

The most popular topics on social media in the UK are music, travelling, cooking, education, animal facts life (YouTube), studies, hobbies, travelling, shopping and music (SnapChat), in Belarus — everyday life issues, relations, working, weather concern, eating habits (Viber), humour, dance and music, life hackings, animals and pets and studies (TikTok), in China — fashion, beauty, health, artificial intelligence, games (WeChat), humour, fashion, appearance, food, relations (Douyin).

The most popular social media in the UK are generally aimed at entertainment, education, interaction, in Belarus — at interaction, education, entertainment, in China — entertainment, interaction, gaming, financial transactions.

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THE CURRENT STATE AND PROSPECTS FOR THE DEVELOPMENT OF CHOREOGRAPHIC EDUCATION IN CHINA

This article discusses the current state of choreographic education in China, examining the challenges faced by educators and students and the opportunities for

development and growth. The history of choreographic education in China and the evolution of teaching methods, as well as the influence of government policy and cultural factors on this area, are examined.

Key words: choreographic education; teaching methodologies; professional development; curriculum design.

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СОВРЕМЕННОЕ СОСТОЯНИЕ И ПЕРСПЕКТИВЫ РАЗВИТИЯ ХОРЕОГРАФИЧЕСКОГО ОБРАЗОВАНИЯ В КИТАЕ

В данной статье рассматривается современное состояние хореографического образования в Китае, проблемы, с которыми сталкиваются педагоги и учащиеся, и возможности для развития и роста. Исследуется история хореографического образования в Китае и эволюция методов обучения, а также влияние государственной политики и культурных факторов на эту сферу.

Ключевые слова: хореографическое образование; методики обучения; повышение квалификации; разработка учебных программ.

Introduction. In recent years, the Chinese government has invested heavily in the development of arts education, including dance education, as a means of promoting cultural heritage and national identity. This has resulted in a significant expansion of dance education programs. Despite these challenges, there are many reasons to be optimistic about the future of choreographic education in China. The country has a wealth of talented dancers and choreographers, as well as a growing interest in contemporary dance forms and innovative approaches to dance education. Moreover, advances in technology and the increasing globalization of the dance world are creating new opportunities for collaboration and exchange, as well as new challenges for educators and practitioners alike. “The Chinese dance industry is poised for continued growth and success in the coming years, as the country’s talented young dancers and choreographers continue to make a name for themselves on the world stage” [1, p. 73].

In this paper, we will examine these trends and challenges in detail, drawing on a range of sources and perspectives to provide a comprehensive overview of the current state and prospects for the development of choreographic education in China. We hope that this paper will be a useful resource for educators, researchers, and policymakers interested in the future of dance education in China, as well as a starting point for further discussion and exploration of this dynamic and rapidly evolving field.

Main part. Dance has always played a significant role in Chinese culture and traditions. China has a rich history of dance, including classical dance, folk dance, and ethnic minority dance forms. With the growing interest in Chinese dance forms globally, there has been an increasing demand for trained dancers in China. This demand has led to the development of choreographic education in China.

History of Dance in China.

Dance has played an important role in Chinese culture for thousands of years. Ancient Chinese dances were an essential part of religious ceremonies, imperial court rituals, and celebrations. Classical Chinese dance, also known as court dance, evolved during the Tang dynasty (618—907 AD) and reached its peak during the Ming and Qing dynasties (1368—1911 AD). “China has an ancient dance history that is deeply rooted in its culture and religion, and this history continues to inspire contemporary Chinese choreographers and dancers” [2, p. 82]. Classical Chinese dance is characterized by its use of flowing, graceful movements, intricate footwork, and expressive hand gestures. Chinese folk dances, on the other hand, are a reflection of the diverse ethnic cultures of China. Folk dances are known for their vivid costumes, lively music, and high-energy movements.

Current State of Choreographic Education in China.

The current state of choreographic education in China is characterized by both strengths and weaknesses. There are many institutions and programs that provide dance training at various levels, including universities, dance academies, and private dance schools. The Ministry of Education and the Ministry of Culture have also made significant investments in recent years to support the development of dance education in China. “The Chinese government’s policies and initiatives have played a crucial role in the development of choreographic education, but there is still room for improvement in terms of access to resources and training opportunities” [3, p. 152]. However, there are also some challenges that

the field faces, such as a lack of funding, insufficient teacher training, and an outdated curriculum. Furthermore, there is a perceived gap between the quality of dance education in urban and rural areas, with urban students having access to better resources and opportunities.

To address these challenges, the Chinese government has launched several initiatives to improve the quality of dance education in China. For example, the Ministry of Education has launched a program to establish new dance departments in universities and colleges across the country. The government has also established new dance academies and has provided funding for the training of dance teachers. However, more needs to be done to address the challenges that the field faces.

Prospects for the Development of Choreographic Education in China.

Despite the challenges, there are many reasons to be optimistic about the future of choreographic education in China. There has been a renewed focus on dance education at the national level, with new initiatives and reforms aimed at improving the quality of dance education. “The Chinese government has invested heavily in the development of dance education in recent years, with a particular emphasis on nurturing young talent” [4, p. 10]. For example, the government has launched a program to establish more dance academies across the country, and the Ministry of Culture has provided funding for international collaborations and exchanges. The Chinese government has also supported the development of new technologies and digital media in dance education, which can improve the quality of dance training.

