Literary and Critical Activity. Belinsky. - M., 1983.
5. Soloviev G.A. Aesthetic ideas of the young Belinsky. - M., 1986.
6. Pehtelev I.G. Belinsky is a historian of literature. - M., 1961.
7. Gafarov R.M. Criticism of V.G. Belinsky. Teaching-methodical manual for correspondence students. - Murmansk, 2002.
8. Ermilova GG, Tikhomirov VV P.V. Annenkov is a literary critic // Russ. Literature. - 1995. - № 4.
9. Shteyngold A.M. From the history of Russian criticism // Russ. Literature. - 1994. - №1.

ARTICLES V.G. BELINSKY:

1. Literary dreams.
2. On the Russian story and novels. Gogol.
3. Hamlet. Shakespeare's drama. Mochalov in the role of Hamlet.
4. Woe from Wit. Composition of A.S. Griboyedov.
5. Poetry M. Yu. Lermontov.
6. The hero of our time. M. Yu. Lermontov.
7. The cycle of articles on "Dead Souls" N.V. Gogol (Dead Souls or Chichikov's Adventures ..., A few words about Gogol's poem ..., Explanation of the explanation).
8. Articles from the cycle "Works of Alexander Pushkin" (articles 5, 8, 9).
9. A glance at the Russian literature of 1846.

10. A glance at the Russian literature of 1847.

ARTICLES OF OTHER AUTHORS:

1. Karamzin N.M. What does the author need? Pantheon of Russian authors.
2. Aksakov K.S. A few words about the poem N.V. Gogol's "Dead Souls"
3. Pisarev D.I. Bazarov. Motives of Russian drama.
4. Dobrolyubov N.A. The Dark Kingdom. A ray of light in a dark kingdom.

Name and code of the module	Elective module 7					
Subject and codes of the module	Basic Subject					
	KN (I) 1226	Classical heritage I				
Duration of the module (one or two semesters)	1-2 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Tukeev M.O. - assistant professor					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWS	IWS
Хореографическое наследие			30		30	30
Pre- requisites	Classical Dance					
Post-requisites	The professional practice					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the choreographic heritage, about the history of domestic and foreign choreography, the activity of choreographers, the reforms and reformers of choreography						
<i>Know</i> : the theory of the choreographic heritage, the chronology of the development of Western European, Russian and Kazakh ballet art, the innovations introduced by choreographers of contemporary choreography						
<i>Should be able to</i> :: show the variations and dances from the choreographic heritage						
<i>Have the skills</i> : practical indicator						
<i>Be competent</i> : in choreographic problems, in a wide factual basis, reflecting philosophy, sociology, psychology, the history of ballet art						
The summary of the discipline						
covers the formation of the ballet of Western Europe and examines the ways of its self-determination among other theatrical arts. The sections are devoted to the ballet theater: France, Italy, England, Austria, Denmark, Sweden, Poland. He considers the general development of the Russian ballet theater, Soviet and Kazakh choreography, the work of the leading choreographers, theorists, dancers.						
Conditions for obtaining credits						
perform of all kinds of work on the module, The result - positive assesment for the exam						
Literature :						

1. Krasovskaya V. Western European ballet theater: From the sources to the middle of the XVIII century. - St. Petersburg., Moscow, Krasnodar: The Planet of Music, Lan: 2008
2 Krasovskaya V. Western European ballet theater: From the sources to the middle of the XVIII century. - St. Petersburg., Moscow, Krasnodar: The Planet of Music, Lan: 2008
3 Krasovskaya V. Western European Ballet Theater: From the Origins to the Mid-18th Century - L. : Art.1979
4 Lucian. About dance // Sobr.soch.T.2. - M-L. : Academia. 1935
5 Mokulsky S. The history of the Western European theater.T.1.- M.: GIKHL.1936
6 Noverr J.Zh. Letters about dance. M.-L. : Art. 1965
7 «The Music Encyclopedia». - Moscow: Soviet Encyclopedia. 1973-1981:
8 All about ballet. Compiled by E.Ya.Surits. - M.-L. : Music 1966
9. 100 ballet charters. - M.-L. : Music, 1966: Izd.2-e-L. 1971
10 Avdeev A.D. The origin of the theater. - Moscow: Art. 1959
11 Vasilyeva-Rozhdestvenskaya M. Historical and everyday dance. - M. : The Art.1963
12 Druskin M. Essays on the history of dance music. -L. : Leningrad.
13 Druskin M. History of foreign music. - M. : Music. 1976
14 Katonova S. Music in the ballet. - L: Gosmuzizdat. 1961
15 Kireeva EV The history of the costume. - M. : Enlightenment. 1976
16 Classics of choreography. - L.-M. : Art. 1937
17. Khudekov S.N. The general history of dance. - Moscow: EKSMO, 2009
18. The history of the choreography of Kazakhstan / Authors. T.A. Kishkashbaev, A.B. Shankibaeva, L.A. Mambetova, G.T. Zhumaseitova, F.B. Mussin.- Almaty: IzdatMarket, 2005
19. Sarynova L.P. Choreography of Kazakhstan. - Alma-Ata, 1976
20. Zhumaseitova G.T. Pages of the Kazakh ballet, Astana, 2001
21 Ayukhanov B.G. Biography of senses.- Almaty: Soros-Kazakhstan, 2001

Name and code of the module	Elective module 7	
	Basic Subject	
Subject and codes of the module	DM (I) 1226	Jazz-modern I
Duration of the module (one or two semesters)	1-2 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS

(Credits Kazakhstan/Credits ECTS)	2		3			
Surname, initials - position of the responsible lecturer, delivering subject	Tukeev M.O. - assistant professor					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	Direction, composition of classical dance, composition of folk-stage dance, Composition of Kazakh dance, Oriental dance composition					
Post-requisites	Practice. Thesis(project)					
Form of final control	Orally / Practically					
Formed competences	ПК-4. ПК-5. ПК-10. ПК-11. ПК-12. ПК-13. ПК-14. ПК-15. ПК-16. ПК-17. ПК-18. ПК-21. ПК-22. ПК-23. ПК-24. ПК-30.					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the history of the origin and development of Jazz Modern dance, about the American jazz-modern dance school; varieties of Jazz Modern dance and technique of performance. On the differences of other areas of modern dance; intersubject communication of Jazz Modern dance.						
<i>Know</i> : terminology and technique of jazz-modern dance performance. Setting the body, the position of the hands, feet and head.						
<i>Should be able to</i> :: use the dance floor competently.						
<i>Have the skills</i> : in the formation of jazz dance of stage choreography, synchronous performance and skills of working with performers ..						
<i>Be competent</i> : in composing a plan, compositions by Jazz Modern dance; selection and analysis of musical material.						
The summary of the discipline						
The origin and development of Jazz Modern dance; the formation of jazz dance as a special kind of stage choreography; general information about the dance of jazz-modern; staging the body, the position of the hands, feet and head; Exercise; musical features and rhythmic basis of Jazz Modern dance; terminology and technique of performance, the study of the lexical material of dance jazz-modern; composing compositions.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: show the composition. The result is a positive score for the Exam).						
Literature :						
1. Boguslavskaya. Jazz dance. Moscow, 2014.						
2. Dobrotvorskaya K. Isadora Duncan and the theatrical culture of the modern era. - L. : LGITMiK, 1992						
3. Ivleva, LD Jazz Dance: A Textbook for Students and Teachers of Art and Culture Institutes, Colleges and Schools of Culture / LD Ivleva. - 2nd ed. - Chelyabinsk, 2000. - 106 p.						
4. Moore, A. The revised technique of European dances / A. Moore. - St. Petersburg., 1993.						
5. Moore, A. The Technique of European Dances / A. Moore. - Kingston, 1989.						
6. Nikitin V.Yu. Modern jazz dance: History. Methodology. Practice. M.: GITIS, 2000.						

7. Pin, Yu. S. The technique of performing European dances. Part 3. Quick step / Yu. S. Pin. - London - St. Petersburg, 1996 - 60 p.
8. Polyatkova, SS The foundations of modern dance / SS Polyatkova. - Rostov-on-Don: Phoenix, 2006. - 75 p.
9. Sidorov V. Modern dance. - Moscow: Pervina, 1922
10. Sylvester, V. Modern European dances / V. Sylvester. - St. Petersburg, 1995.
11. Sheremetevskaya N. Dance on the stage. - Moscow: Art, 1985
12. Shilova E., Methodical guide on the basics of modern dance: based on foreign press / Vladivostok, 1997.

Name and code of the module	Elective module 10					
Subject and codes of the module	KKT (II) 2210		Composition of classical dance(II)			
Duration of the module (one or two semesters)	3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject	Musin R.I. - assistant professor					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of classical dance(II)			60		60	60
Pre- requisites	Composition of classical danceI					
Post-requisites	Dance composition III					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know : about the interconnectedness of profiling and general humanities disciplines; about the features of the performance of classical dance, fundamental differences; about the nature and manner of performing classical dance.						
Know: origin and history of the Russian-Soviet school of classical dance. Technique of performing movements in the sections of classical dance. Origins and development of choreographic art. Positions of the arms, legs, body and head. Rules how to move hands and feet. Specific features and differences of classical dance.						
Should be able to:: analyze the compositions, show their practical application in rehearsal works of classical dance.						
Have the skills : of practice, work with an accompanist, in the technique of performing classical dance at this level, working with performers.						
Be competent : while writing compositions based on the passed material, and also when selecting musical material for conducting rehearsal works; in the work with the accompanist, performers; analysis of works						
The summary of the discipline						

Origins and development of classical dance; Terminology of classical dance; Method of execution of movements; Musical layout of movements. Musical accompaniment of classical dance; Principles and features of the work; Work with performers.
Conditions for obtaining credits
performance of all types of work on the module (example: Performance, реферат и т.д. The result is a positive score for the Exam).
Literature :
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.
2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.
5. Zvezdochkin, VA Classical Dance / VA Zvezdochkin. - Rostov-on-Don: Phoenix, 2003. - 416 p.
6. Narskaia, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.
7. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972
8. Tarasov, NI Classical Dance: School of male performance / NI Tarasov. - St. Petersburg - Moscow: Lan, 2005. - 512 p.
9. Tkachenko, T. Folk Dances / T. Tkachenko. - Moscow, 1975.
10. Tkachenko, T. Folk dance / T. Tkachenko. - Moscow: Art, 1967.
11. O. Rozanova, the unique dancer Elena Sherstneva. G. St. Petersburg, 2014.
12. Alisheva A.T. Composition of folk-stage dance. Almaty, 2011

Name and code of the module	Elective module 10 Basic Subject	
Subject and codes of the module	IB 2210	ChoreographyII
Duration of the module (one or two semesters)	3-4 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	4	6
Surname, initials - position of the responsible lecturer, delivering subject	Musin R.I.- assistant professor	
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			60		60	60
Pre- requisites	“Ballet Art” (I), knowledge of the history of ballet, Kazakh national choreography					
Post-requisites	Continue studying the training course“Ballet Art” (III).					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : - about the creative process of creating a choreographic work; on the history and analysis of the choreographic heritage; about the history of the emergence and development of classical dance						
<i>Know</i> :- the specifics, the main category and terminology of the choreographic art, the development and improvement of the acquired knowledge, skills and abilities to compose choreographic compositions in different genres and styles, method of working with an accompanist, musical-artistic taste						
<i>Should be able to</i> : professionally think, writing choreographic compositions for one or two soloists (dissonnce) in different genres and styles of choreographic art, manners and technique of performance.						
<i>Have the skills</i> : independent composition of choreographic works; of performing, mastering the style and manner of performance; skills in the selection of musical material for productions, the development of dance techniques, choreography logic, independent staging work. distribution of the stage, organization of a “culture” of performance and to navigate in the stage space						
<i>Be competent</i> : while writing compositions based on the preious material, and also while selecting musical material for rehearsals. Work with performers. In creating a working atmosphere. Analytic approach to different works						
The summary of the discipline						
Purpose of the academic discipline. «Ballet ArtII» is one of the basic and profiling disciplines in the process of preparing Bachelors of Directing for choreography at universities of the Republic of Kazakhstan. During the study, students develop basic prnciples of choreographic drama: subject, idea, plot of work, develop practical skills and skills of writinging the choreographic composition, to independent staging activities. Classes become the reason of possessing necessary professional skills by students Training is held as the form of practical classes by sections. In order to develop professional directing skill after careful study of new material you need to practice staging work of students-authors with students-performers, as well as rehearsal work of the author’s project to report on the training section.						
Conditions for obtaining credits						
- Attend classes ; - lecture notes; - performance of the seminar tasks; -visiting the library						
Literature :						
1.Borzov A. Dances of the Peoples of the USSR .- M., 1983. P.1; 1984; Part 2; 1988; P.3.						
2. Zakharov R. The composition of dance. -M., 1983.						
3. Zakharov R. Notes of the choreographer M., 1976						
4.N.W. Letters on dance and ballet. L., 1973.						
5.Directing. A look from the end of the century. SPb., 2005.						
6. Sollertinsky I. Articles on the ballet L., 1973						
7. Lunacharsky A.V. In the world of music. Articles and speeches. M., 1971.						

8. Eliash N. Drawing of the dance. M., 1970
9. Glushkovsky A, Notes of the Choreographer. M.-L., 1940.
10. Smirnov I.V. Ballet Art: A manual for students cult-skylight. fact. universities of culture and arts. -M., 1986.
11. Gaskarov F. Bashkir dances .- Ufa, 1978.
12. Zhienkulova Sh. The Mystery of Dance. -Alma-Ata, 1980.
13. Fundamentals of training specialists-choreographers .- SPbGUP, 2006.
14. Kulbekova A.K. Methods of teaching folk-stage dance. Teaching aid.- Uralsk, 2006.
15.Lingis Yu., Slavunas Z., I Kelaitis V. Lithuanian folk dances .- Vilnius, 1953
16.Tagirov G. Tatar dances .- Kazan, 1984.
17. Ural V., Sokolovsky Yu. Folk choreography .- M., 1972.
18. Ustinova T. Selected Russian folk dances .- M., 1996.
19.Lopukhov S. Choreographic revelation. -M., 1972.

Name and code of the module	Elective module 11 Basic Subject					
Subject and codes of the module	KNST(II) 2215		Composition of folk-stage dance (II)			
Duration of the module (one or two semesters)	3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject	Tukeeva M.M.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of folk-stage dance (II)			45		45	45
Pre- requisites	Folk-stage dance					
Post-requisites	Composition of folk-stage dance(III)					
Form of final control	Exam					

The objective of the subject and the results formulated in terms of competences
Know : structure of national-scenic dance.
Know: basics and terminology of folk-stage dance, method of working with an accompanist; basics compositions of female and male dances and detailed forms of choreographic works.
Should be able to:: to compose dances, compositions on the basis of the musical work offered by the teacher, efficiently use of the dancing stage space .
Have the skills : of practical demonstration and skills of work with performers.
Be competent : while making up compositions and selecting of musical material.
The summary of the discipline
Dance genres and forms of different countries, The plot in folk dance. Images of dance heritage, features of style. Various writings an expanded composition.
Conditions for obtaining credits
perform of all kinds of work on the module. The result - positive assesment for the exam Performance
Literature :
1. Blatova A. The program on folk-characteristic dance. L., 1966
2. Zatsepina K., Klimov A., Richter K., Tolstaya N., Farmanyants E. Folk-stage dance. Ch.1.M., 1976
3. Klimov A. Fundamentals of Russian folk dance M., 1981 (2nd ed. M., 1994)
4. Lopukhov A., Shiryaev A., Bocharov A. Foundations of the characteristic dance 1939
5. Nadezhdina N. Russian dances 1950
6. Stukolkin N. Chetyre ekzersisa. Lessons of the characteristic dance M., 1972
7. Tarasova T. Theory and methods of teaching folk-stage dance. СПб., 1996
8. Tkachenko T. Folk dance M., 1967
9. Ustinova T. Russian folk dances. M., 1950

Name and code of the module	Elective module 11 Basic Subject	
Subject and codes of the module	RB 2215	Directing the ballet II
Duration of the module (one or two semesters)	1-2 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	3	5
Surname, initials - position of the responsible lecturer, delivering subject	Tukeeva M.M.	
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWS	IWS
Directing балетного спектакля			45		45	45
Pre- requisites	Production work Technology					
Post-requisites	Ballet Art					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the theory and technology of creating a choreographic work, corresponding to the genre and stylistic nature of music; laws of construction of ballet libretto; about the images of the choreographic work; structure of ballet performance, concertS; elements of the spatial structure of dance and methods of its development; dramatic development of the ballet.						
<i>Know</i> :the principles of composition, the development of the drama in ballet; the theory and technology of creating a choreographic work corresponding to the genre and stylistic nature of music; laws for the construction of a ballet libretto.						
<i>Should be able to::</i> to analyze the works of dance and music literature (reading the ballet clavier); to create a plan for the future composition; organize staging work; deliver the choreographic text to the performers and work with them; listen to opinions, criticisms wishes, и самому Should be able to: analyze your work.						
<i>Have the skills</i> : ability of practical demonstration; to compose and analyze compositions; in the development of the choreographic language; to develop a choreographic text; dramatic construction of a choreographic action; method of writing choreographic text and composition of dance; organizational skills; have a skills to work with performers.						
<i>Be competent</i> : while creating dance compositions of various choreographic formsin musical material, special literature, both in terms of your art form, and in related areas of artistic creation; in the work with the composer, the artist, with the performers.						
The summary of the discipline						
Methods and technology of creation choreographic works and realization of your creative ideas in the field of professional choreographic art(opera and ballet theaters, ballet troupes, choreographic ensembles). Factors of formation and patterns of development of the plastic language, modern condition, features and prospects for the development of choreographic art; methods of creating traditional forms of compositional constructions of a ballet performance; the development of creative thinking in the field of body movement; preparation for understanding of practical skills of independent work with primary sources, scientific and reference literature on art in the interests of professional activity; work with professional performers - Ballet artists to translate their creative vision as a choreographer and tutor. The creative process as the the key to success.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance.. The result is a positive score for the Exam).						
Literature :						
1. Bazanov, V. V. Technique and technology of the stage: a textbook for higher and secondary educational institutions / VV Bazanov. - Leningrad., 1976.						
2. Bazarova, NP Azbuka of classical dance / NP Bazarov, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.						
3. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.						
4. Universal Art History. - Moscow., 1956 - 1965. T. 1- 6.						
5. Zakharzhevskaya, RV Costume for the stage / R. V. Zakharzhevskaya. - Moscow., 1976.						
6. Kireeva, EV Costume History / EV Kireeva. - Moscow., 1970.						

7. Logofet, S. The image of the dance and the suit of the dancer // Club and amateur performances, -1№ 14.- C.
8. Logofet, S. The plot dance and the plot of the costume // Club and amateur performances No. 20.- P. 14-16.
9. Mertsalov, M. N. Poetry of the national costume / MN Mertsalov. - Moscow., 1975.
10. Mykolayiv, NA Design of the performance on the school stage and glue painting / NA Nikolaev - Moscow, 1972.
11. Shpak, L. Ts. Lighting design of the play / L. Ts. Shpak - Moscow., 1975.
12. Shulgina, A. Costume for dance and choral groups / A. Shulgina, L. Tomilina, L. Zamalina. - Moscow., 1974.
11. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012
12. Alisheva A.T. (Study Guide) Composition of folk-stage dance. Almaty, 2011

Name and code of the module	Elective module 12 Basic Subject					
Subject and codes of the module	KKzT(I) 2219		Composition of Kazakh dance(I)			
Duration of the module (one or two semesters)	3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject	Izim T.O- Professor					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of Kazakh dance(I)			45		45	45
Pre- requisites	Folk-stage dance					
Post-requisites	Composition of Kazakh Dance(II)					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know : about the history and development of Kazakh culture, Kazakh dance; scenic embodiment of Kazakh dance, style, character and manner of performance; heritage of Kazakh dance.						
Know: basics of Kazakh dance; methods of execution and study; the origins of Kazakh dance and its place in the development of choreographic art in general.						
Should be able to:: Practice knowledge gained in this module; to analyze own and other works; show their practical application during rehearsal; work with performers; create friendly atmosphere in work.						
Have the skills : of performance, working with an accompanist; work with attributes and accessories; in the technique of performing Kazakh dance at this level.						

Be competent : while writing compositions based on the previous material, while selecting musical material for conducting lessons; in work with performers; in the creation of friendly atmosphere in the production activity.
The summary of the discipline
Studying the lexical material of the Kazakh dance culture; history and development of Kazakh dance; writing compositions; scenic embodiment of Kazakh dance; the concept and assimilation of style, character, manner and its place in the development of choreographic art in general. Work with performers.
Conditions for obtaining credits
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).
Literature :
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.
2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.
5. Zvezdochkin, VA Classical Dance / VA Zvezdochkin. - Rostov-on-Don: Phoenix, 2003. - 416 p.
6. Narskaia, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.
7. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972
8. Tarasov, NI Classical Dance: School of male performance / NI Tarasov. - St. Petersburg - Moscow: Lan, 2005. - 512 p.
9. Tkachenko, T. Folk Dances / T. Tkachenko. - Moscow, 1975.
10. Tkachenko, T. Folk dance / T. Tkachenko. - Moscow: Art, 1967.
11. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012
12. Alisheva A.T. Composition of folk-stage dance. Almaty, 2011

Name and code of the module	Elective module 12 Basic Subject	
Subject and codes of the module	NTFC (I) 2219	New dance forms on the stageI
Duration of the module (one or two semesters)	3-4 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	3	5
Surname, initials - position of the responsible lecturer, delivering subject	Izim T.O- Professor	

Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			45		45	45
Pre- requisites	Classical Dance, historical and household dance					
Post-requisites	New dance forms on the stageII					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: the development of styles, schools of modern choreography in the twentieth century, the interconnectedness of modern dance with the plastic arts						
Know: the fundamentals of jazz dance technique, modern dance, modern youth dance styles; Modern forms, styles and techniques of dance; the application of the laws of dramaturgy of the construction of dance combinations in modern choreography; musical and rhythmic basis and structure of musical works; the system of the creative process of creating a choreographic work of various forms and styles; Problems arising in the development of modern trends in choreography and ways to resolve them						
Should be able to: use the knowledge of modern lexical material to interpret the style of contemporary choreographic works; independently solve problems associated with studying and understanding the features of modern trends in choreography; Use special and methodical literature, film and video materials to study the features of modern trends in dance art.						
Have the skills: mastering the basics of analyzing the contemporary choreographic work						
Be competent in understanding that the historical, cultural, formal, figurative, semantic, sociocultural and other aspects of the life of society have a direct impact on the formation of the style of modern dance						
The summary of the discipline						
Theoretical aspects of the style interpretation. Style in the art of the twentieth century: traditional approaches. Methodological foundations of the stylistic analysis of choreographic production. An imaginative-stylistic analysis and a comparative analysis of a work of fiction. The origins, formation and development of jazz dance. Modern: history and stages of development. Modern dance in the system of plastic arts. Modern dance on the stage, in the circus, cinema, show programs. The origins of the dance platform. Specific features of variety dance and the basic means of expressiveness. Types and genres of choreographic works on the stage. Variety choreographic number as a miniature stand-alone performance. Modern trends in the choreographic art of the second half of the XX century. Searches and experiments of the renewal of academic dance under the influence of jazz dance, modern dance and free plastics. Features of the choreographic language in the works of L. Jacobson, Yu. Grigorovich, O. Vinogradov, V. Vasiliev, G. Taranda, B. Eifman, E. Panfilov, V. Lebedev, A. Rothmann, etc. Modern of the late XX century.						
Conditions for obtaining credits						
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).						
Literature :						
Vlasov V.G. Styles in art. - Spb .: League, 1998. - 420 with.						
Gnedich PP World Art History. - M., 1996. - 328 p.						