To ensure the continued growth and development of choreographic education in China, several areas need to be addressed. First, there needs to be more funding for dance education, particularly in rural areas. Second, there needs to be a focus on improving the quality of dance teacher training and curriculum development. Third, there needs to be a greater emphasis on integrating technology and digital media in dance education.

Comparison with International Standards.

To benchmark the current state of choreographic education in China, it is helpful to compare it with international standards and best practices. In this regard, China has made significant progress in recent years, but there is still room for improvement. For example, while the country has established numerous dance schools and universities, the quality of education and training varies widely. Some institutions have

world-class facilities and faculty, while others struggle to provide basic resources and support.

One challenge facing choreographic education in China is the lack of standardized curriculum and accreditation systems. While some schools have established their own curriculum and certification programs, there is no unified national standard for dance education. This can lead to inconsistencies in the quality of education and difficulty for students transferring between institutions.

Another challenge is the limited opportunities for students to gain practical experience and exposure to the professional dance industry. While some schools have partnerships with dance companies and organizations, many students struggle to find internships and performance opportunities. This can make it difficult for them to transition into professional careers after graduation. “In order to attract and retain top talent in choreographic education, organizations in China must prioritize creating supportive and inclusive cultures, offering competitive salaries and benefits, and providing opportunities for career advancement” [5, p. 98].

Despite these challenges, there are also opportunities for the future development of choreographic education in China. The government has recognized the importance of the arts and has invested in programs to promote cultural exchange and collaboration with other countries. This includes partnerships with international dance companies and festivals, as well as initiatives to bring Chinese dance to a global audience. Furthermore, the growth of the Chinese economy has led to an increase in demand for dance performances and entertainment, creating new opportunities for dancers and choreographers. This has led to the establishment of more private dance companies and studios, providing additional avenues for students to gain practical experience and enter the professional dance world.

To continue developing choreographic education in China, it will be important to establish standardized curriculum and accreditation systems, as well as to increase opportunities for practical experience and industry exposure. Additionally, the government and private sector should continue to invest in cultural exchange and collaboration to promote the growth and development of the Chinese dance industry on a global scale. Cultural exchange and collaboration are key factors for the growth and development of any artistic industry, and the Chinese dance industry is no exception. By investing in international partner-

ships and cultural exchange programs, the Chinese government and private sector can help promote Chinese dance on a global scale, while also providing valuable opportunities for Chinese dancers and choreographers to gain exposure to different styles and techniques. International cooperation and exchanges provide Chinese dancers and choreographers with valuable opportunities to study and collaborate with some of the most famous artists in the world. One example of successful cultural exchange is the collaboration between the Beijing Dance Academy and the Royal Ballet School in London. The two institutions have established a joint program, which allows students to study and train in both China and the UK, providing them with a unique and comprehensive education.

Similarly, the Chinese government has also established partnerships with international dance festivals and organizations, such as the American Dance Festival and the International Association of Dance Medicine and Science, to promote cultural exchange and collaboration. These partnerships provide opportunities for Chinese dancers and choreographers to showcase their talents on an international stage, while also learning from and working with artists from different backgrounds and cultures. Exchanges with international dance organizations and artists have played an important role in China's dance scene.

In addition to cultural exchange, private investment in the dance industry can also play a significant role in its growth and development. Private dance companies and studios can provide additional opportunities for students to gain practical experience and exposure to the professional dance world. Moreover, private investment can also help fund research and development in dance science, technology, and innovation, leading to new discoveries and advancements in the field. "Dance companies in China are increasingly focused on the development of young talent, as they recognize the important role that these dancers and choreographers will play in the future of the industry" [6, p. 64].

Conclusion. The history of dance in China is a rich and diverse tapestry that has evolved over centuries, incorporating traditional folk dances and regional styles as well as modern and contemporary forms. This legacy has laid the foundation for the current state of choreographic education in China, which has seen significant growth and development over the past few decades.

Despite the challenges and limitations facing the field, the future prospects for choreographic education in China are promising. The Chinese government's continued investment in the arts and culture sector, coupled with the growing interest and demand for dance education among the public, offer opportunities for further development and innovation in the field. Moreover, by comparing the current state of choreographic education in China with international standards, such as those set by established dance institutions and programs in Europe and North America, China can identify areas for improvement and strive to achieve a higher level of excellence and recognition in the global dance community. By doing so, China can position itself as a leading hub for choreographic education and contribute to the diversity and vibrancy of the global dance community, reflecting the passion and dedication of generations of dancers and educators. The development of choreographic education in China is still ongoing, with both challenges and opportunities. Standardization of curriculum and accreditation systems, increased opportunities for practical experience and industry exposure, and investment in cultural exchange and private funding are all crucial factors for the growth and success of the Chinese dance industry. With continued effort and investment, the future prospects for the development of choreographic education in China are promising, and the country's dancers and choreographers can continue to make a valuable contribution to the global dance community.

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