Ilyina TV History of Art: Western European Art. - M., 1993. - 280 p.
Arkina N. The language of dance. - M., 1975.
Ballet: Encyclopedia. - M., 1981.
Bakhrushin Yu. A. History of Russian Ballet: Proc. allowance. - M., 1977.
Block L. Classical Dance. History and modernity. - M., 1987.
Dobrotvorskaya K. A. Isadora Duncan and the theatrical culture of the modern era. - L. : LGITM and K, 1992.
Don McDon (USA). Eighties in the American ballet. // Ballet - 1991. - № 6. - P. 44.
Nikitin V.Y. Modern jazz dance. - Moscow: GITIS, 2000.
I.Belsky Symphony of Life 2015.
S. Lifar Dance of 2014.
V.Nikitin. Mastery of the choreographer in modern dance. 2011

Name and code of the module	Elective module 13					
	Basic Subject					
Subject and codes of the module	KVT 2223	Oriental dance composition				
Duration of the module (one or two semesters)	3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject	Agzamova D.O.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Orient dance composition			45		45	45
Pre- requisites	Dances of world nations					
Post-requisites	The professional practice					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the history and development of oriental dance; about schools of Indian, Uzbek, Korean, Chinese dances; scenic embodiment of oriental dance, style, character and manner; heritage of oriental dance.						
<i>Know</i> : origin of oriental dance; the method of performance and study of oriental dance; the origins of oriental dance and its place in the development of choreographic art in general.						

Should be able to: Practice knowledge gained in this module; to analyze own and other works; show their practical application during rehearsal; work with performers; create friendly atmosphere in work.
Have the skills : of practice; working with an accompanist; working with attributes and accessories; in the technique of performing eastern dance at required level.
Be competent : compositions based on the previous material, while selecting musical material for conducting lessons; in work with performers; in the creation of friendly atmosphere in the production activity.
The summary of the discipline
Study lexical material of dance culture of different nations of the East; schools of dance; history and development of oriental dance; writing compositions; a scenic embodiment of oriental dance; concept and mastering of style, character and manner; the foundations of oriental dance; the origins of oriental dance and its place in the development of choreographic art in general. Work with performers.
Conditions for obtaining credits
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).
Literature :
1. The ABC of Dances / [Avt.-sost. E.V. Diniz, D.A. Ermakov, O.V. Ivannikova]. - Moscow: AST: Stalker, 2005. - 287 p. : ill.
2. Bulletin of Dance Life: Journal. - M., 2007
3. History of art: Antiquity: Illustrator. encycl. - M. ; SPb. : AST: North-West Press, 2002. - 500 s. : ill.
4. History of art: Renaissance: Illustrator. encycl. - M. ; St. Petersburg: AST: North-West Press, 2003. - 503 p. : ill.
5. Kozina D. Dance with us / Kozina D. // . - 1999. - N 3. - C. 64.3 OBJI
6. Savchenko L. "Psyche" - this means the soul: Reflections on the theme of dance pedagogy / Savchenko L., Zhuravlev A. // Tutti-inform. - 1997. - N 3. - P. 34
7. The secret of dance. - St. Petersburg: Diamond: The Golden Age, 1997. - 479 p. : ill.
8. Sidorov V, Contemporary Dance, Moscow: Pervina, 1922.
9. Sheremetyevskaya N.V. Dance on the stage / Sheremetyevskaya N.V. - Moscow: Art, 1985. - 416 p. : ill.

Name and code of the module	Elective module 13 Basic Subject	
Subject and codes of the module	TFT 2223	Theory and philosophy of dance
Duration of the module (one or two semesters)	3-4 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	3	5
Surname, initials - position of the responsible lecturer, delivering subject	Agzamova D.O.	
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Theory and philosophy of dance	30	15			45	45
Pre- requisites	Classical Dance, Folk-stage dance					
Post-requisites	Ballet Art					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know : about the dance culture of eras and styles; the main characteristics of dance cultures of different cultural and historical eras (from the era of primitive society to the present day)						
Know:: conceptual terminological apparatus for choreography; specificity of dance culture; historical stages of the development of dance culture; style and manner of performing dances from different eras; the history of the development of the dance costume; to present an integral picture of the development of national and world choreography, the socio-cultural traditions of the formation of the world dance culture; The place of dance culture in the methodological hierarchy of social sciences; components of the dance culture, their interconnection and interdependence; criteria for distinguishing dance cultures.						
Should be able to:: use the acquired knowledge and skills to study the culture, preserve and develop the cultural heritage, creatively, independently evaluate the new information received after completing the course; objectively cover the problems of the origin of choreography, the essence of choreography; Identify the self-sufficiency of the types of dance art or their correlation with verbal, visual arts; differentiate between different dance styles and directions; to distinguish the types of dance culture of different cultural epochs; form and substantiate a personal position in relation to the problems of dance culture; Use the acquired knowledge in the field of the world dance culture in professional activities.						
Have the skills : : Know how to use acquired knowledge in professional activities;						
Be competent : in the theory and history of ballet						
The summary of the discipline						
<p>The concept of "dance culture". The essence and structure of dance culture. Experiments to determine the essence of dance. Dance culture as a specific type of culture. Sociocultural section of dance culture is a historical analysis of dance life, everyday life, concrete practical existence of choreographic art and its surroundings. The subject of studying dance culture. The status of the choreographic work The main types of dance activity of people: composition, performance and viewing. Dance culture types of organization. Choreography of folklore and types of concert. Interaction of different types. Multilevel dance culture: the dance culture of society, a group of people, people. Periodization of choreographic art within the framework of the historical change of dance culture of the epochs.</p> <p>Dance culture of ancient and Antique world. The first stage of the historical development of dance art (the end of IV millennium BC - 476 AD). Sources of studying the dance culture of the Ancient and Antique world. Syncretic unity of dance with other art forms. Relationship of dance with mythological representations of peoples. The importance of choreography in the system of education in Antiquity. Early forms of dance. Dance culture of the Western Middle Ages. The second stage of the development of choreographic art. Early Middle Ages. Dance culture of a new type is feudal. New phenomena and processes in the dance culture of the Middle Ages. The flourishing of secular musical and poetic lyrics. Amateur and semi-professional dance genres of chivalry: the art of troubadours, truers and minnesingers. Genre varieties of love lyrics: dance songs. The flowering of folklore in a peasant environment. "Folk professionals": storytellers, wandering synthetic artists (jugglers, mimes, minstrels, spiers, buffoons). Dance culture of the Renaissance Age: Ancient Western European dances. Court etiquette. Promenade dances. Costume in Italy of the XV century. Reverence and obeisances of the 16th century. The main elements of the dance suite. Pavane, allemande.</p> <p>The first sources of Russian choreography. Questions of periodization of Russian dance art. The first period in the development of Russian musical art: Early Russian Middle Ages (the boundary of the IX-X centuries - the end of the XIV century). The second period of the development of Russian choreography: Later, the Russian Middle Ages (late 14th - mid-17th centuries) - the assertion of national features in art. The emergence of Russian professional dance school. "A new period" of the development of Russian choreography (the second half of the 17th - early 19th centuries): a change in the ties of Russian choreographers with other cultures. Formation of a new type of choreographic thinking. Features of Baroque architecture. Costume and etiquette of aristocratic circles. Classicism in art. Historical features of the Rococo era. French bourgeois revolution and folk art. Assembly of Peter the Great in Russia. Ceremonial dances</p>						

<p>and dancing games. Features of a costume gallant century. Fast minuet, gavot, tamplet. Reverence and obeisance. Classic period in the development of Russian choreography (XIX - early XX centuries.). Dance and fashion in France. Style "Empire". Romanticism. Waltz. French quadrille, eco-sez, lancier. The main positions of hands, hulls, heads of a lady and a gentleman in the dances of the XIX century. Reverence and obeisance. Recognition of Russian choreography abroad. Diaghilev seasons.</p> <p>Western European dance culture of the first half of the twentieth century. General characteristics of the European choreographic thinking of the 20th century in connection with the emergence of new philosophical and aesthetic attitudes, changes in social life (urbanization, STD), etc. The emergence of various aesthetic trends in the twentieth century. Expansion of the figurative sphere. Aesthetic positions, figurative syssubject Impressionism. Impressionism in choreography, painting, music, literature, theater. New everyday dances. Features of the era. "Argentine tango". The influence of American culture on the development of dance art. Tu-step, kek-walk. Jazz and dance culture. Foxtrot, rumba, charleston. Dance on the stage. Expressionism. New Viennese school. Neo-romanticism. Neoclassicism. Expansion of the resources of dance expressiveness, sharp changes in the language of choreography. Dance and scientific and technical creativity, avant-gardism. Convergence of choreography with other arts. Update dance genres and forms. Classics of the XX century.</p> <p>National dance culture. Features of national schools. Mazurka and polonaise. Manner of execution, features of style and costume. Polka and quadrille.</p>
<p>Conditions for obtaining credits</p>
<p>performance of all types of work on the module (example: контрольная работа, реферат и.т.д. The result is a positive score for the Exam).</p>
<p>Literature :</p>
<p>1. Bazanov, V. V. Technique and technology of the stage: a textbook for higher and secondary educational institutions / VV Bazanov. - Leningrad., 1976.</p>
<p>2. Bazarova, NP Azbuka of classical dance / NP Bazarov, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.</p>
<p>3. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.</p>
<p>4. Universal Art History. - Moscow., 1956 - 1965. T. 1- 6.</p>
<p>5. Zakharzhevskaya, RV Costume for the stage / R. V. Zakharzhevskaya. - Moscow., 1976.</p>
<p>6. Zvezdochkin, VA Classical Dance / VA Zvezdochkin. - Rostov-on-Don: Phoenix, 2003. - 416 p.</p>
<p>7. Kireeva, EV Costume History / EV Kireeva. - Moscow., 1970.</p>
<p>7. Logofet, S. The image of the dance and the suit of the dancer // Club and amateur performances, -1№ 14.- C.</p>
<p>9. Logofet, S. The plot dance and the plot of the costume // Club and amateur performances No. 20.- P. 14-16.</p>
<p>10. Mertsalov, M. N. Poetry of the national costume / MN Mertsalov. - Moscow., 1975.</p>
<p>11. Narskaia, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.</p>
<p>12. Mykolayiv, NA The decoration of the performance on the school stage and glue painting / NA Nikolaev - Moscow, 1972.</p>
<p>13. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972</p>

Name and code of the module	Elective module 14 Basic Subject
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Subject and codes of the module	EE 2225	Ethics and aesthetics					
Duration of the module (one or two semesters)	3 Semester						
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS			
(Credits Kazakhstan/Credits ECTS)	2			3			
Surname, initials - position of the responsible lecturer, delivering subject	Asylhanov E.S						
Language	Russian						
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS	итого
Aesthetics	15	15			30	30	
Pre- requisites	History of Fine Arts, History of the theater, history of ballet						
Post-requisites	Philosophy and theory of culture						
Form of final control	oral						
The objective of the subject and the results formulated in terms of competences							
Know : about the aesthetic functions of arts and the role of aesthetic education of society.							
Know: tasks and the role of aesthetic education in society, the formation and development of a highly cultured personality.							
Should be able to:: use theoretical knowledge in professional work							
Have the skills : solving professional and educational tasks.							
Be competent : in various forms of art, in the understanding of aesthetic science and its social and spiritual purpose and humane priorities for society.							

The summary of the discipline: Aesthetics (ger. Asthetik, от др.-греч. αἴσθησις – "Sensation, sensory perception") - the philosophical doctrine of the essence and forms of beauty in artistic creativity, in nature and in life, about art as a special form of social consciousness. According to A.F.Losev, in his Kretschev interpretation of the subject of aesthetics, this subject is an expressive form, no matter what area of reality it may concern. Losev noted that almost every area of social life can become a source of aesthetics, which absorbs and concentrates the specifics of any socio-historical specifics. Aesthetics (greek αἰσθάνομαι – feel; αἰσθητικός – perceived by feelings) is the science of a non-utilitarian contemplative or creative attitude towards reality, studying the specific experience of its development, in the process and as a result of which a person feels, feels, experiences in states of spiritual-sensual euphoria, ecstasy, indescribable joy, bliss, catharsis, ecstasy, spiritual pleasure, its organic involvement in the Universum in the unity of its spiritual and material foundations, its essential inseparability with it, and often more specifically - with its spiritual First Cause, for believers - with God. The term "aesthetics" is used in modern scientific literature and in everyday life and in another sense - to denote the aesthetic component of culture and its aesthetic components. In this sense, they speak about the aesthetics of behavior, activity, sport, ritual, ritual, an object, etc. The main categories of aesthetics: aesthetic, beautiful, sublime, tragic, comic, ugly, art. Ancient aesthetics. Pythagoreans were interested in the nature of such a fundamental aesthetic category as beauty, which was identified with harmony and numerical proportion. Representatives of the ancient aesthetics of Democritus, Sophists (Gorgias), Plato, Aristotle and their treatises. Aesthetic subject of Hellenistic philosophers: Cleanthes, Chrysippus, Cicero. Certain development of Pythagorean aesthetics (Vitruvius). A new aesthetic category of the sublime, the meaning of which is in rapture and amazement, which embraces the human centre (Pseudo-Longinus). Medieval aesthetics (Augustine, Isidore of Seville, Dionysius the Areopagite). Byzantine aesthetics (Hugo St. Victor, Thomas Aquinas). The aesthetic concepts of "Three beauties": integritas, consonantia and immediacy (claritas).

Renaissance aesthetics. Aesthetic science as an element of humanistic education (Vittorino da Feltre). Art in moderation gives pleasure (Cosimo Raimondi, Lorenzo Valla, Marsilio Ficino), moderately inspired, moderately trains the taste and feelings. The controversy between Neo-Peipurists and Neostoicists (Nikolai Kuzansky, Leon Alberti, Leonardo da Vinci), a contrast through contrasting with the ugly.

New European aesthetics. English philosophers Shaftesbury, Hutcheson, Edmund Burke, Kant, David Hume. French aesthetics of the Enlightenment (Jean Baptiste Dubault, Helvetius, Voltaire, Diderot).

German aesthetics of Romanticism (Schlegel, Schiller, Goethe, Schelling, Zolger, Hegel). Aesthetics - the philosophy of art, which is one of the three stages of the Absolute Spirit, along with religion and philosophy. Modern aesthetics. Phenomenological aesthetics (R. Ingraden) Aesthetic problems in the framework of Marxism, psychoanalysis, existentialism and structuralism.

Conditions for obtaining credits

- Attend classes ;
- lecture notes;
- performance of the seminar tasks;
- Exam.

Literature:

Basic Literature

1. Dzikovich S.A. Aesthetics: The beginnings of the classical theory: Textbook for high schools. -Moscow: Academic project; The Mir Foundation, 2011. - p. 254.
2. O. Krivtsun. Aesthetics: a textbook for academic baccalaureate / OA Krivtsun. 3rd ed., Revised. and additional. - Moscow: Publishing House Yurayt, 2015. - P. 549. - Series: Bachelor. Academic course.
3. Lebedev V.Yu. Aesthetics: a textbook for bachelors / V.Yu.Lebedev, A.M.Prylutsky. - Moscow: Publishing House Yurayt, 2016. - P. 424. - Series: Bachelor. Basic course.
4. Gilbert K., Kuhn G. The history of aesthetics. - Moscow: 1960.
5. Bychkov V.V. Byzantine aesthetics. Theoretical problems. - Moscow: 1977.
6. Bychkov V V. Russian medieval aesthetics. XI-XVII century. - Moscow: 1992.
7. Losev A.F. The history of ancient aesthetics. T. 1-8. - Moscow: 1963-1994.
8. Losev AF, Shestakov V.P. History of aesthetic categories. - Moscow: 1965.
9. Losev A.F. Aesthetics of the Renaissance. - Moscow: 1978.
- 10. Tatarkevich V. Ancient aesthetics. - Moscow: 1977.
11. Shestakov V.P. Essays on the history of aesthetics. From Socrates to Hegel. - Moscow: Thought, 1979. - P. 372.
- 12. Belik A.P. Aesthetics and modernity. - Moscow: 1963.

Additional Literature

1. Bychkov V.V. Aesthetics. - Moscow: Gardariki, 2005.
2. Kiyaschenko N.I. Aesthetics is a philosophical science. - Moscow: "Williams", 2005. - S. 592.
3. History of aesthetics: Textbook. Ed. V.V.Prozerskogo, N.V.Golik) - SPb .: Publishing House of the Russian State Medical Academy, 2011. - P. 815.

4. Kiyaschenko N.I. Aesthetics is a philosophical science. - Moscow: "Williams", 2005. - S. 592.
 5. Kagan M.S. Aesthetics as a philosophical science. - St. Petersburg: 1997.
 6. Ingarden R. Research on aesthetics - Moscow: 1962.

Name and code of the module	Elective module 14					
Subject and codes of the module	Basic Subject					
Subject and codes of the module	SPNI 1222	Modern problems of science and art				
Duration of the module (one or two semesters)	3 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Asylhanov E.S					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
	15	15			30	30
Pre- requisites	School course in natural science					
Post-requisites	Practice					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know : about the main paradigms and actual problems of the development of science and education, the issues of innovative development of educational institutions.						
Know : the basis of the problematics and methodology of science and methods of scientific research; basic concepts and problems of the methodology of modern science and education; the main methodological positions in modern humanitarian knowledge; basic methods and methods of scientific research, methodological theories and principles of modern science; new conceptual ideas and directions for the development of pedagogy and education; methods of obtaining modern scientific knowledge; questions of integration of the national education system with the world educational space.						
Should be able to : carry out scientific information search; - analyze the features of the development of modern science; - identify problem areas for the development of science and education; - determine the scope of their scientific interests; - to choose the necessary research methods; - to carry out the methodological substantiation of scientific research; - to use the basic principles of logic when formulating programs for their scientific research; - determine the subject area of research.						
Have the skills : analysis of problems of scientific and educational activities; the main methods of solving the problems of the development of science; the main methods of solving the Program of the discipline "Modern problems of science and education"; 050100.68 Pedagogical education; Associate Professor, Ph.D. Galeev A.I. Registration number 6 Page 5 of 19. problems of the development of modern education; ways of working with different sources of pedagogical knowledge; the main types of educational activity; ways and methods of solving problems of innovative development of an educational institution; the main methods of forecasting, design and modeling						
Be competent in self-learning new methods of research, in changing the scientific and scientific-production profile of their professional activities						

The summary of the discipline
Science as a socio-cultural phenomenon. Knowledge, knowledge and its forms. Science and practice: the problem of interconnection and interaction in the system of school science education. Scientific knowledge as a system of objects and activities. The specific nature of natural science cognition. The problem of the genesis of primary scientific generalizations and models. General laws of the development of science and the features of the development of the subject method. Continuity in the development of scientific knowledge. Unity of quantitative and qualitative changes in the development of science. The main stages of the development of science: Classic, not Classic, post not Classic. Tendencies of differentiation and integration in the system of scientific knowledge. Features of empirical research in natural science cognition. Specificity of theoretical knowledge and its forms. The problem of unity of theoretical and empirical, theory and practice. Scientific methods of empirical and theoretical research in science. The problem of interaction of general scientific and private-scientific methodology. Features of manifestation of general laws of the development of science in the system of scientific and methodological knowledge. Scientific traditions, scientific revolutions and the problem of interdisciplinary interactions.
Conditions for obtaining credits
– Attend classes ; – lecture notes; – performance of the seminar tasks; Exam
Literature : Idea of evolution in biology and culture, Stepin, Vyacheslav Semenovich, Antonov, Evgeny Alekseevich, Savinov, Alexander Brisovich, Baksansky, Oleg Evgenievich, 2011. Industry, Innovation, Education and Science in Russia, Velikhov, Evgeniy Pavlovich, Betelin, Vladimir Borisovich, Kushnirenko, Anatoly Georgievich, 2009. Science, education and entrepreneurship: information technology, innovations, Gaynulova, LA, 2010. Pedagogy, Podlaska, Ivan Pavlovich, 2010. History and Philosophy of Science, Petrov, Yuri Petrovich, 2012. 1. Barantsev, RG The source of modern natural science. M., 2002. The program of discipline "Modern problems of science and education"; 050100.68 Pedagogical education; Associate Professor, Ph.D. Galeev A.I. Registration number 6 Page 15 of 19. 2. Bakhtin M. Author and Hero: To the philosophical foundations of the humanities. SPb., 2000. 3. Ilyin V. V. Philosophy of Science. M., 2003. 4. Kokhanovsky VP, Przhilensky VI, Sergodyeva EA Philosophy of science. Rostov \ n D., 2005. 5. Kuhn T. Structure of Scientific Revolutions. M., 2001. 6. Lecterviches VA A. Epistemology is classical and non-classical. M., 2001. 7. Lacy H. Is science free of values? Valuable and scientific understanding. M., 2001. 8. Mikeshina LA The epistemology of values. M., 2007. 9. Styopin VS Theoretical knowledge. M. 2000. 10. Galitsky, EO Dialogue in Education as a Way of Becoming Tolerance. Moscow, 2004.

Name and code of the module	Elective module 15 Major Subject					
Subject and codes of the module	PSKT1(2) 11	Practice of solo Kazakh dance				
Duration of the module (one or two semesters)	1-2-3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)						
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS

Practice of solo Kazakh dance				60	60	060
Pre- requisites	Performing technique					
Post-requisites	The professional practice					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know about genres and styles of solo Kazakh dance; about the history of the people; about famous performers and features of their manner.</i>						
Know: how to correctly and correctly perform the movements of Kazakh dance; customs, traditions and national characteristics of the people; character and manner of execution; basic principles of composition composition; laws of drama. Principles of the development of movements.						
<i>Should be able to ::</i> compose and analyze compositions, show their practical application in rehearsal works of Kazakh dances. Work with performers. Create a creative, working atmosphere in the work. Analyze their productions and other works.						
<i>Have the skills:</i> practical demonstration, work with accompanist and musical material; in the technique of performing Kazakh, folk-stage, historical-everyday and other dances at this level. Organize the production work and creative, working atmosphere; Have the tutoring skills; analytical organization in creative work.						
<i>Be competent:</i> working with musical material, composer, conductor; in the transfer of the choreographic text to the performers, when writing compositions based on the passed material, and also when selecting musical material for conducting rehearsal. working with performers. In creating working atmosphere.						
<i>Content of the module</i>						
Solo performance of Kazakh dance. Analysis of composition. Methods of working with musical material. Organization of staging - creative work.						
Conditions for obtaining credits						
performance of all kinds of work on the module, practical demonstration. Результат - положительная оценка за Exam.						
Literature :						
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.						
2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.						
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.						
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.						
5. Alisheva A.T. Composition of folk-stage dance. Almaty, 2011						
6. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012						
7. Narskaya, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.						
8. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972						

9. Tarasov, NI Classical Dance: School of male performance / NI Tarasov. - St. Petersburg - Moscow: Lan, 2005. - 512 p.
10. Tkachenko, T. Folk Dances / T. Tkachenko. - Moscow, 1975.
11. Tkachenko, T. Folk Dance / T. Tkachenko. - Moscow: Art, 1967.

Name and code of the module	Elective module 16 Major Subject					
Type and level of the module	Choose your module8 (KB)					
Subject and codes of the module	TeorM 2313	History and theory of music				
Duration of the module (one or two semesters)	3 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Zharmuhamet T.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
	15	15			30	30
Pre- requisites	Analysis of musical forms, musical literature					
Post-requisites	History of the theater, musical Dramaturgy					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: about the ways of historical development of musical art, its various genres and forms, style trends and individual creative processes						
Know: the history of music in a number of related arts, the basis of musical culture, the features of the musical language and dramaturgy						
Should be able to: connect the knowledge gained in the study of other creative disciplines with musical concepts, orient themselves in the style variety of musical art of the past and present						
Have the skills: a brief analysis of the figurative system and the system of musical expressive means of works of different genres						
Be competent in working with musical material, in the history of ballet and music, theater and literature, using the acquired knowledge to popularize choreographic art and artistic creativity						

Content of the module
The study of the basic elements of the musical language (scales, frets, intervals, chords, diatonic and chromatic as ladder categories, as modes of tonal shift in a musical work, warehouse, texture.
Conditions for obtaining credits
perform of all kinds of work on the module, теоретические знания. Результат - положительная оценка за Exam.
Literature :
1. Alexeyev A.D. Methods of teaching the game on the Piano. The third edition. - М .: Music, 1978
2. Astakhov, V.I. Music reading and writing Minsk 2011
3. Berkman TL Technique of learning to play the Piano. - М., 1977
4. Vakhromeeva TA Handbook of musical literacy and solfeggio (2004)
5. Sereda, V.P. The theory of music. Solfedzhio M. 2005
6. Kholopova, V.N. Music as an art form of St. Petersburg. 2002
7. Kholopova, V.N. Theory of Music of St. Petersburg. 2002
8. Kholopova, V.N. Theory of Music: Melodica, rhythmic, texture, subjectivism of St. Petersburg. 2002
9. Shaikhutdinova, D.I. Technique of teaching elementary music theory Rostov-na / D 2009
10. Shyndaouylova R., Bekmuhamedova Elementary music theory, Almaty, 1994
11. Tsypin GM Training for the game on Piano. - М., 1984

Name and code of the module	Elective module 16					
Subject and codes of the module	Major Subject					
Subject and codes of the module	MF 2313	Musical forms				
Duration of the module (one or two semesters)	3 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Zharmuhamet T.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
	15	15			30	30

Pre- requisites	Rhythm. Ear for music
Post-requisites	Theory of Music
Form of final control	Exam
The objective of the subject and the results formulated in terms of competences	
<i>Know : about music.</i>	
<i>Know:</i> elementary knowledge of music.	
Should be able to :: apply the acquired knowledge to this module in practice.	
Have the skills: a brief analysis of the figurative system and the system of musical expressive means of works of different genres	
Be competent: in the history of ballet and music, theater and literature, using the acquired knowledge to popularize choreographic art and artistic creativity	
Content of the module	
Study music recording. The concept of the structure of a work. Intonation, phrasing, the role of cadences. Genre, content and form of works (analysis of musical works), professional approach and a clear idea of the historical evolution of musical art, features of various musical styles, genres of the greatest composers and choreographers.	
Conditions for obtaining credits	
perform of all kinds of work on the module, theoretical knowledge. The result is a positive assessment for Exam.	
Literature :	
1. Alexeyev A.D. Methods of teaching the game on the Piano. The third edition. - M .: Music, 1978	
2. Astakhov, V.I. Music reading and writing Minsk 2011	
3. Berkman TL Technique of learning to play the Piano. - M., 1977	
4. Vakhromeeva TA Handbook of musical literacy and solfeggio (2004)	
5. Sereda, V.P. The theory of music. Solfedzhio M. 2005	
6. Kholopova, V.N. Music as an art form of St. Petersburg. 2002	
7. Kholopova, V.N. Theory of Music of St. Petersburg. 2002	
8. Kholopova, V.N. Theory of Music: Melodica, rhythmic, texture, subjectivism of St. Petersburg. 2002	
9. Shaikhutdinova, D.I. Technique of teaching elementary music theory Rostov-na / D 2009	
10. Shyndaouylova R., Bekmuhamedova Elementary music theory, Almaty, 1994	
11. Tsypin GM Training for the game on Piano. - M., 1984	

Name and code of the module	Elective module 17 Basic Subject	
Subject and codes of the module	KN (II) 2227	Classical heritage II

Duration of the module (one or two semesters)	3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Tukeev M.O.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Choreographic Heritage			30		30	30
Pre- requisites	Classic, duet-Classical Dance					
Post-requisites	The professional practice					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about famous ballet performances; libretto of performances; genre and stylistic affiliation of the ballet; about the drama of the ballet.						
Know: the exact choreographic text of program variations and fragments; libretto of ballets; ballet masters and composers of ballets; the theory and technology of creating a choreographic work; genre and stylistic nature of dance.						
Should be able to: apply all the knowledge gained in practice; to analyze the works of dance and music literature; to recognize the peculiarities of the structure of a musical work.						
Have the skills: practical demonstration and execution; accurately convey the text, manner and nature of the variation, fragment; to possess the technique of performance and plastic expressiveness; skills of working with an accompanist.						
Be competent: in the history of ballet and music, theater and literature.						
Contents of the discipline:						
The study of the choreographic text of variations, fragments and dances, corresponding to the program content; musical layout of the choreographic heritage; style, manner and character of performance; the study of ballets - the best examples of classical heritage and creativity of outstanding choreographers of the past and present.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance.						
The result is a positive score for the Exam).						
Literature :						
1. Bogdanov, GF Work on dance speech / GF Bogdanov. - Moscow, 2004.						
2. Vaganova A. Ya., Historical and everyday dance. Program for choreographic schools. - St. Petersburg., ARB., 1995.						

3. Vaganova, A. Ya. Fundamentals of classical dance: a textbook for higher and secondary educational institutions / A. Ya. Vaganova. - St. Petersburg. : Lan, 2007. - 191 p.
4. Voronina I. Historical and everyday dance. - M., 1980.
5. Kostrovitskaya VS Classical Dance. Merged movements. - Moscow: Soviet Russia, 1961.
6. Kostrovitskaya V.S. 100 lessons of classical dance (from 1 to 8 class): Textbook / B.C. Kostrovitskaya. - St. Petersburg: Publishing "Lan"; The edition of the "Planets of Music", 2009. - 320s. (Textbook for high schools. Special Literature)
7. Narskaya, TB Classical Dance: educational-methodical manual / TB Narska; Chelyab. state. acad. culture and arts. - Chelyabinsk, 2006. - 162 with.
8. Serebrennikov NN Support in duet dance. - L. : Art, 1985.
9. Tarasov NI Classical Dance. School of male performance. - Moscow: Art, 1980.

Name and code of the module	Elective module 17 Basic Subject					
Subject and codes of the module	DM 2227	Jazz-modern II				
Duration of the module (one or two semesters)	3-4 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject	Tukeev M.O.					
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	Direction, composition of classical dance, composition of folk-stage dance, Composition of Kazakh dance, Oriental dance composition					
Post-requisites	Pracice. Thesis(project)					
Form of final control	Oral/Prectice					
The objective of the subject and the results formulated in terms of competences						
Know : about the history of the origin and development of Jazz Modern dance, about the American jazz-modern dance school; varieties of Jazz Modern dance and technique of performance. On the differences of other areas of modern dance; intersubject communication of Jazz Modern dance.						
Know: terminology and technique of jazz-modern dance performance. Setting the body, the position of the hands, feet and head.						
Should be able to:: use the dance floor competently.						
Have the skills : in the formation of jazz dance of stage choreography, synchronous performance and skills of working with performers ..						

Be competent : in composing a plan, compositions by Jazz Modern dance; selection and analysis of musical material.
The summary of the discipline
The origin and development of Jazz Modern dance; the formation of jazz dance as a special kind of stage choreography; general information about the dance of jazz-modern; staging the body, the position of the hands, feet and head; Exercise; musical features and rhythmic basis of Jazz Modern dance; terminology and technique of performance, the study of the lexical material of dance jazz-modern; composing compositions.
Conditions for obtaining credits
performance of all types of work on the module (example: Performance . The result is a positive score for the Exam).
Literature :
1. Boguslavskaya. Jazz dance. Moscow, 2014.
2. Dobrotvorskaya K. Isadora Duncan and the theatrical culture of the modern era. - L .: LGITMiK, 1992
3. Ivleva, LD Jazz Dance: A Textbook for Students and Teachers of Art and Culture Institutes, Colleges and Schools of Culture / LD Ivleva. - 2nd ed. - Chelyabinsk, 2000. - 106 p.
4 . Moore, A. The revised technique of European dances / A. Moore. - St. Petersburg., 1993.
5. Moore, A. The Technique of European Dances / A. Moore. - Kingston, 1989.
6. Nikitin V. Yu. Modern jazz dance: History. Methodology. Practice. M.: GITIS, 2000.
7. Pin, Yu. S. The technique of performing European dances. Part 3. Quick step / Yu. S. Pin. - London - St. Petersburg, 1996 - 60 p.
8. Polyatkova, SS The foundations of modern dance / SS Polyatkova. - Rostov-on-Don: Phoenix, 2006. - 75 p.
9. Sidorov V. Modern dance. - Moscow: Pervina, 1922
10. Sylvester, V. Modern European dances / V. Sylvester. - St. Petersburg, 1995.
11. Sheremetevskaya N. Dance on the stage. - Moscow: Art, 1985
12. Shilova E., Methodical guide on the basics of modern dance: based on foreign press / Vladivostok, 1997.

Name and code of the module	Elective module 19 Basic Subject	
Type and level of the module	Choose your module8 (KB)	
Subject and codes of the module	KKT(III) 3211	Composition of classical dance(III)
Duration of the module (one or two semesters)	5-6 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWS	IWS
Composition of classical dance(III)			30		30	30
Pre- requisites	Composition of classical dance (II)					
Post-requisites	Composition of classical dance(IV)					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: laws of dramatic action in a choreographic composition.						
Know: the structure of the ensemble and the musical layout of the movements, the monologue and dialogue-adagio						
Should be able to :: efficiently use of the dancing stage space.						
Have the skills: writing a composition on a given topic, acquiring professional skills in selecting musical material						
Be competent: when composing compositions based on the material passed, and also when selecting musical material for conducting rehearsal works. In work with performers. In creating a creative, working atmosphere.						
Content of the module						
Suite form of classical dance. Composition, analysis of compositions. Work with performers.						
Conditions for obtaining credits						
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam). Performance.						
Literature :						
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.						
2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.						
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.						
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.						
5. Alisheva A. Composition of folk-stage dance. Almaty, 2011						
6. Narskaia, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.						
7. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972						
8. Tarasov, NI Classical Dance: School of male performance / NI Tarasov. - St. Petersburg - Moscow: Lan, 2005. - 512 p.						
9. Tkachenko, T. Folk Dances / T. Tkachenko. - Moscow, 1975.						
10. Tkachenko, T. Folk dance / T. Tkachenko. - Moscow: Art, 1967.						

Name and code of the module	Elective module 19					
	Basic Subject					
Subject and codes of the module	IB 3211 (III)	ChoreographyIII				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	“Ballet Art” (II), knowledge of the history of ballet, Kazakh national choreography					
Post-requisites	Continue studying the training course “Ballet Art” (IV).					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: - about the creating process of choreographic work; about the history and analysis of the choreographic heritage; the history of origin and development of classical dance						
Know: - development and improvement of knowledge, about composing choreographic canvases, compositions in different genres and styles.						
Should be able to: professionally think, write choreographic compositions for three and four performers (forms pas de trois pas de quatre) in different genres and styles of choreographic art, manners and technique of performance, use of various styles of choreographic language, selection of musical material , corresponding to the idea of composition						
Have the skills: of in the independent composition of choreographic works; performing skills. Mastering the style and manner of execution; Skills in the selection of musical material for productions. The development of dance technique, choreographer's logic, independent staging work. Skills of work in the ensemble, the distribution of the stage site, the organization of a "culture" of performance and to navigate in the space						
Be competent : while writing compositions based on the preious material, and also while selecting musical material for rehearsals. Work with performers. In creating a working atmosphere. Analytic approach to different works						
The summary of the discipline						
Purpose of the academic discipline. «ChoreographyIII » is one of the basic and profiling disciplines in the process of preparing Bachelors of Directing for choreography at universities of the Republic of Kazakhstan. During the study, students develop basic prnciples of choreographic drama: subject, idea, plot of work, developing Practical skills of writing new choreographic copositions, as well as independent production activity.. Classes become the reason of possessing necessary professional skills by students The training is held in the form of practical classes by sections. In order to develop professional directing skill after careful study of new material you need to practice staging work of students-authors with students-performers, as well as rehearsal work of the author’s project to report on the training section.						
Conditions for obtaining credits						

- Attend classes ; - lecture notes; - performance of the seminar tasks; -visiting the library
Literature :
1.Borzov A. Dances of the Peoples of the USSR .- M., 1983. P.1; 1984; Part 2; 1988; P.3.
2. Zakharov R. The composition of dance. -M., 1983.
3. Zakharov R. Notes of the choreographer M., 1976
4.N.W. Letters on dance and ballet. L., 1973.
5.Directing. A look from the end of the century. SPb., 2005.
6. Sollertinsky I. Articles on the ballet L., 1973
7. Lunacharsky A.V. In the world of music. Articles and speeches. M., 1971.
8. Eliash N. Drawing of the dance. M., 1970
9. Glushkovsky A, Notes of the Choreographer. M.-L., 1940.
10. Smirnov I.V. Ballet Art: A manual for students cult-skylight. fact. universities of culture and arts. -M., 1986.
11. Gaskarov F. Bashkir dances .- Ufa, 1978.
12. Zhienkulova Sh. The Mystery of Dance. -Alma-Ata, 1980.
13. Fundamentals of training specialists-choreographers .- SPbGUP, 2006.
14. Kulbekova A.K. Methods of teaching folk-stage dance.
Teaching aid.- Uralsk, 2006.
15.Lingis Yu., Slavunas Z., I Kelaitis V. Lithuanian folk dances .-
Vilnius, 1953
17. Ural V., Sokolovsky Yu. Folk choreography .- M., 1972.

Name and code of the module	Elective module 19 Basic Subject	
Subject and codes of the module	KNST (III) 3216	Composition of folk-stage dance (III)
Duration of the module (one or two semesters)	5 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	1	2
Surname, initials - position of the responsible lecturer, delivering subject		

Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of folk-stage dance (III)			15		15	15
Pre- requisites	Composition of folk-stage dance (II)					
Post-requisites	Composition of folk-stage dance (IV)					
Form of final control	Oral/Practice					
The objective of the subject and the results formulated in terms of competences						
Know: about classical, folk-stage and other dances, corresponding to the level being studied. About the characters, manner and style of dancing.						
Know: Principles and laws of drama. The history of the people, customs, traditions and life of different peoples. As the geographical location and costume affects the nature of the execution of movements. Fundamentals and history of the formation of the Russian-Soviet, national school of folk-stage dance. The history of dance and costume. Methods of mastering the positions of the hands, legs, body and head.						
Should be able to :: compose etudes and compositions, analyze their works and the work of classmates; work with performers; Should be able to: select and analyze musical material.						
Have the skills: practical show, work with an accompanist, with musical material, technique of performing classical and folk-stage dances at this level.						
Be competent: when writing compositions based on the passed material, and also when selecting musical material for conducting rehearsal works. In work with performers. In creating working atmosphere.						
The summary of the discipline						
Dance genres and forms of different countries, The plot in folk dance. Images of dance heritage, features of style. Various writings an expanded composition.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance.The result is a positive score for the Exam).						
Literature :						
1. Blatova A. The program on folk-characteristic dance. L., 1966						
2. Zatsepina K., Klimov A., Richter K., Tolstaya N., Farmanyants E. Folk-stage dance. Ch.1.M., 1976						
3. Klimov A. Fundamentals of Russian folk dance M., 1981 (2nd ed. M., 1994)						
4. Lopukhov A., Shiryayev A., Bocharov A. Foundations of the characteristic dance1939						
5. Nadezhdina N. Russian dances 1950						
6. Stukolkin N. Chetye ekzersisa. Lessons of the characteristic dance M., 1972						
7. Tarasova T. Theory and methods of teaching folk-stage dance. СПб., 1996						
8. Tkachenko T. Folk dance M., 1967						

1. Blatova A. The program on folk-characteristic dance. L., 1966

Name and code of the module	Elective module 19					
	Basic Subject					
Subject and codes of the module	RB (III) 3216		Directing the ballet III			
Duration of the module (one or two semesters)	5 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	1			2		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Directing балетного спектакля			15		15	15
Pre- requisites	Production work Technology					
Post-requisites	Ballet Art					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the theory and technology of creating a choreographic work, corresponding to the genre and stylistic nature of music; laws of construction of ballet libretto; about the images of the choreographic work; structure of ballet performance, concertS; elements of the spatial structure of dance and methods of its development; dramatic development of the ballet.						
<i>Know</i> :the principles of composition, the development of the drama in ballet; the theory and technology of creating a choreographic work corresponding to the genre and stylistic nature of music; laws for the construction of a ballet libretto.						
<i>Should be able to::</i> to analyze the works of dance and music literature (reading the balletlavier); to create a plan for the future composition; organize staging work; deliver the choreographic text to the performers and work with them; listen to opinions, criticisms wishes, и самому Should be able to: analyze your work.						
<i>Have the skills</i> : ability of practical demonstration; to compose and analyze compositions; in the development of the choreographic language; to develop a choreographic text; dramatic construction of a choreographic action; method of writing choreographic text and composition of dance; organizational skills; have a skills to work with performers.						
<i>Be competent</i> : while creating dance compositions of various choreographic formsin musical material, special literature, both in terms of your art form, and in related areas of artistic creation; in the work with the composer, the artist, with the performers.						
The summary of the discipline						
Methods and technology of creation choreographic works and realization of your creative ideas in the field of professional choreographic art(opera and ballet theaters, ballet troupes, choreographic ensembles). Factors of formation and patterns of development of the plastic language, modern condition, features and prospects for the development of choreographic art; methods of creating traditional forms of compositional constructions of a ballet performance; the development of creative thinking in the field of body movement; preparation for understanding of practical skills of independent work with primary sources, scientific and reference literature on art in the interests of professional activity; work with professional performers - Ballet artists to translate their creative vision as a choreographer and tutor. The creative process as the the key to success.						

Conditions for obtaining credits
performance of all types of work on the module (example: Performance.. The result is a positive score for the Exam).
Literature :
1. Bazanov, V. V. Technique and technology of the stage: a textbook for higher and secondary educational institutions / VV Bazanov. - Leningrad., 1976.
2. Bazarova, NP Azbuka of classical dance / NP Bazarov, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.
3. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.
4. Universal Art History. - Moscow., 1956 - 1965. T. 1- 6.
5. Zakharzhevskaya, RV Costume for the stage / R. V. Zakharzhevskaya. - Moscow., 1976.
6. Kireeva, EV Costume History / EV Kireeva. - Moscow., 1970.
7. Logofet, S. The image of the dance and the suit of the dancer // Club and amateur performances, -1№ 14.- C.
8. Logofet, S. The plot dance and the plot of the costume // Club and amateur performances No. 20.- P. 14-16.
9. Mertsalov, M. N. Poetry of the national costume / MN Mertsalov. - Moscow., 1975.
10. Mykolayiv, NA Design of the performance on the school stage and glue painting / NA Nikolaev - Moscow, 1972.
11. Shpak, L. Ts. Lighting design of the play / L. Ts. Shpak - Moscow., 1975.
12. Shulgina, A. Costume for dance and choral groups / A. Shulgina, L. Tomilina, L. Zamalina. - Moscow., 1974.
11. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012
12. Alisheva A.T. (Tutorial) The composition of folk-stage dance. Almaty, 2011

Name and code of the module	Elective module 21	
Subject and codes of the module	Basic Subject	
Subject and codes of the module	KDKT(I) 3217	Composition duet-classical dance (I)
Duration of the module (one or two semesters)	5-6 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	4	6
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of duet-classical dance (I)			60		60	60
Pre- requisites	Composition of classical dance					
Post-requisites	The professional practice					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about the basics of choreographic performances of duet-classical dance; famous domestic and foreign dance duets in ballet performances.						
Know: the principles of composing simple etudes and musical layout of movements, basic concepts: tempo, buttruss, push, balance, etc.						
Should be able to: apply the knowledge gained on the subject; work independently; use the dance floor correctly; work with performers.						
Have the skills: practical demonstration; compilation of training examples, work with an accompanist and musical material; development of movements, work with performers.						
Be competent: when creating duet dance compositions and selecting musical material.						
Content of the module						
Duet form of classical dance. Principles of composition of duetn-classical dance. Technique of duet supports. Rotations in a duet dance. Air support and jumping. Techniques of duet support.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam). Performance						
Literature :						
1. Bazarova, NP Classical Dance / NP Bazarova. - St. Petersburg. : Publishing house "Lan"; "The Publishing House of Music", 2009. - 192 p.						
2. Bogdanov, GF Work on dance speech / GF Bogdanov. - Moscow, 2004.						
3. Volynsky, AL Books of Glee. ABC of classical dance / AL Volynsky. - St. Petersburg: Lan, Planet of Music, 2008. - 352 p.						
4. Ermakov, DA In the waltz of a waltz / DA Ermakov. - Donetsk: AST, 2003 - 61 p.						
5. Esaulov, IG. Stability and coordination in choreography: Methodology / IG Esaulov. - Izhevsk: Publishing house Udm. University, 1992. - 136 p.						
6. Pasyutkina, VM The Magic World of Dance: A Book for Students / VM Pasyutkina. - Moscow: Enlightenment, 1985. - 222 p.						
7. Rudneva, S. Musical Movement / S. Rudneva. - St. Petersburg: The Humanitarian Academy, 2000.						

8. Serebrennikov, N.V. H. Support in duet dance [Text]: tutorial.- method. allowance / NN Serebrennikov. - Leningrad: Art, 1979. - 151 p.
9. Video film Duet dance. G.Moskva, 1970.

Name and code of the module	Elective module 21 Basic Subject					
Subject and codes of the module	ChorI (I) 3217	Choreographic improvisation I				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			60		60	60
Pre- requisites	Classical Dance, Basics of Directing, Directing. мастерство режиссуры					
Post-requisites	Choreographic improvisation II					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: the main elements and basic combinations of classical dance, the fundamentals rules of dramatic action in a choreographic composition.						
Know : picture of the dance, features of interaction with partners on the stage; ballet terminology; elements and basic combinations of classical dance; features of setting the body, legs, hands, head, dance combinations; means of creating an image in choreography; the principles of interaction of musical and choreographic expressive means, the structure of the ensemble and the musical layout of movements, the monologue and dialogue-adagio						
Should be able to :: perform movements in various rhythmic patterns, including difficult and at different levels, perform complex jumps and dance steps. Perform technically complex elements in combination with rotations, steps. To have a high level of sophisticated dance techniques, to perform movements in a combination of different tempos and rhythms, to possess the technique of jumping and spinning; to distribute the stage, to feel the ensemble, to preserve the drawing of the dance; To perform complexes of special choreographic exercises that promote the development of professionally required physical qualities, efficiently use of the dancing stage space.						
Have the skills: of analytical perception of the works of choreographic art, musical-plastic intoning; skills to maintain physical form; skills of public speaking: writing the composition on a given theme, acquisition of professional skills of selection of a musical material						

Be competent: using the acquired knowledge for their own professional development and popularization of choreographic art and artistic creativity. : with the improvisation of compositions based on the material passed, as well as in the selection of musical material for conducting rehearsal works.
Content of the module
Acceleration of the pace of execution of movements (a series of movements is performed by eighth lobes). Increase in physical activity for the purpose of further development of leg strength and endurance. Suite form of classical dance. Improvisation, composition, composition analysis. Work with performers.
Conditions for obtaining credits
performance of all types of work on the module (exapmle: exams, essey etcThe result is a positive score for the Exam).
Literature :
1. Amirgamzaeva OA, Usova Yu.V. The most famous masters of Russian ballet. - M., Veche, 2002.
Andosov K.N., Nikolaeva L.A. "Thank you master", Almaty, 2012. (Essays)
3. Arkina N.E. Ballet and Literature. - M., Knowledge, 1987.
Bakaeva I.A. "Ballet scenes in the opera" Monograph. Astana, 2011.
5. Baryshnikova T. The ABC of choreography. - S. - P., Respeks, Lucy, 1996.
6. Bakhrushin Yu. The history of Russian ballet. Moscow: "Soviet Russia", 1965, "Prosveshchenie", 1977 Griefbook 10-09
7. Blasis K. Dance in general: Ballet celebrities and national dances.-SPb .: "Lan", 2008
8. Block L. Classical Dance. History and modernity. Moscow: "Art", 1987
9. Block L.D. Classical Dance: history and modernity. - M., Art, 1983.
10. Vasilyeva- Christmas M. Historical and everyday dance. Moscow: "Art", 1963, 1987, 2004Tutorial GRIF 10-09

Name and code of the module	Elective module 22	
	Basic Subject	
Subject and codes of the module	KKzT (II) 3220	Composition of Kazakh Dance (II)
Duration of the module (one or two semesters)	5-6 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	3	5
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of Kazakh Dance (II)			45		45	45
Pre-requisites	Composition of Kazakh Dance (I)					
Post-requisites	Ballet Art					
Form of final control	Performance					
The objective of the subject and the results formulated in terms of competences						
Know: about the interconnectedness of profiling and general humanities disciplines; about the features of the performance of Kazakh dance, the fundamental differences, the nature and manner of performing Kazakh dance.						
Know: the foundations and history of the formation of the Russian-Soviet school of classical dance. The technique of performing movements in the sections of classical and folk-stage dances. Origins and development of folk-choreographic art. The history of the Kazakh dance school. Positions of the arms, legs, body and head. Rules for the translation of hands and feet. The main points of the pair dance. Specific features of the difference between classical, folk-stage and Kazakh dances.						
Should be able to: analyze etudes and compositions, show their practical application in rehearsal works of Kazakh dance.						
Have the skills: practical show, work with an accompanist, in the technique of performing Kazakh and folk-stage dances at this level, working with performers.						
Be competent: when composing sketches and compositions on the basis of the passed material, and also when selecting musical material for conducting rehearsal works; in the work with the accompanist, performers; analysis of works.						
Content of the module						
Origins and development of Kazakh dance; Terminology of classical, folk-stage, Kazakh dance; Method of execution of movements; Musical layout of movements. Musical accompaniment of Kazakh dance; Principles and features of the work; Work with performers.						
Conditions for obtaining credits						
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).						
Literature :						
1. The ABC of Dances / [Avt.-sost. E.V. Diniz, D.A. Ermakov, O.V. Ivannikova]. - Moscow: AST: Stalker, 2005. - 287 p. : ill.						
2. Bulletin of Dance Life: Journal. - M., 2007						
3. History of art: Antiquity: Illustrator. encycl. - M. ; SPb. : AST: North-West Press, 2002. - 500 s. : ill.						
4. History of art: Renaissance: Illustrator. encycl. - M. ; St. Petersburg: AST: North-West Press, 2003. - 503 p. : ill.						
5. Kozina D. Dance with us / Kozina D. // . - 1999. - N 3. - C. 64.3 ОБЛ						
6. Savchenko L. "Psyche" - this means the soul: Reflections on the theme of dance pedagogy / Savchenko L., Zhuravlev A. // Tutti-inform. - 1997. - N 3. - P. 34						

7. The secret of dance. - St. Petersburg: Diamond: The Golden Age, 1997. - 479 p. : ill.
8. Sidorov V, Contemporary Dance, Moscow: Pervina, 1922.
9. Sheremetyevskaya N.V. Dance on the stage / Sheremetyevskaya N.V. - Moscow: Art, 1985. - 416 p. : ill.

Name and code of the module	Elective module 22					
	Basic Subject					
Subject and codes of the module	Ntftc 3220 (II)	New dance forms on the stageII				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			45		45	45
Pre- requisites	Classical Dance, historical and household dance					
Post-requisites	New dance forms on the stageII					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know: about</i> the development of styles, schools of modern choreography in the twentieth century, the interconnectedness of modern dance with the plastic arts						
<i>Know: basic</i> technique of jazz dance, modern dance, modern youth dance styles; Modern forms, styles and techniques of dance; the application of the laws of dramaturgy of the construction of dance combinations in modern choreography; musical and rhythmic basis and structure of musical works; the system of the creative process of creating a choreographic work of various forms and styles; Problems arising in the development of modern trends in choreography and ways to resolve them						
<i>Should be able to:</i> Use the knowledge of modern lexical material to interpret the style of contemporary choreographic works; independently solve problems associated with studying and understanding the features of modern trends in choreography; Use special and methodical literature, film and video materials to study the features of modern trends in dance art.						
<i>Have the skills :</i> Possession of the fundamentals of analysis and interpretation of contemporary choreographic work						
<i>Be competent</i> in the understanding that the historical, cultural, formal-figurative, semantic, sociocultural and other aspects of the life of society have a direct impact on the formation of the style of modern dance						
The summary of the discipline						
Theoretical aspects of the interpretation of styles. Style in the art of the twentieth century: traditional approaches. Methodological foundations of the stylistic analysis of choreographic production. An imaginative-stylistic analysis and a comparative analysis of a work of art. The origins, formation and development of jazz dance. Dance of Art Nouveau: history of origin and stages of development. Modern dance in the system of plastic arts. Modern dance on the stage, in the circus, cinema, show programs. The origins of the dance platform. Specific features of variety dance and the basic means of its expressiveness. Types and genres of choreographic works on the stage. Variety choreographic number as a miniature						

stand-alone performance. Modern trends in the choreographic art of the second half of the XX century. Searches and experiments of the renewal of academic dance under the influence of the discoveries of jazz dance, modern dance and free plastics. Features of the choreographic language in the works of L. Jacobson, Yu. Grigorovich, O. Vinogradov, V. Vasiliev, G. Taranda, B. Eifman, E. Panfilov, V. Lebedev, A. Rothmann, etc. Modern of the late XX century.
Conditions for obtaining credits
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).
Literature :
Vlasov V.G. Styles in art. - Spb. : League, 1998. - 420 with.
Gnedich PP World Art History. - M., 1996. - 328 p.
Ilyina TV History of Art: Western European Art. - M., 1993. - 280 p.
Arkina N. The language of dance. - M., 1975.
Ballet: Encyclopedia. - M., 1981.
Bakhrushin Yu. A. History of Russian Ballet: Proc. allowance. - M., 1977.
Block L. Classical Dance. History and modernity. - M., 1987.
Dobrotvorskaya K. A. Isadora Duncan and the theatrical culture of the modern era. - L. : LGITM and K, 1992.
Don McDon (USA). Eighties in the American ballet. // Ballet - 1991. - № 6. - P. 44.
Nikitin V.Y. Modern jazz dance. - Moscow: GITIS, 2000.
I.Belsky Symphony of Life 2015.
S. Lifar Dance of 2014.
V.Nikitin. Mastery of the choreographer in modern dance. 2011

Name and code of the module	Elective module 23	
Subject and codes of the module	Basic Subject	
	KIBT 3221	The composition of historical and everyday dance
Duration of the module (one or two semesters)	5-6 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST
The composition of historical and household dance			30		30
Pre- requisites	Composition of classical danceI-II, Composition of folk-stage danceI-II, Composition of Kazakh Dance				
Post-requisites	Thesis(project)				
Form of final control	comprehensive examinations				
The objective of the subject and the results formulated in terms of competences					
Know: the origins of the development of historical and household choreographic art, the relationship of historical, household dance and ballroom choreography, the specifics of the performance of historical and household dances					
Know: the history of the emergence and evolutionary development of household dances of past eras; the method of execution of movements of historical and household dances; methodological foundations and categorial apparatus of historical and household choreography; methods of spatial construction of compositions of historical and household dance; forms and styles of ancient music; musical drama of works of ancient music; Features of the costume of household dances of past eras; methods of organization, methods and forms of teaching historical and household dance.					
Should be able to: determine the purpose and objectives of the lesson of historical and household dance; to establish the connection and dependence of the dance of a certain historical epoch from aesthetic and moral norms, the social mode of life of a certain period; to analyze the musical material of historical and household dance					
<i>Have the skills</i> : technology of conducting a lesson in historical and everyday dance; technique of execution of movements of historical and everyday dance; character and manner of performing dances of a certain historical epoch; the skills of using a dance suit, its details and accessories; acting skills; experience of realization of expressive means of historical and everyday dance in independent professional activity.					
<i>Be competent</i> using the acquired knowledge to popularize the choreographic art and artistic creativity.					
The summary of the discipline					
Historical and household dance in the system of training teachers of ballroom choreography. Musical forms and styles of historical-household and ballroom choreography. Method of constructing a lesson in historical and household dance. Historical ballroom dance (the Middle Ages, revival, XVII - XIX centuries). Historical and household dance of the Middle Ages. Historical and household dance of the Renaissance. Features of a ball suit and its influence on the character of the dance movement of the 14th - 16th centuries. Historical ballroom dance of the XVII century. Features of the ball suit and its influence on the character of the dance movement of the XVII century. Historical ballroom dance of the XVIII century. Features of the ball suit and its influence on the character of the dance movement of the XVIII century. Household dance in Russia. Historical ballroom dance of the XIX century. Historical and household dance in the repertoire of the ballet theater. The composition of classical dances (16th century). The composition of classical dance (XVII century). The composition of the dances of classical heritage (XVIII century). The composition of classical dance (nineteenth century). Sources of study of historical and household dances. The main sources of study of historical and household dances of the 14th - 16th centuries. The main sources of the study of historical and household dances XVII centuries. The main sources of study of historical and household dances XVIII centuries. Household and ballroom dance of the XX century. Dance culture of the first half of XX century. Dance culture of the second half of the XX century					
Conditions for obtaining credits					
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).					
Literature :					
<ol style="list-style-type: none"> 1. Waltz. History and school of dance + DVD. Textbook, 1st ed. Alexandrova NA, Vasilyeva AL Planet of music. 2013. 2. Contemporary ballet. Svetlov V.Ya. Planet Music. 2009. 3. Ancient ballroom dances. New time + DVD. Eremina-Solenikova EV Planet music. 2010. 4. Ancient ballroom dances. Renaissance. + DVD. Tutorial. Mikhailova-Smolnyakova E.S. Planet music. 2010 5. Belikova A.N. Ballroom dancing. - M., 1977. 					

6. Old and new ballet. Masters of ballet. Levinson A.Ya. Planet music. 2008.
7. A guide for learning to dance. 4 th ed. Gavlikovsky NL Planet Music. 2010.
8. Vasilyeva-Rozhdestvenskaya M. Historical and everyday dance. - M., 1987.
9. Voronina I. Historical and everyday dance. - M., 1980.
10. Gradova K. Theatrical costume. - M., 1976.
11. Ivanovsky N. Ballroom dance of the XIV-XIX centuries. - M., 1948.
12. Koch I.E. Fundamentals of the stage movement. - L., 1970.
13. Fundamentals of the characteristic dance. Tutorial. 4 th ed. Lopukhov A. V., Shiryayev A. V., Bocharov A. I.
14. Krasovskaya V.M. Western European Ballet Theater. From the sources to the middle of the XVIII century. - L., 1979.
15. Krasovskaya V.M. Western European Ballet Theater. Romanticism. - M., 1996.
16. Krasovskaya V.M. Western European Ballet Theater. The Age of J. Noverre. L., 1981.
17. Krasovskaya V.M. Russian ballet theater. The second half of the XIX century. - L - M., 1963.
18. Krasovskaya V.M. Russian ballet theater. The beginning of XX century. - L., 1972.
19. Stepanova K. Costume and epoch. - Moscow: GITIS, 1978.
20. Stepanova L. New ballroom dances. - M., 1972.
21. Stepanova L. New ballroom dances. - M., 1974.
22. Striganova V.M. Modern ballroom dance. - M., 1977.
23. Shulgin A. Problems of studying the evolution of historical and everyday dance. Collection of scientific papers. - M., 1980.
24. Yankovsky V.F. A hundred figures of the mazurka. - Kostroma, 1891.

Name and code of the module	Elective module 23						
	Basic Subject						
Subject and codes of the module	ZB 3221	Foreign ballet XX-XXI					
Duration of the module (one Semester or two Semesters)	5-6 Semester						
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS			
(Credits Kazakhstan/Credits ECTS)	2			3			
Surname, initials - position of the responsible lecturer, delivering subject	G.Y Saitova						
Language	Russian						
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS	Tottal
History of ballet of foreign countries	30				30	30	90
Pre- requisites	History of world theater						
Post-requisites	Professional activity						
Form of final control	Exam						
The objective of the subject and the results formulated in terms of competences							
Know: the origin of ballet art, the theaters of world ballet, the basic laws of world ballet art, the spiritual significance of the classical ballet libretto.							
Know: Biography and creativity of choreographers, artists, authors of the libretto; the content of the texts of choreography from the time of formation to the present day.							
Should be able to : work with scientific literature, get acquainted with the world literary and artistic thought, read, comprehend scientific works and reviews published in social networks and on the pages of the press.							

Have the skills: analyzing ballet librettes and ballet performances, creatively and scientifically approach the conclusions, distinguishing the characteristics of the world's ballet theaters, the vision of the author's handwriting and the level of performing skills of professionals.

Be competent: in understanding the historical and chronological laws of the development of world literature and ballet theaters

The summary of the discipline The first ballets originated in Northern Italy (the name "ballet" - folk origins, from the Italian "ballare" - dance, and "balletti" - dances performed by the singing of participants). They consisted of little connected with each other "exits" of the characters - most often heroes of Greek myths. After all the "exits", a general dance or "big ballet" began. This idea was arranged in Italy at a grand feast in Tortona (1489). Gradually, in the court ballets of mythological characters, comic masks depicting people from the people - washerwomen, innkeepers, shoemakers, are being squeezed out. All roles in the ballet were performed only by men, but for the comic grotesque parties, dancers and dancers from wandering troupes were often invited.

In 1681, the ballet dancers took part in Lully's opera "The Triumph of Love" for the first time. Mademoiselle Lafontaine (name unknown, 1655-1738) - one of the prima ballerinas of the time. Masks, heavy dresses and high-heeled shoes prevented women from performing complicated, virtuosic movements. That's why male dances were different then the best technique, grace, grace. The great reformer of the dance was the French choreographer Jean Georges Nover (1727-1810). He argued that the laws of drama, including the classic three unity, are not applicable to ballet. Nover called to create an effective, that is, meaningful and expressive, dance in which events, feelings and thoughts would be revealed in pantomime and dance movements, in the alternation of classical and characteristic dances. For the ballet, he asserted, it is not the individual positions that are important, but the expressiveness of the whole body of the artist and the facial expressions of his face, freedom of movement. Nover's views had a great influence on the further development of the ballet. The traditional costume was abandoned. The ballet dancers, dressed in light tunics and sandals, could already dance, rising on their toes. Hand movements became free and plastic, richer facial expressions and gestures. In the overall expressiveness of the whole body, artists sought to convey the feelings of their characters. The French ballet school was famous for its elegance, plasticity, softness, but at the same time it was also characterized by some coldness and formality of execution. Advanced artists and choreographers searched for new means, which, rather than classicism, could convey the truth of life, reach the hearts of the audience.

Ballet in the XX century. became very popular art. Now there is no country where there would not be a ballet.

Conditions for obtaining credits

performance of all types of work on the module (example: exam etc. the result is positive assessment for the Exam).

Literature

Main Literature:

1. Fokin M.M. Against the stream. - Moscow: Art, 1961. - P. 214. - P. 640.
2. Slonimsky Yu. Seven ballet stories. - Leningrad: 1967. - P. 17.
3. Nover J.Zh. Letters about dance. - Leningrad-Moscow: 1965. - P. 61.
4. Vaganova A. Fundamentals of classical dance - Leningrad: "Art", reiss. in 1980
5. Krasovskaya V.M. Dancer and style. - Leningrad: "Theater and Life", 1958.
6. Messerer A. Classical dance lessons. - Moscow: "The Art" of the WTO, 1967.
7. Krasovskaya V.M. The West-European Ballet Theater. The Age of Nover. - St. Petersburg: Lan, 2008.
8. Krasovskaya V.M. The West-European Ballet Theater. Romanticism. - St. Petersburg: Lan, 2008.
9. Krasovskaya V.M. The West-European Ballet Theater. From the sources to the middle of the 18th century. - St. Petersburg: Lan, 2008.
10. Krasovskaya V.M. The West-European Ballet Theater. Preromanticism. - St. Petersburg: Lan, 2009.
11. Krasovskaya V.M. Russian ballet theater of the second half of the XIX century. - Leningrad: Art, 1963. - P. 552.
12. Tarasov NI Classical Dance. School of male performance. - 3rd. - SPb.: Publishing house "Lan", 2005. - With. 496.
13. Bazarova NP, Mei V.P. The ABC of classical dance = educational-methodical manual. - 2 nd ed. - Leningrad: "Art", 1983. - P. 207.
14. Vaganova A.Ya. Basics of classical dance. 6th. - St. Petersburg: Publishing House "Lan", 2000. - P. 192.
15. Vaganova A. Fundamentals of classical dance. - 5 th ed. - Leningrad: "Art", 1980. - P. 192.

Additional Literature:

1. Boisson K.K. My first book about ballet / translation by D.V. Dubishkin. - AST, 2013.
2. Ballet: encyclopedia. / Ch. Ed. Yu.N. Grigorovich. - Moscow: Soviet Encyclopedia, 1981. - P. 623.
3. Arkina N. E. The language of dance. - Moscow: Knowledge, 1975. - P. 56.
4. "Russian Ballet: Encyclopedia" - "Brisé". - Moscow: "The Great Russian Encyclopedia; Consent", 1997. - P. 545.
5. "Russian Ballet: Encyclopedia" - "Entrechat". - Moscow: "The Great Russian Encyclopedia; Consent", 1997. - P. 548.
6. Demidov A. Swan Lake. - Publisher: Art, 1985. - C. 368.
7. Bocharnikova E., Inozemtseva G. Those who love ballet. - Moscow: Russian language, 1987. - P. 247.

Name and code of the module	Elective module 24					
	Basic Subject					
Subject and codes of the module	KST 3222	Composition of modern dance				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of modern dance			45		45	45
Pre- requisites	Modern choreography					
Post-requisites	The professional practice					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about the history of the rise and development of modern dance, about the American school of modern dance, about the German school of modern dance.						
Know: the terminology and technique of modern dance; basic concepts of contract, release, spiral, etc .; the study of lexical material; staging the body, the position of the hands, feet and head; Exercise on the floor, middle, diagonal; combinations and sketches given by the teacher; the emergence, development and general information about modern dance.						
Should be able to :: build a composition plan; pick up musical material, develop imaginative plastic; to compose songs, work with performers; use the dance floor correctly; to analyze critical remarks.						
Have the skills: practical execution of modern choreography; in the formation of jazz dance of stage choreography, skills of working with performers.						
Be competent: when composing compositions modern, jazz dance; selection of musical material; in work with performers; in creating a creative atmosphere in the work; in the analysis of the choreographic work.						
Content of the module						
The study of lexical material (exercise); composing compositions; studying movements and elements of jazz dance as a special kind of stage choreography; terminology and technique of modern dance; basic concepts; staging the body, position and position of the hands, feet and head; the composition of sketches and variations.						
Different directions of modern dance.						
Conditions for obtaining credits						

performance of all types of work on the module (example: Performance The result is a positive score for the Exam).
Literature :
1. Dobrotvorskaya K. Isadora Duncan and the theatrical culture of the modern era. - L. : LGITMiK, 1992
2. Ivleva, LD Jazz Dance: A Textbook for Students and Teachers of Arts and Culture Institutes, Colleges and Schools of Culture / LD Ivleva. - 2nd ed. - Chelyabinsk, 2000. - 106 p.
3. Moore, A. The revised technique of European dances / A. Moore. - St. Petersburg., 1993.
4. Moore, A. The technique of European dances / A. Moore. - Kingston, 1989.
5. Nikitin V.Yu. Modern jazz dance: History. Methodology. Practice. M.: GITIS, 2000.
6. Pin, Yu. S. The technique of performing European dances. Part 3. Quick step / Yu. S. Pin. - London - St. Petersburg, 1996 - 60 p.
7. Polyatkova, SS The Fundamentals of Contemporary Dance / SS Poliatkova. - Rostov-on-Don: Phoenix, 2006. - 75 p.
8. Sidorov V. Modern dance. - Moscow: Pervina, 1922
9. Sylvester, V. Modern European dances / V. Sylvester. - St. Petersburg, 1995.
10. Sheremetevskaya N. Dance on the stage. - Moscow: Art, 1985
11. Shilova E., Methodical manual on the basics of modern dance: based on foreign press / Vladivostok, 1997.

Name and code of the module	Elective module 24 Basic Subject					
Subject and codes of the module	SNHK 3222	Modern directions of Kazakh choreography				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Modern directions of Kazakh choreography			45		45	45
Pre- requisites	School course of world literature, Kazakh literature					
Post-requisites	Thesis(project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						

Know:about the main directions of the development of the national choreographic art - ballet, opera, characteristic features, ballet of the composers of the XX-XXI centuries, outstanding performers, the activities of the national ballet theaters
Know: about the creativity of the great teachers and choreographers of the national choreography. On the specifics of the development of modern dance culture of the Kazakh choreography of the twentieth century.
Should be able to: apply methods of analysis and modeling, theoretical and experimental research in choreographic art.
Have the skills:of analytical perception of the works of choreographic
Be competent using the acquired knowledge to popularize the choreographic art and artistic creativity.
The summary of the discipline
New directions of dance art of the beginning of the twentieth century. Modern choreography as a special kind of plastic language. Basic principles of modern dance techniques. The study of modern dance techniques. Contraction and release - the basic concepts of modern dance techniques. Ground floor. The role of movements on the floor in modern dance. The difference of the parterre training in modern dance. The study of dance technique jazz. Studying the style of hip-hop. Studying the basic elements of contemporary dance. The study of the main elements of the technique of breik-dance. Breakdance, in fact, as a dance is represented by only one form - breaking (or b-boying). Contact improvisation is a dance in which improvisation is built around the point of contact with a partner. Similarity and difference of modern choreography with other dance techniques and styles. Drawing of dance in modern choreography. Methods and principles of composition in modern choreography. Work with musical material and rhythm as the main components of modern choreography. The use of modern plastics in choreographic productions and ballet performances. Ballet neoclassicism and examples of modern ballet performances. Stylization of folk choreography through modern plastics. The modern stage requires novelty of scenic forms, expressive means, topical themes and aesthetic orientation. Creating original lyrical dance pieces is a more difficult task than creating tempo, energetic dances, where fantasy comes to the aid of choreographers. That is why it is necessary to address people's origins.
Conditions for obtaining credits
performance of all types of work on the module (exapmle: Exams, esseys etc. The result is a positive score for the Exam).
Literature :
1. Nakipov D.T. "Choreographers of Kazakhstan. - Almaty, 2012. (Illustrated Information Guide)
2. Andosov K.N., Nikolaeva L.A. "Thank you master", Almaty, 2012. (Essays)
3. Bakaeva I.A. Zhumaseitova G.T. "Қазақ сахнасының шеберлері" Almaty, 2010. "Ballet scenes in the opera". Monograph. Astana, 2011.
4. Zhumaseitova G.T. «Pages of the Kazakh ballet». The monograph of Astana, 2001
5. Zhumaseitova G.T. "Choreography of Kazakhstan: Period of Independence". Monograph. Almaty, 2010.
6. Nakipov D.T. "Steppe, enchanted by the dance", Almaty, 2011.
7. Tleubaev S.Sh. "Choreography өнерінің тараыы" Shymkent city, 2008. (Tutorial)
8. Shubarin VA Jazz dance on the stage: Textbook. - St. Petersburg, Publishing house "Lan", "Planet of Music", 2012. - 240 p. http://e.lanbook.com/view/book/3723/page46/

Name and code of the module	Elective module 25	
	Basic Subject	
Subject and codes of the module	TKT 3228	Classical dance training

Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	Classical Dance					
Post-requisites	Composition of classical danceIV					
Form of final control	Exam (prectical)					
The objective of the subject and the results formulated in terms of competences						
Know: about the technique of performing movements on classical dance in junior and middle classes						
Know: the terminology of classical dance, the technique of performing the movements and the practical display of the material of the discipline						
Should be able to: demonstrate competent Performance, demonstrate performance training, develop skills of independent creative thinking and application of knowledge						
Have the skills: of possession of the elementary technique of classical dance, the methodical principles of the execution of movements of classical exercises at the machine, in the middle of the hall, allegro, use means of artistic expressiveness						
Be competent with the use of acquired knowledge for the popularization of choreographic art and artistic creativity						
Content of the module						
Mastering the technique of performing movements in classical dance, basic elements of junior and middle classes, program material, features of setting the body and legs, coordinating movements, working with musical material, basic exercises and methodological principles						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: exams etc. .The result is a positive score for the Exam).						
Literature :						
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.						
2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.						
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.						
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.						

5. Alisheva A.T. Composition of folk-stage dance. Almaty, 2011
6. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012
7. Narskaya, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.
8. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972

Name and code of the module	Elective module 25					
	Basic Subject					
Subject and codes of the module	BT 3228	Ballroom Dance of the XVI-XIX centuries				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
The composition of ballroom dance			30		30	30
Pre- requisites	Historical and domestic, Folk-stage dance					
Post-requisites	The composition of historical and household dance, a composition of folk-stage dance					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: about the way of life of the Middle Ages, about everyday dances of different epochs; about the history of choreographic art						
Know: history of choreography, history of world theater, world literature, basic professional terminology; the basic conceptual apparatus of discipline; laws of drama in choreography; style features in choreography; style and manner of dancing of different eras.						
Should be able to: use in the educational process of iconography, find individual movement vocabulary; plot and plotless dances; competently work with musical material and apply it in professional work; to use the received education in their professional activities; analyze and consider elements that affect the perception of the audience.						

Have the skills: performance of historical and everyday dance, in writing and rehearsal works; in the definition and composition of the composition and content line of ballroom dance; technical methods in professional work, namely, the study of
artistic expressive means and techniques of the choreographic composition of ballroom dance.
Be competent: using the acquired knowledge to popularize the choreographic art and artistic creativity. in the use of acquired knowledge in the process of writing ballroom dance
Content of the module
Conditions for obtaining credits
performance of all types of work on the module (example: exam etc. The result is a positive score for the Exam).
Literature :
1 Bogdanov, GF Fundamentals of Choreographic Dramaturgy: Textbook. Benefit for university students / GF Bogdanov; Moscow. state. culture and arts. - [Ed. 2 nd, additional.]. - Moscow: MGUKI, 2010. - 192
2 Zaripov, RS Dramaturgy and the composition of dance [Electronic resource]: textbook / RS Zaripov, ER Valyaeva. - M.: Lan: Planet of Music, 2015.
3 Kirillov, AP The mastery of the choreographer: teaching aid / AP Kirillov; Moscow. state. culture and arts. - Moscow: MGUKI, 2006. - 154 seconds
4 Nikitin, V.Yu. Jazz dance. History. Methodology. Practice [Text]:
textbook / V. Yu. Nikitin; Moscow. state. culture and arts. - Moscow: MGUKI, 2014. - 311 p.
5 Alexandrova, NA Dance of Modern [Electronic resource]: manual for beginners: [textbook] / NA Alexandrova, VA Golubeva. - St. Petersburg: Lan: The Planet of Music, 2011. - 128 p.

Name and code of the module	Elective module 26 Major Subject					
Subject and codes of the module	MBD 2306	Musical Ballet Drama				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Musical Ballet Drama	30		30		60	60

Pre- requisites	Domestic and foreign musical literature. The history of ballet. Analysis of ballet and dance music. Modern choreography.
Post-requisites	Systematization Of theoretical and practical knowledge base for further creative and scientific work
Form of final control	Exam
The objective of the subject and the results formulated in terms of competences	
Know: and understanding the process of creating and staging choreographic works	
Know: styles and directions of choreographic direction, features of musical and choreographic dramaturgy; the principles of the choreographic transformation of literary sources, works of painting, historical events; principles of analyzing choreographic compositions; the spatial structure of the dance; principles of building a choreographic work in its procedural integrity; the specifics of the techniques of ballet directing	
Should be able to :: produce a professional analysis of a choreographic work of any type; apply the laws of dramaturgy to choreographic art in general; To carry out performing activity within the framework of various amateur collectives and to interact productively with professional collectives	
Have the skills: mastering effective ways of working on a choreographic work, methods of implementing a choreographic image; specific dance and staging techniques; the spatial structure of the dance; a dance story; forms of dance composition; own performance approach to choreography	
Be competent: using the acquired knowledge to popularize the choreographic art and artistic creativity.	
Content of the module	
The study and analysis of musical works, a professional approach and a clear idea of the historical evolution of musical art, the peculiarities of various musical styles, the genres of the greatest composers and choreographers.	
Conditions for obtaining credits	
performance of all types of work on the module (exapmle: exam etc. The result is a positive score for the Exam).	
Literature :	
1. Bazanov, V. V. Technique and technology of the stage: a textbook for higher and secondary educational institutions / VV Bazanov. - Leningrad., 1976.	
2. Bazarova, NP Azbuka of classical dance / NP Bazarov, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.	
3. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.	
4. Universal Art History. - Moscow., 1956 - 1965. T. 1- 6.	
5. Zakharzhevskaya, RV Costume for the stage / R. V. Zakharzhevskaya. - Moscow., 1976.	
6. Zvezdochkin, VA Classical Dance / VA Zvezdochkin. - Rostov-on-Don: Phoenix, 2003. - 416 p.	
7. Kireeva, EV Costume History / EV Kireeva. - Moscow., 1970.	
7. Logofet, S. The image of the dance and the suit of the dancer // Club and amateur performances, -1№ 14.- C.	
9. Logofet, S. The plot dance and the plot of the costume // Club and amateur performances No. 20.- P. 14-16.	
10. Mertsalov, M. N. Poetry of the national costume / MN Mertsalov. - Moscow., 1975.	
11. Narskaia, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.	

12. Mykolayiv, NA The decoration of the performance on the school stage and glue painting / NA Nikolaev - Moscow, 1972.

13. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972

Name and code of the module	Elective module 26 Major Subject					
Subject and codes of the module	OAHS 2306	Description and analysis of choreographic works				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Description and analysis of choreographic works	30		30		60	60
Pre- requisites	The theory of music. Libretto					
Post-requisites	Ballet Art.					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: and understanding the process of creating and staging choreographic works						
Know: styles and directions of choreographic direction, features of musical and choreographic dramaturgy; the principles of the choreographic transformation of literary sources, works of painting, historical events; principles of analyzing choreographic compositions; the spatial structure of the dance; principles of building a choreographic work in its procedural integrity; the specifics of the techniques of ballet directing						
Should be able to: produce a professional analysis of a choreographic work of any type; apply the laws of dramaturgy to choreographic art in general; To carry out performing activity within the framework of various amateur collectives and to interact productively with professional collectives						
Have the skills: mastering effective ways of working on a choreographic work, methods of implementing a choreographic image; specific dance and staging techniques; the spatial structure of the dance; a dance story; forms of dance composition; own performance approach to choreography						
Be competent : using the acquired knowledge to popularize the choreographic art and artistic creativity.						
The summary of the discipline						

The art of dance as a peculiar form of representation of reality. The connection of choreographic art with life. Analysis of the musical work. The definition of the style and nature of music. Composition of a dance number based on self-selected music. The process of composing the dance. Drawing of dance as one of the expressive means of a choreographic composition. Drawing a simple drawing of a dance on a given topic. Debriefing the dance by recording. Making a multi-dimensional drawing of a dance on a free theme. Analysis of the relationship between the dance text and musical material. The application of the laws of drama in the production of the number. The composition of the dance composition with the application of the laws of drama. The composition of the story dance with a pronounced climax. Creation of a choreographic image. The production of a dance number based on artistic images. Composition of a duet dance based on literary heroes. Pantomime and gesture in a choreographic room. Composition of a plastic sketch on a given topic. Composition of a plastic sketch on a free topic. Analysis of expressiveness of the gesture on the example of paintings by great Russian and foreign artists. Production of show programs and theatrical concert programs. Making a compositional and musical plan for a show program on a given topic. Setting the prologue of the exposition to a theatrical concert. Analysis of the dance by recording. Passport of dance, description of movements, drawing of dance. Symbols for recording a dance. The technique of setting the dance by recording. Learning dance with the team.

Conditions for obtaining credits

performance of all types of work on the module (example exams etc..The result is a positive score for the Exam).

Literature:

1. Boguslavskaya A. Technique of jazz dance performance. - Moscow, 2013 year.
2. Dobrotvorskaya K. Isadora Duncan and the theatrical culture of the modern era. - L.: LGITMiK, 1992
3. Ivleva LD Jazz dance: a textbook for students and teachers of art and culture institutes, colleges and colleges of culture / LD Ivleva. - 2nd ed. - Chelyabinsk, 2000. - 106 p.
4. Moore A. The revised technique of European dances / A. Moore. - St. Petersburg. , 1993.
5. Moore A. The technique of European dances / A. Moore. - Kingston, 1989.
6. Nikitin V.Yu. Modern jazz dance: History. Methodology. Practice. M.: GITIS, 2000.
7. Polyatkova SS The basics of modern dance / SS Polyattkova. - Rostov-on-Don: Phoenix, 2006. - 75 p.
8. Sidorov V. Modern dance. - Moscow: Pervina, 1922
9. Russian directing art 1898-1917.Rudnitsky K.L.2014
10. Russian directing art 1898-1917.Rudnitsky K.L.2014
11. Shilova E., Methodical manual on the basics of modern dance: based on foreign press / Vladivostok, 1997.
12. Nakipova D.T. "Choreographers of Kazakhstan", Almaty, 2012. (Illustrated Information Guide)
13. Zhumaseitova G.T. "Choreography of Kazakhstan: Period of Independence". Monograph. Almaty, 2010.
14. Zhumaseitova G.T. "Қазақ сахнасының шеберлері" г.Алматы, 2010г.
15. Zhumaseitova G.T. «Pages of the Kazakh ballet». The monograph of Astana, 2001

Name and code of the module	Elective module 27	
	Major Subject	
Subject and codes of the module	NR 3307 (I)	Heritage and repertoireI

Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Choreographic Heritage			30		30	30
Pre- requisites	Classic, duet-Classical Dance					
Post-requisites	The professional practice					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about famous ballet performances; libretto of performances; genre and stylistic affiliation of the ballet; about the drama of the ballet.						
Know: the exact choreographic text of program variations and fragments; libretto of ballets; ballet masters and composers of ballets; the theory and technology of creating a choreographic work; genre and stylistic nature of dance.						
Should be able to :: apply all the knowledge gained in practice; to analyze the works of dance and music literature; to recognize the peculiarities of the structure of a musical work.						
Have the skills: practical demonstration and execution; accurately convey the text, manner and nature of the variation, fragment; to possess the technique of performance and plastic expressiveness; skills of working with an accompanist.						
Be competent: in the history of ballet and music, theater and literature.						
Contents of the discipline:						
The study of the choreographic text of variations, fragments and dances, corresponding to the program content; musical layout of the choreographic heritage; style, manner and character of performance; the study of ballets - the best examples of classical heritage and creativity of outstanding choreographers of the past and present.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance.						
The result is a positive score for the Exam).						
Literature :						
1. Bogdanov, GF Work on dance speech / GF Bogdanov. - Moscow, 2004.						
2. Vaganova A. Ya., Historical and everyday dance. Program for choreographic schools. - St. Petersburg., ARB., 1995.						

3. Vaganova, A. Ya. Fundamentals of classical dance: a textbook for higher and secondary educational institutions / A. Ya. Vaganova. - St. Petersburg. : Lan, 2007. - 191 p.
4. Voronina I. Historical and everyday dance. - M., 1980.
5. Kostrovitskaya VS Classical Dance. Merged movements. - Moscow: Soviet Russia, 1961.
6. Kostrovitskaya V.S. 100 lessons of classical dance (from 1 to 8 class): Textbook / B.C. Kostrovitskaya. - St. Petersburg: Publishing "Lan"; The edition of the "Planets of Music", 2009. - 320s. (Textbook for high schools. Special Literature)
7. Narskaya, TB Classical Dance: educational-methodical manual / TB Narska; Chelyab. state. acad. culture and arts. - Chelyabinsk, 2006. - 162 with.
8. Serebrennikov NN Support in duet dance. - L. : Art, 1985.
9. Tarasov NI Classical Dance. School of male performance. - Moscow: Art, 1980.

Name and code of the module	Elective module 27					
Subject and codes of the module	Major Subject					
	HN (I) 3307	Choreographic Heritage of folk-stage danceI				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
The legacy of folk-stage dance			30		30	30
Pre- requisites	Basics of Directing. Directing.					
Post-requisites	Undergraduate practice					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: about the work of outstanding domestic and foreign choreographers of the past and present, related to the performance of folk-stage dance; on the theory and methodology of teaching folk-stage dance, its directions and sections; about the basics of choreographic dramaturgy.						
Know: the terminology of folk-stage dance; sequence of movements of the exercise at the machine and in the middle of the hall; the method of execution of individual movements and dance combinations; peculiarities of style, character and						

manner of performing movements of a certain nationality or a certain academic dance; basic samples of the choreographic heritage of folk-stage dance
Should be able to :: own the technique and expressiveness of performing folk-stage dance; methodically, correctly, accurately, expressively and musically perform movements, combinations, etudes, dance pieces, as well as dances from ballet and opera performances and concert numbers from the repertoire of folk dance ensembles.
Have the skills: emotional and artistic execution; the exact transfer of style, manner, the nature of the execution of movements of a certain nationality or a certain academic dance.
Be competent: when interpreting the content of music, its expressive means with the language of plastic. In the history of choreographic art, as well as in the field of dance technique.
The summary of the discipline
Folk stage dance in the system of training dancers. Folk-stage dance as a basic discipline in the preparation of dancers. The origins of the development of folk choreographic art. Interrelation of folk-stage dance and modern choreography. Technique of building a lesson of folk-stage dance. The technique of composing dance combinations at the machine and in the middle of the hall. Technique of preparation and conduct of practical exercises on folk and stage dance. The main positions of the hands, the basic positions of the legs, the basic elements and movements. Musical design of the lesson of folk-stage dance. The method of studying and performing exercises at the machine tool, etude work in the middle of the hall. Tatar folk dance. The main female move. Padebask on the heel. Hitting in the turn. Whirling. A squat with a turn of a foot. Prisyadka - the slider on the jumps. Single chalystyr with a jump. Step to the side with the jump. A squat is a ball. The triple flood. Course of the Ukhchabash. Soft fraction. The squatting is in the air. Waltz turn. Turn with the legs stretched back. Snapping with heels. "Corkscrew". Rocking chair. "Berle Bishek". "Bau" is a "rope". Belarusian Folk-stage dance "Lyavonikha". "Kryzhachok." "Bulba". The Yanka. Ukrainian folk dance "Bigunets". "Tink". "Dorizhka." "Dorizhka is woven". "The rope". "The Whisker". "Falling down." "Low cabbage rolls." "The High Golubets." "A great battle". "Stretching in the air." Squatting. Obertas. Spanish stage dance. Spanish Classical Dance. Hungarian Folk-stage dance. Round dance. Czardas. "Verbunkosh". Dance with objects. Polish Folk-stage dance "Krakowiak". "Mazurka". Gypsy stage dance 3 1 1 8 Movement of hands. Movement of hands. Shoulder movements. The moves. Bending the case back. Tap. Jump. Movement of hands with a skirt ("figure-eight"). Lowering to the knees. "The clapper." Etude work in the class of folk-stage dance. Solo, duet, mass dances. Paired dance in folk-stage choreography. The legacy of folk-stage dance from the repertoire of theaters and folk dance ensembles. A characteristic dance from the repertoire of ballet performances. Folk-stage dance from the repertoire of folk dance ensembles.
Conditions for obtaining credits
performance of all types of work on the module (exapmle: Performance.The result is a positive score for the Exam).
Literature :
1. Gusev, G.P. Methods of teaching folk dance. Exercises at the machine tool [Text]: textbook for universities of arts and culture. - Moscow: VLADOS, 2003. - 208 p.
2. Gusev, G.P. Methods of teaching folk dance. Dance movements and combinations in the middle of the hall: teaching for universities of arts and culture. - Moscow: VLADOS, 2003. - 208 p.
3. Folk art culture: textbook for students / ed .: T.I. Baklanova, E.I. Streltsova. - Moscow: MGUKI, 2002. - 344 p.

Name and code of the module	Elective module 28	
Subject and codes of the module	Major Subject	
Subject and codes of the module	TPAMH 3309	Theory and practice of acting in choreography
Duration of the module (one or two semesters)	5-6 Semester	

Number of credits, Module duration:	Credits Kazakhstan		Credits ECTS			
(Credits Kazakhstan/Credits ECTS)	4		6			
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Theory and practice of acting in choreography	30		30		60	60
Pre- requisites	Dramaturgy. Basics of Directing. Directing.					
Post-requisites	Professional activity					
Form of final control	Oral / Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about the basics of acting and performing expressiveness: mimicry, gesture, posture, gait, various types of movement.						
Know: the laws of dramaturgy and stage action drama of ballet heritage plays the basis of the theory of acting in ballet technique of acting and mastering the method of creating a stage choreographic image.						
Should be able to :: analyze the expressive and musical basis of the means in the ballet performance to analyze the drama of the ballet to stage the stage image with the means of the ballet theater. Use the acquired knowledge of the relevant module in professional activity: the technique of acting and the basics of performance expressiveness expressiveness of facial expressions, gesture, posture, stage gait.						
Have the skills: techniques of acting technique (scenic attention, imagination, emotional and physical memory, attitude to the fact and its evaluation, belief in the proposed circumstances, communication with a partner, etc.)						
Be competent: in the field of drama of ballet performance and creation of a stage image. In the sense of the Stanislavsky system for the ballet theater. In the choreographic text as the main expressive means of ballet.						
Content of the module						
Acting in ballet is the creation of a stage image by the specific means of the ballet theater (dance, plastic, pantomime, etc.); the proposed circumstances of the role; imagination and fantasy; psychological freedom and attention; Place and tasks of the discipline "Acting skills" in the system of training professional dancers; program tasks and recommended educational material for teaching acting skills; the value of the Stanislavsky system for the ballet theater; Choreographic text as the main expressive tool in ballet.						
Conditions for obtaining credits						
performance of all types of work on the module (example: Performance, exam. The result is a positive score for the Exam).						
Literature :						

1. World Art Studies, 2008.
2. Gitelman LI Foreign acting art of the XIX century. France. England. Italy. USA. - M., 2002.
3. Қазақстан өнері, 2009.
4. Stage excitement and other aspects of the psychology of performing activities. Tsypin G.M.2016
5. Mastery of the actor and director. Textbook, 6 th ed., Sr. Zakhava B.E.2013

Name and code of the module	Elective module 28					
	Major Subject					
Subject and codes of the module	MI 3309	Management in art				
Duration of the module (one or two semesters)	5-6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Management and Art	30		30		60	60
Pre- requisites	Economic and legal literacy					
Post-requisites	Practice					
Form of final control	Oral					
The objective of the subject and the results formulated in terms of competences						
Know: about the foundations of general management for organizational and managerial activities in the organizations of performing arts.						
Know: types of strategies; parameters of the structure formation: the size of the organization, the technology of production, the chain of consumer value.						
Should be able to :: monitor the financial success of activities, monitor and be responsible for the administrative and organizational aspects of the work of the creative organization or institution.						
Have the skills: organizational and managerial activities in the performing arts organizations.						

Be competent: using the acquired knowledge to popularize choreographic art and artistic creativity, using the skills of using general management tools in planning, organizing and controlling arts and culture events: performing ballet performances, concerts, decorating exhibitions, expositions, organizing contests, festivals and etc.
Content of the module
Historical and choreographic processes in the countries of Western Europe, Russia and Kazakhstan; formation, formation and development of aesthetics and theory of choreography; strategic diagnostics as a preparatory stage for planning the activities of performing arts organizations in the analysis of the macro environment and the competitive environment; types of strategies; parameters of structure formation: the size of the organization, the technology of production, the chain of consumer value; the role of management accounting in the planning and control of the organization; difference in financial and management accounting; classification and cost behavior.
Conditions for obtaining credits
performance of all types of work on the module (example: exam etc. The result is a positive score for the Exam).
Literature :
1. Abankina IV, Abankina T.V. Influence of economic concepts on the formation of development strategies in the sphere of culture // Programming of cultural development: regional aspects. M., 1993.
2. Abankina TV Influence of information technologies on non-commercial marketing // Museum of the future: Information management. M., 2001.
3. Babich AM, Egorov EV Economics and financing of the socio-cultural sphere. Kazan. 1996.
4. Drucker PF The tasks of management in the XXI century. Moscow: Williams, 2000.
5. Zhdanova EI, Ivanov SV, Krotova NV Management and economy in show business. Moscow: Finance and Statistics, 2003.
6. Colbert F. Marketing of culture and art. SPb., 2004.
7. Management in the field of culture. Tutorial. / Under the general editorship of IM Bolotnikov, GL Tulchinsky. SPb: SPb GUKI, 2007
8. Franeva L.K. Fundamentals of Management of Performing Arts and Culture, St. Petersburg, Publishing House of the ARB named after AP Vaganova, 2010.

Name and code of the module	Elective module 29	
	Major Subject	
Subject and codes of the module	ChP 3314	Analysis of the clavier and score
Duration of the module (one or two semesters)	5-6 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Analysis of musical forms	15		15		30	30
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing ballet					
Post-requisites	Thesis(project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: the forms of dance music based on the direct perception of a musical work as an artistic whole						
Know: the elements of the musical form and their interrelation with the elements of dance, the basic musical and dance forms, the historical changes of musical and dance forms						
Should be able to :: cover the whole piece of music; to reveal the role of means of musical expressiveness in the creation of an artistic image; to analyze certain elements of the musical form (subjectism, methods of development)						
Have the skills: the use of basic categories of musical thinking, the skills of analyzing various musical forms						
Be competent: using the acquired knowledge to popularize the choreographic art						
Content of the module						
Analysis - as a musical composition category. Musical text. Stock. Texture. Means of musical expressiveness, their form-building capabilities. Learning the musical form.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance.The result is a positive score for the Exam).						
Literature :						
21. 1. Baryshnikova T. The ABC of choreography .- M., 2001. 22. 2. Bonfeld M.Sh. Analysis of musical works. In 2 hours, M., 2003. 23. 3. Roitershtein M.I. Fundamentals of musical analysis. - M. 2001. 24. 4. Russian ballet. Encyclopedia. - M., 1997. 25. 5. Sposobin I.V. The musical form. Issue. 2 - M., 2012. 26. Kholopova V.N. Forms of musical compositions: Textbook. 4-ed, revised. - St. Petersburg, 2013.						

Name and code of the module	Elective module 29 Major Subject	
Subject and codes of the module	Cdram 3314	Scenario Dramaturgy
Duration of the module (one or two semesters)	5-6 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Dramaturgy(сценарное мастерство/либретто)	15	15			30	30
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing ballet					
Post-requisites	Professional activity					
Form of final control	Oral / Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about the basic principles of the technique of modern choreography (understanding the structure of the human body, the features of setting the body and legs, working on releasing the body, coordinating the movement and breathing, the sense of gravity, space and time).						
Know: basic exercises and movements, variants of composing combinations, basic mistakes; basic components and distinctive features of the choreographic work; similarities and differences with other dance techniques and styles; receptions and principles, the development of modern choreography.						
Should be able to: use the material correctly; dance space; use in the professional activities of various styles and techniques of modern dance (M. Graham, H. Limon, L. Horton, M. Cunningham, P. Taylor, etc., own elements of jazz dance, dance techniques "kontemporori", release techniques, contact improvisation and partering.						
Have the skills: a competent practical show; compositions of study etudes and compositions; in working with musical material and rhythm; formation of jazz and modern dance of stage choreography; skills of work with performers.						
Be competent: when composing sketches of modern choreography and the selection of musical material; in work with performers; in creating a creative atmosphere in work.						
Content of the module						
Study and mastering of basic exercises and movements, program material; the basic principles of the technique of modern choreography (understanding the structure of the human body, the features of setting the body and legs, working on the liberation of the body, coordination of movement and breathing, a sense of gravity, space and time); method of composing combinations, basic errors; similarities and differences with other dance techniques and styles; composition in modern dance - techniques and principles; work with musical material and rhythm; study of various styles and techniques of modern dance.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						
Literature :						
1. Boguslavskaya A. Technique of jazz dance performance. - Moscow, 2013 year.						
2. Dobrotvorskaya K. Isadora Duncan and the theatrical culture of the modern era. - L. : LGITMiK, 1992						
3. Ivleva LD Jazz dance: a textbook for students and teachers of art and culture institutes, colleges and colleges of culture / LD Ivleva. - 2nd ed. - Chelyabinsk, 2000. - 106 p.						
4. Moore A. The revised technique of European dances / A. Moore. - St. Petersburg. , 1993.						
5. Moore A. The technique of European dances / A. Moore. - Kingston, 1989.						

6. Nikitin V. Yu. Modern jazz dance: History. Methodology. Practice. M.: GITIS, 2000.
7. Polyatkova SS The basics of modern dance / SS Polyatkova. - Rostov-on-Don: Phoenix, 2006. - 75 p.
8. Sidorov V. Modern dance. - Moscow: Pervina, 1922
9. Sylvester V. Modern European dances / V. Sylvester. - St. Petersburg. , 1995.
10. Sheremetevskaya N. Dance on the stage. - M.: Art, 1985
11. Shilova E., Methodical manual on the basics of modern dance: based on foreign press / Vladivostok, 1997.
12. Nakipova D.T. "Choreographers of Kazakhstan", Almaty, 2012. (Illustrated Information Guide)
13. Zhumaseitova G.T. "Choreography of Kazakhstan: Period of Independence". Monograph. Almaty, 2010.
14. Zhumaseitova G.T. " The Kazakh stage masters " г. Алматы, 2010г.
15. Zhumaseitova G.T. «Pages of the Kazakh ballet». The monograph of Astana, 2001

Name and code of the module	Elective module 30 Major Subject					
Subject and codes of the module	ADrP 3316	Analysis of a dramatic work				
Duration of the module (one or two semesters)	6 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
	15	15			30	30
Pre- requisites	"Introduction to the specialty", "Theatrical criticism"					
Post-requisites	"History of the world theater", "Theory of Theater"					
Form of final control						
The objective of the subject and the results formulated in terms of competences						
Know: The place and significance of the theory of drama. The active impact of the theory on the life of both the Kazakh and foreign dramatic scene. The role and place of the course of the theory of drama in the process of training of theater experts and directors.						

Know: Theory, its fundamental role in the study of historical disciplines. Theory, theatrical and literary-art criticism. Their interaction and mutual influence.
Should be able to: explore the social nature, ideological and artistic foundations and features of dramatic poetry, its essence and purpose.
Have the skills:
Be competent in understanding the generic dramatic structure, its refraction in historically developing and developing genres: the structure, the principles of analysis and the criteria for evaluating individual works of drama; historically developing in the process of studying the dramaturgy of a system of key concepts
The summary of the discipline
Dramatic in the system of categories of aesthetics. Lyrics, epic, drama. The establishment of drama as a social aesthetic phenomenon. Formation of its specific problems and entertainment-theatrical poetics. Artistic sources of theatrical imagery. Elements of theatrical imagery Reincarnation - the aesthetic principle of action. Dramatic relations. The figurative system of drama. Peripetition and recognition. The problem of dramatic tension. Its growth and satisfaction. Structure and dynamics of action in the drama Genres (types and varieties) of dramaturgy.
Conditions for obtaining credits
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).
Basic:
1.A. Anikst. Theory of drama from Aristotle to Lessing vol.1
2.Boyadzhiev G. From Sophocles to Brecht for forty theatrical evenings.
3. A.Anistst. Shakespeare Theater.
4. Bentley E. Life of drama.
5. A.Anikst. The theory of drama from Pushkin to Chekhov.
6. A.Anikst. The era of romanticism.
7. Khalizev V.E. Drama as a phenomenon of art.
8. Khalizev V.E. Literature theory.
9. Sakhnovsky-Pankeeov VA Drama. Conflict. Composition. Stage life.
10.Anikst A. The theory of drama from Hegel to Marx.

Name and code of the module	Elective module 30 Major Subject	
Subject and codes of the module	SJTI 3316	The plot and genres of the theatrical art
Duration of the module (one or two semesters)	6 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS

(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
	15	15			30	30
Pre- requisites	«Introduction to the specialty», «Theatrical criticism»					
Post-requisites	«History of world theater», Theory of Theater					
Form of final control						
The objective of the subject and the results formulated in terms of competences						
Know: The place and significance of the stories in the drama. Genres of the Kazakh, foreign dramatic scene. The role and place of the course in the process of training of theater experts and directors.						
Know: Theory, its fundamental role in the study of historical disciplines. Theory, theatrical and literary-art criticism. Their interaction and mutual influence. historical facts and names associated with the formation of theaters, the creation of specific performances						
Should be able to: explore the social nature, ideological and artistic foundations and features of dramatic poetry, its essence and purpose.						
Have the skills : orientations in the theatrical art (styles, directions, genres, etc.); characteristics of each historical stage of development of theatrical art; creativity of outstanding directors, actors, playwrights; analysis of world theater tradition.						
Be competent in understanding the generic dramatic structure, its refraction in historically developing and developing genres: structure, principles of analysis and criteria for evaluating individual works of drama; historically developing in the process of studying the dramaturgy of a system of key concepts						
The summary of the discipline						
Theory of drama: drama as a structure. Action and character in drama. Aristotle in dramatic art. The definition of "drama", its essence and the public role of drama. The composition of the drama and the principle of its construction. Action in the drama. Methods of development of action. Basic forms of speech in drama. Functions of dramatic speech. Dramatic conflict. Fundamentals of the theory of dramatic styles and space-time coordinates of dramatic action. Drama in the mirror of history: reality, style, plot. Classification of drama (styles and genres). Types and genres of dramatic works. National modifications of famous genres. History of drama. Theater of antiquity. Ancient Greek theater. An antique performance. Hellenistic theater. Theater as an instrument of influence of Greek culture in the East. New comedies. Ancient Roman theater. The origins of the Roman theater and drama. Playwrights. Actors. Types of theatrical performances. Comedy del Arte. The development of religious theater in Spain. Theater of new and modern times: classicism, romanticism, realism and modernity in the theater of Europe and America. The largest reformers and theorists of the drama of the 17-19 centuries. Theatrical art in traditional cultures of the East (India, China, Japan). The origins of the Russian theater. The formation of the Russian professional theater. The appearance of the puppet theater. The main character of the performances □ Petrushka. The nativity scene. Christmas in Russia and the theater den. Artistic features of the puppet theater den. The device, technical features, lighting, ways to move puppet characters. Folk drama as a special form of theater. Theater of urban democratic layers. "The Church Theater." The formation of the Russian professional theater. Russian Theater of the 18th -19th c. Theatrical views of Pushkin, Gogol, Ostrovsky, etc. Russian Imperial Theaters. The genre of vaudeville. Playwrights and actors of vaudeville. Russian theater of the						

turn of the 19-20 century. The evolution of drama, acting and directing in the 20th century. The development of theater in Russia in the 2nd floor. 20th century. Theaters-studios. Directed by: O.N. Efremov, MA Zakharov, GA Tovstanovogo, Yu.P. Lyubimov, AV Efros, O. Tabakov and others. Theater postmodernism today. Amateur theaters of Russia. The main directions of modern theater development. Theater reforms. Genre and style trends in the drama of the twentieth century. Poetics of the "new drama". Genre trends and style directions.

Conditions for obtaining credits

performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).

Literature :

Zhurcheva O.V. Genre and style trends in the drama of the twentieth century: Textbook. Samara: Izd-vo SamGPU, 2001; Zavgornaya G. Images of comedy del arte in the Russian art of the XX century. Art at school. - 2009. - No. 1; Western art of the twentieth century. M., 2001; Western European theater from the Renaissance to the turn of the XIX-XX centuries. Essays. M., 2001; Russian ballet theater of the second half of the XIX century, Krasovskaya, Vera Mikhailovna, 2008. Theater and viewers. Domestic theater in the system of relations between the stage and the public: from the sources to the beginning of the XX century, Dmitrievsky, V.N., 2007. Private theater in Russia: from the beginnings to the beginning of the XX century, Streltsova, Elena Ivanovna, 2009. The art of the scenography of the world theater, T. 4. Artist's Theater: origins and beginnings,, 2006. The art of the scenography of the world theater, T. 5. Artist's Theater. Masters,, 2006. The Puppet Theater, Voydinova, Nadezhda Mikhailovna, 2008. Theatrical life of Russia in the era of Elizabeth Petrovna, Starikova, Lyudmila Mikhailovna ;, 2011. Theatricality as a phenomenon in the life of culture, Tazetdinova, Rufina Rinatovna, 2013r. Repertoire of the Tatar State Academic Theater named after Galiaskar Kamal (1906-2006), Ilyalova, Iltani Iskhakovna, 2006. The daily life of the theatrical bohemia of the Silver Age, Tikhvinskaya, Ludmila Ilinichna, 2005. Culture XX century and the Tatar theater, Usmanov, Mirkasim Abdulhatovich, Arslanov, Mekhmetgali Gilmegalievich, 2007. Diaries of the Director of the Imperial Theaters. 1906-1909. St. Petersburg, Telyakovskiy, Vladimir Arkadevich; Lvov, MV, 2011. Kazan Bolshoi Drama Theater named after V. I. Kachalov, Blagov, Yury Alekseevich, 2012. Theater and viewers, Dmitrievsky, Vitaliy Nikolaevich, 2007. KEMST and the theatrical life of Kazan in the 1920s, Blagov, Yuri Alekseevich, 2005. Private theater in Russia, Streltsova, Elena Ivanovna, 2009. About the theater of the Volga Bulgars and the nature of the theatrical art, Vorontsov, Vladimir Alexandrovich, 2008. The History of the Ancient Theater in Tables and Schemes, Part 1. Theater of Classical Greece (V-IV centuries BC),, 2009. Theatricality in the context of scientific ideas, Tazetdinova, Rufina Rinatovna, 2011. Avant-garde and theater of 1910 - 1920s, Kovalenko, Georgy Fedorovich, 2008. N Title Authors Year of publication 1 Russian ballet theater of the second half of XIX century Krasovskaya, Vera Mikhailovna 2008 2 Theater and spectators. Domestic theater in the system of relations between the stage and the public: from the sources to the beginning of the XX century Dmitrievsky, V.N. 2007 3 Private theater in Russia: from the beginnings to the beginning of the XX century Streltsova, Elena Ivanovna 2009 4 The art of the scenography of the world theater, T. 4. Artist's theater: origins and beginnings 2006 5 The art of the scenography of the world theater, T. 5. Artist's theater. Masters of 2006

Name and code of the module	Elective module 31	
	Basic Subject	
Subject and codes of the module	KKT(IV) 4212	Composition of classical dance(IV)
Duration of the module (one or two semesters)	7-8 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3

Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition of classical dance(IV)			30		30	30
Pre- requisites	Composition of classical danceIII					
Post-requisites	The professional practice					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
Know: about the creative process of creating a choreographic work; on the history and analysis of the choreographic heritage; about the history of the emergence and development of classical dance, about famous performers and the features of their performance.						
Know: The basics of classical dance, the basic principles of composition composition; laws of drama. Principles of the development of movements.						
<i>Should be able to:</i> to compose and analyze compositions, to show their practical application in rehearsal works of classical dance. Work with performers. Create a creative, working atmosphere in the work.						
<i>Have the skills :</i> of working with the accompanist and musical material; in the technique of performing classical dance at this level. Organize the production work and creative, working atmosphere; and Have the skills of a tutor. Analyze your mistakes and other work.						
<i>Be competent :</i> while writing compositions based on the previous material, and also while selecting musical material for rehearsals. Work with performers. In creating a working atmosphere. Analytic approach to different works						
The summary of the discipline						
Composition. Analysis of the composition. Methods of working with performers, with musical material. Organization of the staging work.						
Conditions for obtaining credits						
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).						
Literature :						
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.						
2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.						
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.						
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.						
5. Alisheva A.T. Composition of folk-stage dance. Almaty, 2011						
6. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance.						
Astana, 2012						

7. Narskaya, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.

8. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972

Name and code of the module	Elective module 31 Basic Subject					
Subject and codes of the module	IB (IV) 4212		ChoreographyIV			
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	“Ballet Art” (III), knowledge of the history of ballet, Kazakh national choreography					
Post-requisites	Continue studying the training course“Ballet Art” (V). Thesis					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: - about the creative process of creating a choreographic work; on the history and analysis of the choreographic heritage; the history of origin and development of classical dance						
Know: - development and improvement of knowledge, skills and skills in composing choreographic canvases, compositions in different genres and styles.						
Should be able to: professionally think, compose and compose choreographic compositions in different genres and styles of choreographic art, manners and technique of performance.						
Have the skills : formation of skills in independent composition of choreographic works; performing skills. Mastering the style and manner of execution; Skills in the selection of musical material for productions. The development of dance technique, choreographer's logic, independent staging work. Skills in the ensemble as an assistant to the choreographer-choreographer, the distribution of the stage site, the organization of a "culture" of performance and to navigate in the stage space. Preparation of future specialists for professional work.						
Be competent : while writing compositions based on the preious material, and also while selecting musical material for rehearsals. Work with performers. In creating a working atmosphere. Analytic approach to different works						
The summary of the discipline						
Purpose of the academic discipline. «ChoreographyIV» is one of the basic and profiling disciplines in the process of preparing Bachelors of Directing for choreography at universities of the Republic of Kazakhstan. During the study, students develop basic prnciples of choreographic drama: subject, idea, plot of work, Development of composing the choreographic composition and preparation for the diploma project, as well as self-staging activities.						

Classes become the reason of possessing necessary professional skills by students The training is held in the form of practical classes by sections. In order to develop professional directing skill after careful study of new material you need to practice staging work of students-authors with students-performers, as well as rehearsal work of the author's project to report on the training section.

Conditions for obtaining credits

- Attend classes;
- lecture notes;
- performance of the seminar tasks;
- visiting the library

Literature :

1. Borzov A. Dances of the Peoples of the USSR .- M., 1983. P.1; 1984; Part 2; 1988; P.3.
2. Zakharov R. The composition of dance. -M., 1983.
3. Zakharov R. Notes of the choreographer M., 1976
4. N.W. Letters on dance and ballet. L., 1973.
5. Directing. A look from the end of the century. SPb., 2005.
6. Sollertinsky I. Articles on the ballet L., 1973
7. Lunacharsky A.V. In the world of music. Articles and speeches. M., 1971.
8. Eliash N. Drawing of the dance. M., 1970
9. Glushkovsky A, Notes of the Choreographer. M.-L., 1940.
10. Smirnov I.V. Ballet Art: A manual for students cult-skylight. fact. universities of culture and arts. -M., 1986.
11. Gaskarov F. Bashkir dances .- Ufa, 1978.
12. Zhienkulova Sh. The Mystery of Dance. -Alma-Ata, 1980.
13. Fundamentals of training specialists-choreographers .- SPbGUP, 2006.
14. Kulbekova A.K. Methods of teaching folk-stage dance.
Teaching aid.- Uralsk, 2006.
15. Lingis Yu., Slavunas Z., I Kelaitis V. Lithuanian folk dances .-
Vilnius, 1953
16. Tagirov G. Tatar dances .- Kazan, 1984.
17. Ural V., Sokolovsky Yu. Folk choreography .- M., 1972.
18. Ustinova T. Selected Russian folk dances .- M., 1996.
19. Lopukhov S. Choreographic revelation. -M., 1972.
20. Ivanov V.I. Premonitions and forebodings. M., 1991.
21. Directing. A look from the end of the century. SPb., 2005.

22. Fokin M. Against the Current. L., 1962 and 1981

Name and code of the module	Elective module 32					
	Basic Subject					
Subject and codes of the module	KDKT(II) 4218	Composition of duet-classical dance (II)				
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training (Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Composition duet-classical dance (II)			45		45	45
Pre- requisites	duet-Classical Dance, composition of classical dance					
Post-requisites	The professional practice					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
Know: the fundamentals and principles of building choreographic compositions.						
Know: correctly perform and know the support of duet-classical dance; musical instrument and musical layout of movements, the basic concepts of duet-classical dance; competently build a composition duetno-classical dance.						
Should be able to :: competently use the dance floor.						
Have the skills: practical demonstration, compilation of compositions on the subject, work with an accompanist and with musical material; with performers and creative choreographic collectives; in creating a creative atmosphere in work.						
Be competent: in composing compositions; in composition analysis; selection of musical material.						
Content of the module:						
The composition of duetno-classical dance, the principles of compilation of complicated educational examples; Methods of support. Compositional plan. Method of drawing up training examples. Technique of work with the accompanist, selection of musical material for rehearsal works of duet-classical dance.						
Conditions for obtaining credits:						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						

Literature :
1. Bazarova, NP Classical Dance / NP Bazarova. - St. Petersburg. : Publishing house "Lan"; "The Publishing House of Music", 2009. - 192 p.
2. Bogdanov, GF Work on dance speech / GF Bogdanov. - Moscow, 2004.
3. Volynsky, AL Books of Glee. ABC of classical dance / AL Volynsky. - St. Petersburg: Lan, Planet of Music, 2008. - 352 p.
4. Ermakov, DA In the waltz of a waltz / DA Ermakov. - Donetsk: AST, 2003 - 61 p.
5. Esaulov, IG. Stability and coordination in choreography: Methodology / IG Esaulov. - Izhevsk: Publishing house Udm. University, 1992. - 136 p.
6. Pasyutkina, VM The Magic World of Dance: A Book for Students / VM Pasyutkina. - Moscow: Enlightenment, 1985. - 222 p.
7. Rudneva, S. Musical Movement / S. Rudneva. - St. Petersburg: The Humanitarian Academy, 2000.
8. Serebrennikov, N.V. H. Support in duet dance [Text]: tutorial.- method. allowance / NN Serebrennikov. - Leningrad: Art, 1979. - 151 p.
9. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972

Name and code of the module	Elective module 32 Basic Subject					
Subject and codes of the module	ChorI (II) 4218		Choreographic improvisation II			
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			45		45	45
Pre- requisites	Classic, народно-сценический, дуэтно-Classical Dance. Choreographic improvisation I					
Post-requisites	ChoreographyV,composition of classical danceV, практическая Directing					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						

Know: the main elements and basic combinations of classical dance, law of dramatic action in a choreographic composition.
Know :picture of the dance, features of interaction with partners on the stage; ballet terminology; elements and basic combinations of classical dance; features of setting the body, legs, hands, head, dance combinations; means of creating an image in choreography; the principles of interaction of musical and choreographic expressive means, the structure of the ensemble and the musical layout of movements, the monologue and dialogue-adagio
Should be able to :perform movements in various rhythmic patterns, including difficult and at different levels, perform complex jumps and dance steps. Perform technically complex elements in combination with rotations, steps. To have a high level of sophisticated dance techniques, to perform movements in a combination of different tempos and rhythms, to possess the technique of jumping and spinning; to distribute the stage, to feel the ensemble, to preserve the drawing of the dance; To perform complexes of special choreographic exercises that promote the development of professionally required physical qualities, efficiently use of the dancing stage space
Have the skills: of analytical perception of the works of choreographic art, musical-plastic intoning; skills to maintain physical form; skills of public speaking: composing of a composition on a given theme, acquisition of professional skills of selection of a musical material
Be competent: using the acquired knowledge for their own professional development and popularization of choreographic art and artistic creativity. : with the improvisation of compositions based on the material passed, as well as in the selection of musical material for conducting rehearsal works.
Content of the module
Acceleration of the pace of execution of movements (a series of movements is performed by eighth lobes). Increase in physical activity for the purpose of further development of leg strength and endurance. Suite form of classical dance. Improvisation, composition, composition analysis. Work with performers.
Conditions for obtaining credits
performance of all types of work on the module (exapmle: exams, essey etc. The result is a positive score for the Exam).
Literature :
1. Amirgamzaeva OA, Usova Yu.V. The most famous masters of Russian ballet. - M., Veche, 2002.
Andosov K.N., Nikolaeva L.A. "Thank you master", Almaty, 2012. (Essays)
3. Arkina N.E. Ballet and Literature. - M., Knowledge, 1987.
Bakaeva I.A. "Ballet scenes in the opera" Monograph. Astana, 2011.
5. Baryshnikova T. The ABC of choreography. - S. - P., Respeks, Lucy, 1996.
6. Bakhrushin Yu. The history of Russian ballet. Moscow: "Soviet Russia", 1965, "Prosveshchenie", 1977 Griefbook 10-09
7. Blasis K. Dance in general: Ballet celebrities and national dances.-SPb .: "Lan", 2008
8. Block L. Classical Dance. History and modernity. Moscow: "Art", 1987
9. Block L.D. Classical Dance: history and modernity. - M., Art, 1983.
10. Vasilyeva- Christmas M. Historical and everyday dance. Moscow: "Art", 1963, 1987, 2004Tutorial GRIF 10-09

Name and code of the module	Elective module 33					
	Basic Subject					
Subject and codes of the module	TKT 4228	Classical dance training				
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	Classical Dance					
Post-requisites	Composition of classical danceV					
Form of final control	Exam (prectical)					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the technique of performing movements in classical dance in middle and high school						
Know: the terminology of classical dance, the technique of performing the movements and the practical display of the material of the discipline						
Should be able to: demonstrate competent Performance, demonstrate performance training, develop skills of independent creative thinking and application of knowledge						
Have the skills: the technique of execution of movements in the classical tanua, the methodical principles of the execution of movements of classical exercise at the machine, in the middle of the hall, allegro, use means of artistic expressiveness						
Be competent with the use of acquired knowledge for the popularization of choreographic art and artistic creativity						
Content of the module						
Mastering the technique of performing movements in classical dance, basic elements of junior, middle and senior classes, program material, features of setting the body and legs, coordinating movements, working with musical material, basic exercises and methodological principles						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: exams ect. The result is a positive score for the Exam).						
Literature :						
1. Bazarova, NP Azbuka of classical dance / NP Bazarova, VP Mei. - St. Petersburg: Lan, 2006. - 240 p.						

2. Vaganova, A. Ya. Fundamentals of classical dance / A. Ya. Vaganova. - St. Petersburg-Moscow: Lan, 2007. - 192 p.
3. Gusev GP Technique of teaching folk dance (sketches) / GP Gusev. - Moscow, 2004.
4. Gusev, GP Technique of teaching folk dance (exercises at the machine) / GP Gusev. - Moscow, 2002.
5. Alisheva A.T. Composition of folk-stage dance. Almaty, 2011
6. Isim TO, Kulbekova AK Theory and methods of teaching Kazakh dance. Astana, 2012
7. Narskaya, TB Classical Dance: a teaching method of methods / TB Narskaia. - Chelyabinsk: ChGAKI, 2005. - 154 p.
8. Stukolkin, N. Four Exercises. Lessons of the characteristic dance / N. Stukolkin. - Moscow, 1972

Name and code of the module	Elective module 33					
	Basic Subject					
Subject and codes of the module	BT 4228	Ballroom Dance of the XVI-XIX centuries				
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	The composition of historical and household dance					
Post-requisites	Ballet Art					
Form of final control	Exam					
The objective of the subject and the results formulated in terms of competences						
<i>Know</i> : about the way of life of the Middle Ages, about household dances of different epochs; about the history of choreographic art						
<i>Know:</i> : history of choreography, history of world theater, world literature, basic professional terminology; the basic conceptual apparatus of discipline; laws of drama in choreography; style features in choreography; style and manner of dancing of different eras.						

Should be able to: use in the educational process of iconography, find individual movement vocabulary; plot and plotless dances; competently work with musical material and apply it in professional work; to use the received education in their professional activities; analyze and consider elements that affect the perception of the audience.
Have the skills : the execution of historical and everyday dance, in writing and rehearsal works; in the definition and composition of the composition and content line of ballroom dance; technical methods in professional work, namely, the study of artistic expressive means and techniques of the choreographic composition of ballroom dance.
Be competent : using the acquired knowledge to popularize the choreographic art and artistic creativity.
The summary of the discipline
The study of ballroom dance XVI-XIX of European countries, the practical mastery of the performance and preparation of standard compounds. Skills for compiling etudes on a given topic, plot and plotless compositions. Style and manner of performance, the mutual influence of stage and ballroom dances, the XIX-era waltz, the role of waltz in ballet, the evolution of ballroom dance
Conditions for obtaining credits
performance of all types of work on the module (example: exams etc, The result is a positive score for the Exam).
Literature :
1 Bogdanov, GF Fundamentals of Choreographic Dramaturgy: Textbook. Benefit for university students / GF Bogdanov; Moscow. state. culture and arts. - [Ed. 2 nd, additional.]. - Moscow: MGUKI, 2010. - 192
2 Zaripov, RS Dramaturgy and the composition of dance [Electronic resource]: textbook / RS Zaripov, ER Valyaeva. - M.: Lan: Planet of Music, 2015.
3 Kirillov, AP The mastery of the choreographer: teaching aid / AP Kirillov; Moscow. state. culture and arts. - Moscow: MGUKI, 2006. - 154 seconds
4 Nikitin, V.Yu. Jazz dance. History. Methodology. Practice [Text]:
textbook / V. Yu. Nikitin; Moscow. state. culture and arts. - Moscow: MGUKI, 2014. - 311 p.
5 Alexandrova, NA Dance of Modern [Electronic resource]: manual for beginners: [textbook] / NA Alexandrova, VA Golubeva. - St. Petersburg: Lan: The Planet of Music, 2011. - 128 p.

Name and code of the module	Elective module 34 Major Subject					
Type and level of the module	Choose your module8 (KB)					
Subject and codes of the module	TNM 4303	Dances of world nations				
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Dances of world nations			30		30	30

Pre- requisites	Dramaturgy. Basics of Directing. Directing.
Post-requisites	Theory and methodology of folk-stage, oriental dances
Form of final control	comprehensive examinations
The objective of the subject and the results formulated in terms of competences	
Know : about the traditional culture of different nationalities, the nature of the national dance	
Know: the terminology of exercises ; - the name of the movements; - a technique for building dance combinations; - the manner of performance and the character of the nationality being studied; - work of the joint-ligament apparatus.	
Should be able to : select music material; distinguish the vocabulary of movements of different nationalities; apply theoretical, methodological and practical skills in professional activities; make combinations, dance; to see and correct technical, style errors of students, to explain methodically difficult tricks and combinations of movements, to perform a dance at a high professional level as a visual aid	
Have the skills: the ownership of the choreographic elements of folk dance, combinations at the loom and in the middle of the hall and the methods of their teaching, terminology.	
Be competent: when selecting musical material for conducting Kazakh dance lessons and dances of different peoples.	
The summary of the discipline	
The study and practical development of various dance genres and forms on the example of the dances of the peoples of the world. Ethnographic and geographical features of various regions and their influence on the formation, and development of professional choreographic art. Spain: "Flamenco" and "Aragon Hota". Learning the creative etude. Ireland: Varieties of dance "Dzhiga". Learning the creative etude. Central Asia: "Uzbek dance". Learning the creative etude. Caucasus: "Lezginka" Learning of the creative etude. Greece: Sirtaki. Exploring the creative etude	
Conditions for obtaining credits	
performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).	
Literature :	
<ol style="list-style-type: none"> 7. Seifert D. Pedagogy and psychology of dance. Notes of the choreographer: textbook / trans. with him. V. Stackenberg. - St. Petersburg: Lan; THE PLANET OF MUSIC, 2012. - 128 pp. http://e.lanbook.com/books/element.php?pl1_id=4318 8. Zorn A.Ya. Grammar of dance art and choreography. - M.: Publishing house "Lan", "Planet of Music", 2011. - 544 p. http://e.lanbook.com/view/book/1973/page2/ 9. Vashkevich N.N. The history of the choreography of all ages and peoples. - Moscow: Publishing house "Lan", "Planet of Music", 2009. - 192 p. http://e.lanbook.com/view/book/1941/page2/ 10. Krasovskaya V.M. The history of Russian ballet. Izd.3-e. M.: "Lan", "The Planet of Music", 2010. - 288 p. http://e.lanbook.com/view/book/1951/ 	

Name and code of the module	Elective module 34 Major Subject	
Subject and codes of the module	FT 4303	Folk Dance
Duration of the module (one or two semesters)	7-8 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Folk Dance			30		30	30
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing ballet					
Post-requisites	Thesis(project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: about the peculiarities of performing folklore dances						
Know: expressive means of folk-stage (characteristic) dance; technique of characteristic dance, manner of performance, style features; methodical requirements for the performance of individual movements and dance combinations; history and national peculiarities of different peoples; specificity of folk costume;						
The material of a distinctive heritage and the characteristic repertoire of modern ballet theater						
Should be able to :: own the technique and expressiveness of performing folk-stage dance; create educational choreographic compositions (sketches), improvise;						
Be competent : using the acquired knowledge to popularize the choreographic art and artistic creativity.						
The summary of the discipline						
The study and practical development of various dance genres and forms on the example of the dances of the peoples of the world. Ethnographic and geographical features of different regions and their influence on the formation, and the development of professional choreographic art.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						
Literature :						
1. Gusev G.P. Methods of teaching folk dance (exercises at the machine). - Moscow: VLADOS, 2002. - 207 p.						
2. Gusev G.P. Technique of teaching folk dance (dance moves and combinations in the middle of the hall). - Moscow: VLADOS, 2004. - 207 with.						
3. Tkachenko T. Folk dance. - Moscow: Art, 1967. - 654 p.						

Name and code of the module	Elective module 38 Major Subject	
Subject and codes of the module	HNST:C4(5)304	Choreographic direction in modern dance - Contemporary
Duration of the module (one or two semesters)	8 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Choreographic direction in modern dance - Contemporary			30		30	30
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing ballet					
Post-requisites	Thesis(project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: about the main directions of the development of the national choreographic art - ballet, opera, characteristic features, ballet of the composers of the twentieth and twenty-first centuries, outstanding performers, the activities of the national ballet theaters						
Know: about the creativity of the great teachers and choreographers of the national choreography. On the specifics of the development of modern dance culture of the Kazakh choreography of the twentieth century.						
Should be able to :: apply methods of analysis and modeling, theoretical and experimental research in choreographic art.						
Have the skills: and the skills of analytical perception of the works of choreographic art.						
<i>Be competent</i> : using the acquired knowledge to popularize the choreographic art and artistic creativity.						
The summary of the discipline						
New directions of dance art of the beginning of the twentieth century. Modern choreography as a special kind of plastic language. Basic principles of modern dance techniques. The study of modern dance techniques. Contraction and release - the basic concepts of modern dance techniques. Ground floor. The role of movements on the floor in modern dance. The difference of the parterre training in modern dance. The study of dance technique jazz. Studying the style of hip-hop. Studying the basic elements of contemporary dance. The study of the main elements of the technique of breik-dance. Breakdance, in fact, as a dance is represented by only one form - breaking (or b-boying). Contact improvisation is a dance in which improvisation is built around the point of contact with a partner. Similarity and difference of modern choreography with other dance techniques and styles. Drawing of dance in modern choreography. Methods and principles of composition in modern choreography. Work with musical material and rhythm as the main components of modern choreography. The use of modern plastics in choreographic productions and ballet performances. Ballet neoclassicism and examples of modern ballet performances. Stylization of folk choreography through modern plastics. The modern stage requires novelty of scenic forms, expressive means, topical themes and aesthetic orientation. Creating original lyrical dance pieces is a more difficult task than creating tempo, energetic dances, where fantasy comes to the aid of choreographers. That is why it is necessary to address people's origins.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						
Literature :						
1. Nakipov D.T. "Choreographers of Kazakhstan. - Almaty, 2012. (Illustrated Information Guide)						
2. Andosov K.N., Nikolaeva L.A. "Thank you master", Almaty, 2012. (Essays)						
3. Bakaeva I.A. Zhumaseitova G.T. " Kazakh stage masters " Almaty, 2010. "Ballet scenes in the opera". Monograph. Astana, 2011.						
4. Zhumaseitova G.T. «Pages of the Kazakh ballet». The monograph of Astana, 2001						
5. Zhumaseitova G.T. "Choreography of Kazakhstan: Period of Independence". Monograph. Almaty, 2010.						

6. Nakipov D.T. "Steppe, enchanted by the dance", Almaty, 2011.
7. Tleubaev S.Sh. "Choreography of art " Shymkent city, 2008. (Tutorial)
8. Shubarin VA Jazz dance on the stage: Textbook. - St. Petersburg, Publishing house "Lan", "Planet of Music", 2012. - 240 p. http://e.lanbook.com/view/book/3723/page46/

Name and code of the module	Elective module 38 Major Subject					
Subject and codes of the module	SMHI 4(5)304	Contemporary world choreographic art				
Duration of the module (one or two semesters)	8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Contemporary world choreographic art			30		30	30
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing ballet					
Post-requisites	Professional activity					
Form of final control	Oral / Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about the basic principles of the technique of modern choreography (understanding the structure of the human body, the features of setting the body and legs, working on releasing the body, coordinating the movement and breathing, the sense of gravity, space and time).						
Know: basic exercises and movements, variants of composing combinations, basic mistakes; basic components and distinctive features of the choreographic work; similarities and differences with other dance techniques and styles; receptions and principles, the development of modern choreography.						
Should be able to :: use the material correctly; dance space; use in the professional activities of various styles and techniques of modern dance (M. Graham, H. Limon, L. Horton, M. Cunningham, P. Taylor, etc., own elements of jazz dance, dance techniques "kontemporori", release techniques, contact improvisation and partering.						
Have the skills: a competent practical show; compositions of study etudes and compositions; in working with musical material and rhythm; formation of jazz and modern dance of stage choreography; skills of work with performers.						

Be competent: when composing sketches of modern choreography and the selection of musical material; in work with performers; in creating a creative atmosphere in work.

The summary of the discipline

Study and mastering of basic exercises and movements, program material; the basic principles of the technique of modern choreography (understanding the structure of the human body, the features of setting the body and legs, working on the liberation of the body, coordination of movement and breathing, a sense of gravity, space and time); method of composing combinations, basic errors; similarities and differences with other dance techniques and styles; composition in modern dance - techniques and principles; work with musical material and rhythm; study of various styles and techniques of modern dance.

Conditions for obtaining credits

performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).

Literature :

1. Boguslavskaya A. Technique of jazz dance performance. - Moscow, 2013 year.
2. Dobrotvorskaya K. Isadora Duncan and the theatrical culture of the modern era. - L.: LGITMiK, 1992
3. Ivleva LD Jazz dance: a textbook for students and teachers of art and culture institutes, colleges and colleges of culture / LD Ivleva. - 2nd ed. - Chelyabinsk, 2000. - 106 p.
4. Moore A. The revised technique of European dances / A. Moore. - St. Petersburg. , 1993.
5. Moore A. The technique of European dances / A. Moore. - Kingston, 1989.
6. Nikitin V. Yu. Modern jazz dance: History. Methodology. Practice. M.: GITIS, 2000.
7. Polyatkova SS The basics of modern dance / SS Polyatkova. - Rostov-on-Don: Phoenix, 2006. - 75 p.
8. Sidorov V. Modern dance. - Moscow: Pervina, 1922
9. Sylvester V. Modern European dances / V. Sylvester. - St. Petersburg. , 1995.
10. Sheremetevskaya N. Dance on the stage. - M.: Art, 1985
11. Shilova E., Methodical manual on the basics of modern dance: based on foreign press / Vladivostok, 1997.
12. Nakipova D.T. "Choreographers of Kazakhstan", Almaty, 2012. (Illustrated Information Guide)
13. Zhumaseitova G.T. "Choreography of Kazakhstan: Period of Independence". Monograph. Almaty, 2010.
14. Zhumaseitova G.T. "Қазақ сахнасының шеберлері" г. Алматы, 2010г.
15. Zhumaseitova G.T. «Pages of the Kazakh ballet». The monograph of Astana, 2001

Name and code of the module	Elective module 35	
	Major Subject	
Subject and codes of the module	AMTF 4305	Musical and dance forms analysis
Duration of the module (one or two semesters)	7-8 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS

(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Musical and dance forms analysis	30		30		60	60
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing ballet					
Post-requisites	Thesis(project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: the forms of dance music based on the direct perception of a musical work as an artistic whole						
Know: the elements of the musical form and their interrelation with the elements of dance, the basic musical and dance forms, the historical changes of musical and dance forms						
Should be able to :: cover the whole piece of music; to reveal the role of means of musical expressiveness in the creation of an artistic image; to analyze certain elements of the musical form (subjectism, methods of development)						
Have the skills: the use of basic categories of musical thinking, the skills of analyzing various musical forms						
Be competent: using the acquired knowledge to popularize the choreographic art						
Content of the module						
Analysis - as a musical composition category. Musical text. Stock. Texture. Means of musical expressiveness, their form-building capabilities. Learning the musical form.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						
Literature :						
<ol style="list-style-type: none"> 1. .Baryshnikova T. The ABC of choreography .- M., 2001. 2. Bonfeld M.Sh. Analysis of musical works. In 2 hours, M., 2003. 3. Roitershtein M.I. Fundamentals of musical analysis. - M. 2001. 4. Russian ballet. Encyclopedia. - M., 1997. 5. Sposobin I.V. The musical form. Issue. 2 - M., 2012. 6. Kholopova V.N. Forms of musical compositions: Textbook. 4-ed, revised. - St. Petersburg, 2013. 						

Name and code of the module	Elective module 35 Major Subject	
Subject and codes of the module	TNMH 4305	Traditional folk music in choreography
Duration of the module (one or two semesters)	7-8 Semester	

Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	4			6		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Traditional folk music in choreography	30		30		60	60
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing ballet					
Post-requisites	Professional activity					
Form of final control	Oral / Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about folk choreography as an integral part of traditional culture; about the forms, functions and genres of folk choreography in the historical plan and the current state						
Know: genres and typological characteristics of forms of folklore associated with the choreographic movement; historical and style stratification of choreographic forms						
Should be able to :: apply Practical skills in working with folklore ensemble; apply professional and folk terminology; determine the structural and style characteristics of ethno-regional choreographic forms; independently analyze authentic choreographic forms; to draw up a plan for rehearsal work in the ensemble						
Have the skills: Possession of specific terminology, methods of analysis of choreographic forms; technique of the basic forms of choreographic movement; the main literature on the subject; the skill of recording a dance; descriptive method of recording dance movements						
Be competent: when composing sketches of modern choreography and the selection of musical material; in work with performers; in creating an atmosphere in work.						
Content of the module						
The study of the specifics of the artistic forms of traditional choreography, based on the syncretic unity of the word, music, dance; familiarization with the semantics and pragmatics of the choreographic forms of folklore; the characteristic of the choreographic forms in their stylistic variety; acquaintance with the typology of folk dance on heterogeneous material, directions and methods in studying traditional choreography; the formation of practical skills that allow you to master different types of folk choreography in their regional identity.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						
Literature :						
1. Musical accompaniment of the lesson of folk dance. 2 nd ed., Sr. Zoshchenko V.E. (Originator) 2016						
2. Music and choreography: Manual for the course "Ballet Art". Tarasova O. G.2013						

3. Russian Musical Literature: Vol. 5 Ed. E. Tsarova. Okhalova I. In 2016
4. Musical art of the people of Kazakhstan. - Almaty: Evo Press.2014. -488 s. incl. 32 sec.
5. Tale of Russian traditional choreographic folklore. 2012 G. Bogdanov
6. Russian folk dance. Theory and Methods of Teaching: Uch.posobie, 2 nd ed., Sr. Matveev VF. 2013
7. Zhumaseitova G.T. " Kazakh stage masters " г.Алматы, 2010г.
8. Zhumaseitova G.T. «Pages of the Kazakh ballet». The monograph of Astana, 2001
9. Kargin A.S. Folk art culture. M., 2007.

Name and code of the module	Elective module 36 Major Subject					
Type and level of the module	Choose your module8 (KB)					
Subject and codes of the module	NR (II) 4308	Heritage and repertoireII				
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Choreographic Heritage			30		30	30
Pre- requisites	Classic, duet-Classical Dance					
Post-requisites	The professional practice					
Form of final control	Practical					
The objective of the subject and the results formulated in terms of competences						
Know: about famous ballet performances; libretto of performances; genre and stylistic affiliation of the ballet; about the drama of the ballet.						
Know: the exact choreographic text of program variations and fragments; libretto of ballets; ballet masters and composers of ballets; the theory and technology of creating a choreographic work; genre and stylistic nature of dance.						
Should be able to :: apply all the knowledge gained in practice; to analyze the works of dance and music literature; to recognize the peculiarities of the structure of a musical work.						
Have the skills: practical demonstration and execution; accurately convey the text, manner and nature of the variation, fragment; to possess the technique of performance and plastic expressiveness; skills of working with an accompanist.						
Be competent : in the history of ballet and music, theater and literature.						

Contents of the discipline:
The study of the choreographic text of variations, fragments and dances, corresponding to the program content; musical layout of the choreographic heritage; style, manner and character of performance; the study of ballets - the best examples of classical heritage and creativity of outstanding choreographers of the past and present.
Conditions for obtaining credits
performance of all types of work on the module (example: Performance.
The result is a positive score for the Exam).
Literature :
1. Bogdanov, GF Work on dance speech / GF Bogdanov. - Moscow, 2004.
2. Vaganova A. Ya., Historical and everyday dance. Program for choreographic schools. - St. Petersburg., ARB., 1995.
3. Vaganova, A. Ya. Fundamentals of classical dance: a textbook for higher and secondary educational institutions / A. Ya. Vaganova. - St. Petersburg. : Lan, 2007. - 191 p.
4. Voronina I. Historical and everyday dance. - M., 1980.
5. Kostrovitskaya VS Classical Dance. Merged movements. - Moscow: Soviet Russia, 1961.
6. Kostrovitskaya V.S. 100 lessons of classical dance (from 1 to 8 class): Textbook / B.C. Kostrovitskaya. - St. Petersburg: Publishing "Lan"; The edition of the "Planets of Music", 2009. - 320s. (Textbook for high schools. Special Literature)
7. Narskaya, TB Classical Dance: educational-methodical manual / TB Narska; Chelyab. state. acad. culture and arts. - Chelyabinsk, 2006. - 162 with.
8. Serebrennikov NN Support in duet dance. - L. : Art, 1985.
9. Tarasov NI Classical Dance. School of male performance. - Moscow: Art, 1980.

Name and code of the module	Elective module 36 Major Subject					
Type and level of the module	Choose your module8 (KB)					
Subject and codes of the module	HN (II) 4308	Choreographic Heritage of folk-stage danceII				
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
The legacy of folk-stage dance			30		30	30
Pre- requisites	Basics of Directing. Directing.					

Post-requisites	Undergraduate practice
Form of final control	comprehensive examinations
The objective of the subject and the results formulated in terms of competences	
Know: about the work of outstanding domestic and foreign choreographers of the past and present, related to the performance of folk-stage dance; on the theory and methodology of teaching folk-stage dance, its directions and sections; about the basics of choreographic dramaturgy.	
Know: the terminology of folk-stage dance; sequence of movements of the exercise at the machine and in the middle of the hall; the method of execution of individual movements and dance combinations; peculiarities of style, character and manner of performing movements of a certain nationality or a certain academic dance; basic samples of the choreographic heritage of folk-stage dance	
Should be able to :: own the technique and expressiveness of performing folk-stage dance; methodically, correctly, accurately, expressively and musically perform movements, combinations, etudes, dance pieces, as well as dances from ballet and opera performances and concert numbers from the repertoire of folk dance ensembles.	
Have the skills: emotional and artistic execution; the exact transfer of style, manner, the nature of the execution of movements of a certain nationality or a certain academic dance.	
Be competent: when interpreting the content of music, its expressive means with the language of plastic. In the history of choreographic art, as well as in the field of dance technique.	
The summary of the discipline	
Folk stage dance in the system of training dancers. Folk-stage dance as a basic discipline in the preparation of dancers. The origins of the development of folk choreographic art. Interrelation of folk-stage dance and modern choreography. Technique of building a lesson of folk-stage dance. The technique of composing dance combinations at the machine and in the middle of the hall. Technique of preparation and conduct of practical exercises on folk and stage dance. The main positions of the hands, the basic positions of the legs, the basic elements and movements. Musical design of the lesson of folk-stage dance. The method of studying and performing exercises at the machine tool, etude work in the middle of the hall. Tatar folk dance. The main female move. Padebask on the heel. Hitting in the turn. Whirling. A squat with a turn of a foot. Prisyadka - the slider on the jumps. Single chalystyr with a jump. Step to the side with the jump. A squat is a ball. The triple flood. Course of the Ukhchabash. Soft fraction. The squatting is in the air. Waltz turn. Turn with the legs stretched back. Snapping with heels. "Corkscrew". Rocking chair. "Berle Bishek". "Bau" is a "rope". Belarusian Folk-stage dance "Lyavonikha". "Kryzhachok." "Bulba". The Yanka. Ukrainian folk dance "Bigunets". "Tink". "Dorizhka." "Dorizhka is woven". "The rope". "The Whisker". "Falling down." "Low cabbage rolls." "The High Golubets." "A great battle". "Stretching in the air." Squatting. Obertas. Spanish stage dance. Spanish Classical Dance. Hungarian Folk-stage dance. Round dance. Czardas. "Verbunkosh". Dance with objects. Polish Folk-stage dance "Krakowiak". "Mazurka". Gypsy stage dance 3 1 1 8 Movement of hands. Movement of hands. Shoulder movements. The moves. Bending the case back. Tap. Jump. Movement of hands with a skirt ("figure-eight"). Lowering to the knees. "The clapper." Etude work in the class of folk-stage dance. Solo, duet, mass dances. Paired dance in folk-stage choreography. The legacy of folk-stage dance from the repertoire of theaters and folk dance ensembles. A characteristic dance from the repertoire of ballet performances. Folk-stage dance from the repertoire of folk dance ensembles.	
Conditions for obtaining credits	
performance of all types of work on the module (exapmle: Performance.The result is a positive score for the Exam).	
Literature :	
1. Gusev, G.P. Methods of teaching folk dance. Exercises at the machine tool [Text]: textbook for universities of arts and culture. - Moscow: VLADOS, 2003. - 208 p.	
2. Gusev, G.P. Methods of teaching folk dance. Dance movements and combinations in the middle of the hall: teaching for universities of arts and culture. - Moscow: VLADOS, 2003. - 208 p.	

Name and code of the module	Elective module 37					
Subject and codes of the module	TShTNV 4309		Traditional School of Oriental Dances			
Duration of the module (one or two semesters)	7-8 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Traditional School of Oriental Dances (II)			30		30	30
Pre- requisites	Dramaturgy. Basics of Directing. Directing.					
Post-requisites	Professional activity					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: that the eastern dance originated in the territory of modern Iran - the cradle of civilization - and there are about 12 thousand years. Many elements of the dance were borrowed by different cultures and in some form or other are present in the dances of virtually all the peoples of the world, including Arabic, Spanish, Gypsy, Slavic, in the dances of the peoples of North and Central Africa, Southeast Asia, India, Latin America and etc.						
Know: Basic concepts in music, basic rhythms of Arabic music; the principles of movement in Arabic dance, its difference from modern styles of dance of the West; the position of the body, hands and feet in the dance; features of work in the dance collective.						
Should be able to :: accurately convey the manner and character of the dance, analyze the teaching examples of movements of Kazakh dance and dances of different peoples, the performance of the teaching material.						
Have the skills: performing the basic elements of oriental dance; the skill of free movement for a given music without a predefined sequence of movements (improvisation)						
Be competent: when selecting musical material for oriental dance						
Content of the module						
Know: that the eastern dance originated in the territory of modern Iran - the cradle of civilization - and there are about 12 thousand years. Many elements of the dance were borrowed by different cultures and in some form or other are present in the dances of virtually all the peoples of the world, including Arabic, Spanish, Gypsy, Slavic, in the dances of the peoples of North and Central Africa, Southeast Asia, India, Latin America and etc.						

Know: Basic concepts in music, basic rhythms of Arabic music; the principles of movement in Arabic dance, its difference from modern styles of dance of the West; the position of the body, hands and feet in the dance; features of work in the dance collective.
Should be able to :: accurately convey the manner and character of the dance, analyze the teaching examples of movements of Kazakh dance and dances of different peoples, the performance of the teaching material.
Have the skills: performing the basic elements of oriental dance; the skill of free movement for a given music without a predefined sequence of movements (improvisation)
Be competent: when selecting musical material for oriental dance
The summary of the discipline
Features, style and character of oriental dance. General rules for the execution of elements of Arabic dance. Acquaintance with the basic concepts in the Arabian music: tempo, rhythm, melody, tact. Formation of correct posture. Learning the elements of the Arabic dance used in the warm-up. Acquaintance with the basic terms and groups of movements in the Arabian dance. Amplitude stretching of the thighs. The training of the elements of the "plastic" group. Exercises to strengthen the muscles of the upper limbs. Exercise plasticity of the upper extremities. Exercises to strengthen the shoulder girdle. The drainage of the shoulder girdle. Exercises to strengthen the muscles of the trunk. Belly muscles training. Exercises to strengthen the muscles of the lower extremities. Steps used in Arabic dance. The simplest combination of steps. Recognition of the rhythm for "4 counts". Imposition of movements "at the expense of". The concept of "bundle". Linking thinking. The simplest ligaments. Complex combinations of steps. Exercises to work with space. Studying the basic rhythms of Arabic music. Maksumy. Folklore rhythms. Working out of various rhythms. Drawing up the simplest ligaments: teamwork, individual. Acquaintance with the styles of Arabic dance. Elements of folklore dances of Egypt. Under oriental dance is usually meant an oriental dance "in general". This dance can include elements of Uzbek, Azerbaijani, Tajik and other Central Asian dances. The Uzbek national dance has come down to our days in two forms: traditional Classical Dance and folk (folklore) dance. In the classical dance is popular Fergana ("Kagga Uyin"), Bukhara ("Dance of maqom"), Khorezm ("Ufori makoma") school. Work in a group. Simple rebuilding in a group setting. Character and expressiveness of the movement. The image in the dance. Preparation of dance
Conditions for obtaining credits
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).
Literature :
5. 1. Stukolkin N. Four Exercises. Lessons of the characteristic dance. - M., 1972. 6. 2. Tarasova N. The theory and methodology of teaching folk-stage dance. - St. Petersburg, 1996.

Name and code of the module	Elective module 37 Major Subject	
Subject and codes of the module	ETNK 4309	Ethno Choreography and Dances of Kazakh nations
Duration of the module (one or two semesters)	7-8 Semester	
Number of credits, Module duration:	Credits Kazakhstan	Credits ECTS
(Credits Kazakhstan/Credits ECTS)	2	3
Surname, initials - position of the responsible lecturer, delivering subject		
Language	Kazakh and Russian	

Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Ethno Choreography and Dances of Kazakh nations			30		30	30
Pre- requisites	Dramaturgy. Basics of Directing. Directing.					
Post-requisites	Professional activity					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: about national peculiarities; customs, traditions of the people of Kazakhstan; on ways of development of dances; on the principles of the development of the movement; laws of composition construction; about modern productions in national choreography; about dances in ballet-opera performances.						
Know: the lexical material of Kazakh and Oriental dances; about the nature and manner of performing dances; principles of compositional plan development; communication of dance folklore and professional choreographic art, stylized Kazakh dance, specific features and tendencies of stylization development in national choreography.						
Should be able to :: own the technique and expressiveness of the performance of ethnic dance; methodically, competently, accurately, expressively and musically perform movements, combinations, sketches, dance fragments.						
Have the skills: emotional and artistic execution; the exact transfer of style, manner, the nature of the execution of movements of a certain nationality or a certain academic dance.						
Be competent: when interpreting the content of music, its expressive means with the language of plastic. In the history of choreographic art, as well as in the field of dance technique.						
Content of the module						
Dance folklore and professional choreographic art. Dance folklore is a source of artistic creativity. The role of professional art in the transformation of choreographic folklore. Mastering the methodology of teaching and performing dances of the people of Kazakhstan; scenic interpretation of national folklore; acquisition of theoretical and practical skills; work with performers; compilation of educational and dance studies and compositions.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						
Literature :						
1. Abirov D., Ismailov A. Kazakh folk dances. Alma-Ata, 1961						
2. Zhienkulova Sh. The mystery of the dance. Alma-Ata, "Oner" 1960 year.						
3. Gusev, G.P. Methods of teaching folk dance. Exercises at the machine tool [Text]: training. manual for high schools of arts and culture. - Moscow: VLADOS, 2003. - 208 p.						
4. Gusev, G.P. Methods of teaching folk dance. Dance movements and combinations in the middle of the hall: training. manual for high schools of arts and culture. - Moscow: VLADOS, 2003. - 208 p.						
5. Folk Art Culture: Textbook. for students / ed .: T.I. Baklanova, E.I. Streltsova. - Moscow: MGUKI, 2002. - 344 p.						

Name and code of the module	Elective module 39
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		Basic Subject				
Subject and codes of the module	KKT(V) 5213	Composition of classical dance(V)				
Duration of the module (one or two semesters)	9 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWS	IWS
Composition of classical dance			30		30	30
Pre- requisites	Composition of classical danceI-IV, Composition of folk-stage danceI-III, Composition of Kazakh danceI-II, Oriental dance composition, Composition duet-classical danceI, Composition of historical and everyday dance, Composition of modern dance					
Post-requisites	Thesis(project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know: about the technique of writing combinations and more complex compositions in classical dance, mastering the basics of techniques and techniques for performing classical dance movements, mastering the specificity of the musical accompaniment of the exercises at the bench, in the middle of the hall, jumping, acquiring practical skills in composing combinations and compositions for classical dance .						
Know: the vocabulary of classical dance; terminology of classical dance; foundations of music theory						
Should be able to :: Compose combinations and compositions of classical dance on the basis of the technique, taking into account the competent construction and selection of musical material.						
Have the skills: to possess the elementary technique of classical dance, the methodological principles of the musical design of dance combinations for classical dance, the foundations of the writing technique in classical dance, the movements of classical exercises in the middle of the hall and the machine and the means of artistic expressiveness.						
Be competent : using the acquired knowledge to popularize the choreographic art and artistic creativity.						
The summary of the discipline						
The decision of compositional construction on the chosen musical material. The movements of classical dance as a way of expressing the state, mood, character of the image. Variation and monologue. Writing the composition on a specific topic.						
Conditions for obtaining credits						
performance of all types of work on the module (exapmle: Performance. The result is a positive score for the Exam).						
Literature :						
<ol style="list-style-type: none"> 1. Ballet Art: the program. Compiled by Tarasova O.G. - Moscow: GITIS, 2011. 2. Classical heritage: the program. Compiled by Valukin ME - Moscow: GITIS, 2011. 3. Composition of classical dance: program. Compiled by Sekh Ya.D. - Moscow: GITIS, 2011. 4. Theory and methodology of classical dance: program. Compiled by Valukin EP - Moscow: GITIS, 2011. 5. Classical Dance. Merged movements. Edited by Vaganova A.-Moscow, 1961. 						

6. Kostrovitskaya B. 100 lessons of classical dance - Leningrad, 1981
7. Vaganova A. Foundations of classical dance - Art, 1980.
8. Fundamentals of classical dance. St. Petersburg; Lan, 2007
9. Valukin ME Male Classical Dance: Evolution in Time. - M.-GITIS, 2014.
10. Valukin E.P. Subject male classical dance. - Moscow: GITIS, 1999
11. Valukin ME Evolution of movements in male classical dance. M; GITIS, 2007.
12. Golovkina S.N. Classical dance lessons in high school-Moscow, 1989
13. Zakharov R. Ballet Art. - Moscow: Art, 1954
14. Zakharov R. The work of the choreographer with performers. -M., 1961
15. Zakharov R. The composition of dance. - Moscow: Art, 1989
16. Karp P.M. Ballet and drama. -L.: Art, 1980
17. Messerer A.M. Male Classical Dance. -M., 1989
18. Messerer A. Classical Dance Lessons-Moscow, 1967.
19. Serebrennikov N. Support in duet dance. -L., 1985
20. Suvorov B., Sobinov N. Support in dance - M., Art, 1962
21. Tarasov N.I. Classical Dance. - M., 1968
- Tarasov N. Classical Dance. School of male performance-St. Petersburg, 2004.

Name and code of the module	Elective module 39					
	Basic Subject					
Subject and codes of the module	IB (V) 5213		ChoreographyV			
Duration of the module (one or two semesters)	9 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	2			3		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
			30		30	30
Pre- requisites	“Ballet Art” (IV), Classical Dance, Folk-stage dance, историко-бытовой танец					
Post-requisites	Pre-diploma practice, diploma projects, Directing					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know : - about the creative process of creating a choreographic work; on the history and analysis of the choreographic heritage; the history of origin and development of classical dance						
Know :- evelopment and improvement of knowledge, skills and skills in writing choreographic canvases, compositions in different genres and styles, composing a dramatic, musical, choreographic plan						
Should be able to : professionally think, compose choreographic compositions in different genres and styles of choreographic art, manners and technique of performance						
Have the skills : development of dramatic, musical and choreographic plans. The composition of a choreographic miniature for the plot of an artistic painting, choreographic polyphony, independent composition of choreographic canvases; Performing skills, style and manner of performance, the selection of musical material for productions, choreography logic, independent staging work. Skills in the ensemble as an assistant to the choreographer, the distribution of the stage site, the organization of a "culture" of performance and to navigate in the stage space. Preparation of future specialists for professional work.						

<p>Be competent while writing compositions based on the passed material, and also when selecting musical material for conducting rehearsal works. Work with performers, director and production group. In creating a working atmosphere. Analytic approach to his and other works, using the acquired knowledge to popularize the choreographic art and artistic creativity.</p>
<p>The summary of the discipline</p>
<p>Purpose of the academic discipline. «ChoreographyV» is one of the basic and profiling disciplines in the process of preparing Bachelors of Directing for choreography at universities of the Republic of Kazakhstan. During the study, students develop basic principles of choreographic drama: subject, idea, plot of work, Development of composing the choreographic composition and preparation for the diploma project, as well as self-staging activities. Classes become the reason of possessing necessary professional skills by students</p>
<p>Conditions for obtaining credits</p>
<p>performance of all types of work on the module (example: Performance. The result is a positive score for the Exam).</p>
<p>Literature :</p>
<p>1. Borzov A. Dances of the Peoples of the USSR .- M., 1983. P.1; 1984; Part 2; 1988; P.3.</p>
<p>2. Zakharov R. The composition of dance. -M., 1983.</p>
<p>3. Zakharov R. Notes of the choreographer M., 1976</p>
<p>4. N.W. Letters on dance and ballet. L., 1973.</p>
<p>5. Directing. A look from the end of the century. SPb., 2005.</p>
<p>6. Sollertinsky I. Articles on the ballet L., 1973</p>
<p>7. Lunacharsky A.V. In the world of music. Articles and speeches. M., 1971.</p>
<p>8. Eliash N. Drawing of the dance. M., 1970</p>
<p>9. Glushkovsky A, Notes of the Choreographer. M.-L., 1940.</p>
<p>10. Smirnov I.V. Ballet Art: A manual for students cult-skylight. fact. universities of culture and arts. -M., 1986.</p>
<p>11. Gaskarov F. Bashkir dances .- Ufa, 1978.</p>
<p>12. Zhienkulova Sh. The Mystery of Dance. -Alma-Ata, 1980.</p>
<p>13. Fundamentals of training specialists-choreographers .- SPbGUP, 2006.</p>
<p>14. Kulbekova A.K. Methods of teaching folk-stage dance. Teaching aid.- Uralsk, 2006.</p>
<p>15. Lingis Yu., Slavunas Z., I Kelaitis V. Lithuanian folk dances .- Vilnius, 1953</p>
<p>16. Tagirov G. Tatar dances .- Kazan, 1984.</p>
<p>17. Ural V., Sokolovsky Yu. Folk choreography .- M., 1972.</p>
<p>18. Ustinova T. Selected Russian folk dances .- M., 1996.</p>
<p>19. Lopukhov S. Choreographic revelation. -M., 1972.</p>

20.Ivanov V.I. Premonitions and forebodings. M., 1991.

21.Directing. A look from the end of the century. SPb., 2005.

Name and code of the module	Elective module 40					
Subject and codes of the module	PHRT 5310		Spatiality and choreographic drawing of dance			
Duration of the module (one or two semesters)	9 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWST	IWS
Spatiality and choreographic drawing of dance				45	45	45
Pre- requisites	Dramaturgy. Basics of Directing. Directing. Directing of ballet					
Post-requisites	Thesis(project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						
Know : about the methodology for creating and staging a dance piece, on the elements that affect the perception of the audience, defining and composing the composition and content of dance						
Know: basic professional terminology; - the concept of an expressive aspect of the movement in terms of imagination and emotions; the concept of "the development of motion in space", "symmetry" and "asymmetry", "lines and forms in space"; - contrast and variations; the fundamentals of musical drama; - ways to combine music and dance; - the basic ways of presentation of a choreographic text						
Should be able to:: find an individual movement vocabulary; - create dance figures; express the inner intention through a choreographic form through compositions; - create a style unity; - to compose expressive motives and organize them; Should be able to: build a logical sequence of drawings corresponding to musical material. to analyze a musical work; - create forms of mass dance; - use musical drama in modern choreography						
Have the skills staging, creating and rehearsal work,						
Be competent : using the acquired knowledge to popularize the choreographic art and artistic creativity.						
The summary of the discipline						
Choreographer - the author of a work of art. The main stages of creating a choreographic work. Incentives of dance. Drawing of the dance. Etude as a form of professional training choreographer 6. Etude to the drawing of the dance. Space - as an expressive tool in the composition of dance. Spatial decision of the choreographic motif. Time - as an expressive tool in the composition of dance. Dynamics of dance. Artistic intention and artistic-imaginative solution. Anatomical possibilities and physical laws of motion. Combination is the simplest method of connecting a choreographic lexicon. Variation as a way of searching for lexical material. The concept of symphonism in a choreographic work. Choreographic and musical Dramaturgy. Development of associative thinking. Small form. Trio - as one of the small choreographic forms. Interaction with a partner. "Autograph" as a way of creating lexical material. Plastic motive and its development. Choreographic subject. The keynote. Forms of presentation of the						

choreographic motif. Ways to organize motives. Rhythm, pace, space. Solo is like a choreographic form. Imagery. The allegorical means of artistic expressiveness. Choreographic stylization. Expressive means in the dance setting. Children's subject in choreography. Choreographic miniature or subject number. Explication of the choreographic number. A large form in choreography. Suite. Dramaturgy is a leading component of the process of setting up show programs of sports ballroom dance ..
Conditions for obtaining credits
performance of all types of work on the module (example: exams, essay etc The result is a positive score for the Exam).
Literature :
1. Bogdanov, GF Fundamentals of Choreographic Dramaturgy: Textbook. manual for university students / GF Bogdanov; Moscow. state. culture and arts. - [Ed. 2 nd, additional.]. - Moscow: MGUKI, 2010. - 192, [4] p. inserts to with. 7th
2. Zaripov, RS Dramaturgy and the composition of dance [Electronic resource]: Textbook. manual / RS Zaripov, ER Valyaeva. - M.: Lan: Planet of Music, 2015.
3. Kirillov, AP The mastery of the choreographer: Textbook. allowance / AP Kirillov; Moscow. state. culture and arts. - M.: MGUKI, 2006. - 154 p. : schemes., Table. - Bibliography: p.144-151.
4. Nikitin, V. Yu. Composition in modern choreography: the teaching method. allowance / V. Yu. Nikitin, IK Schwartz; Moscow. state. culture and arts. - M.: MGUKI, 2007. - 164 with. : ill. - Bibliography: p.156-164. - ISBN 5-94778-112-3: 50-. 5.
5. Shubarin VA Jazz dance on the stage: Textbook. - St. Petersburg, Publishing house "Lan", "Planet of Music", 2012. - 240 p. http://e.lanbook.com/view/book/3723/page46/

Name and code of the module	Elective module 40 Major Subject					
Subject and codes of the module	PSKT 5310	Practice of solo classic dance				
Duration of the module (one or two semesters)	9 Semester					
Number of credits, Module duration:	Credits Kazakhstan			Credits ECTS		
(Credits Kazakhstan/Credits ECTS)	3			5		
Surname, initials - position of the responsible lecturer, delivering subject						
Language	Kazakh and Russian					
Total number of hours per forms of organization of training ((Lectures, Seminars, Practice etc) and number of hours per week	Lectures	Seminars	Practical	Individual	IWS	IWS
Practice of solo classic dance				45	45	45
Pre- requisites	Basics of Directing. Directing. Mastery of directing. Work of the director with the performers and the director-production group. Dramaturgy. Directing of the ballet performance					
Post-requisites	Thesis (project)					
Form of final control	comprehensive examinations					
The objective of the subject and the results formulated in terms of competences						

Know: about the basic elements and basic combinations of classical dance
Know: picture of the dance, features of interaction with partners on the stage; ballet terminology; elements and basic combinations of classical dance; features of setting the body, legs, hands, head, dance combinations; means of creating an image in choreography; principles of interaction of musical and choreographic expressive means
Should be able to :: perform movements in various rhythmic patterns, including, in complex and at different levels, can coordinate several traffic centers. Coordinate the complex movements of the hands, feet, head. Perform complex jumps and dance steps. Perform technically complex elements in combination with rotations, steps. To have a high level of sophisticated dance techniques, to perform movements in a combination of different tempos and rhythms, to possess the technique of jumping and spinning; to distribute the stage, to feel the ensemble, to preserve the drawing of the dance; to master and overcome technical difficulties when practicing classical dance and learning a choreographic work; To carry out complexes of special choreographic exercises that promote the development of professionally required physical qualities
Have the skills: and the skills of analytical perception of the works of choreographic art, musical-plastic intoning; skills to maintain and maintain their own physical form; public speaking skills
Be competent: using the acquired knowledge for their own professional development and popularization of choreographic art and artistic creativity.
Content of the module
Work on resistance on the toes and fingers in large poses. Acceleration of the pace of execution of movements (a series of movements is performed by eighth lobes). Increase physical exertion to further develop leg strength and endurance of students. Preparation for rotation in large poses. Exercise in the middle of the hall en tournant. Continuation of the development of the pirouette technique. The study of zanosok, jumping on the fingers. Exercise at the machine. The middle of the hall. Allegro
Conditions for obtaining credits
performance of all types of work on the module (example: exams, essay etc. The result is a positive score for the Exam).
Literature :
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Andosov K.N., Nikolaeva L.A. "Thank you master", Almaty, 2012. (Essays)
3. Arkina N.E. Ballet and Literature. - M., Knowledge, 1987.
Bakaeva I.A. "Ballet scenes in the opera" Monograph. Astana, 2011.
5. Baryshnikova T. The ABC of choreography. - S. - P., Respeks, Lucy, 1996.
6. Bakhrushin Yu. The history of Russian ballet. Moscow: "Soviet Russia", 1965, "Prosveshchenie", 1977 Griefbook 10-09
7. Blasis K. Dance in general: Ballet celebrities and national dances.-SPb .: "Lan", 2008
8. Block L. Classical Dance. History and modernity. Moscow: "Art", 1987
9. Block L.D. Classical Dance: history and modernity. - M., Art, 1983.
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