

Professional Competencies as the Foundation for the Formation of Professional Mobility of Future Choreographers

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ABSTRACT: The modern system for training dance teachers is evolving against a backdrop of constantly evolving educational technologies, changing labour market demands and the expanding professional roles of specialists in the creative fields. In this context, professional success is determined not only by the level of specialist training, but also by a graduate's ability to adapt to new professional challenges, master various types of activity and work effectively within a changing educational and cultural environment. This ability depends largely on the development of professional competences, which are not merely a collection of individual pieces of knowledge and skills, but rather the integrative foundation for the future specialist's professional mobility. The aim of this study is to provide a theoretical basis for, and to experimentally test, a model for the development of professional mobility among future choreographers, based on the development of professional competences during their university training. The study was conducted using a quasi-experimental design combining quantitative and qualitative methods of analysis. To assess the dynamics of the development of professional mobility, the following methods were employed: questionnaires, pedagogical observation, expert assessment, and analysis of learning outcomes, test tasks and methods of statistical analysis of the results. The development of professional mobility was examined through the development of the motivational-value, cognitive, activity-based and reflective components of professional competence. The results obtained indicate that the systematic development of professional competences leads to a statistically significant improvement in students' readiness for professional adaptation, the adoption of innovative teaching methods, the fulfilment of various professional roles, and the ability to make independent decisions in non-standard professional situations. The most pronounced changes were identified in the development of professional motivation, pedagogical flexibility, communicative interaction and the ability to reflectively analyse one's own activities. The scientific novelty of this study lies in establishing professional competences as the systemic foundation for the development of professional mobility among future choreographers, and in developing a structural-functional model that integrates the content of training, pedagogical conditions and mechanisms for assessing outcomes. The practical significance of this work lies in the potential for the proposed model to be used in the modernisation of educational programmes for training choreography teachers and specialists in the field of arts education.

Keywords: Professional competence, Professional mobility, Choreographer education, Dance teacher training, Arts education.

I. INTRODUCTION

The professional training of specialists in the creative fields is undergoing significant changes linked to the transformation of the educational environment, the digitalisation of arts education and the broadening of the scope of graduates' professional activities. Today's choreographer-educator is no longer confined to performing or teaching roles. Professional practice requires the ability to design educational programmes, organise creative groups, utilise digital technologies in teaching, participate in interdisciplinary projects and adapt quickly to the new demands of educational organisations and cultural institutions [1]. In these circumstances, the sustainability of a professional career is determined not so much by the extent of specialist knowledge as by the professional's readiness to operate effectively in a changing professional environment [2].

This understanding of professional practice brings the issue of professional mobility among future choreographers to the fore. In educational theory, professional mobility is regarded as an integrative personal quality that enables individuals to master new professional roles, respond flexibly to changing working conditions, make informed decisions in non-routine situations, and maintain continuous professional development. For specialists in the field of arts education, this quality takes on particular significance, as creative work is characterised by a high degree of variability in professional tasks, the constant renewal of artistic practices, and the need to combine teaching, performing, organisational and communicative functions.

Despite the considerable number of studies devoted to the professional training of arts educators, the majority of them focus on the development of performance skills, artistic and creative abilities, or the refinement of teaching methods for choreographic disciplines [3]. Considerably less attention is paid to the question of how professional competences serve as a mechanism for shaping the professional mobility of future specialists. In most studies, the competence-based approach and professional mobility are treated as separate areas of research, whilst the nature of their interrelationship, the structure of their influence and the pedagogical conditions for their development remain insufficiently explored [4].

This shortcoming is particularly evident in the training of future choreographers. Contemporary educational programmes are primarily focused on mastering professional disciplines and developing specialist competences; however, they much less frequently provide for the targeted development of students' ability to adapt quickly to new professional roles, work in conditions of uncertainty, master innovative educational technologies and integrate artistic activity with teaching practice. As a result, graduates possess a high level of subject-specific training but experience difficulties when transitioning to new professional roles that require flexible thinking, independence and a readiness to adapt to change [5]. Consequently, there is a contradiction between the growing need within the system of arts and teacher training for specialists capable of working effectively in a constantly changing professional environment, and the insufficient development of pedagogical mechanisms designed to foster professional mobility through the development of professional competences in future choreographers. Resolving this contradiction requires not only a clarification of the theoretical foundations of the phenomenon in question, but also the development of a training model that combines the competence-based approach with the objectives of fostering professional mobility. The aim of this study is to provide a theoretical justification for, and to experimentally test, a pedagogical model for fostering professional mobility among future choreographers, based on the sequential development of professional competences during their university training. To achieve this aim, the following research objectives were identified:

- To analyse contemporary academic approaches to understanding professional mobility and the professional competences of future choreography teachers;
- To define the structure of professional competences that facilitate the development of students' professional mobility;
- To develop a structural-functional model for the development of professional mobility among future choreographers;
- To experimentally test the effectiveness of the proposed model within the educational process of a higher education institution;

- To assess the impact of the development of professional competences on the dynamics of students' professional mobility.

II. RELATED WORK

1. PROFESSIONAL MOBILITY AS A CHARACTERISTIC OF CONTEMPORARY TEACHING PRACTICE

The concept of professional mobility a defining feature of contemporary teaching practice has gradually moved beyond the scope of research focused exclusively on the labour market and the professional adaptation of workers. In contemporary educational science, it is regarded as a professional's ability to function effectively in the face of a changing educational environment, evolving professional requirements and the emergence of new forms of teaching organisation. This interpretation reflects a shift from understanding mobility as a reaction to external changes to viewing it as an integral personal quality that ensures continuous professional development [6]. For teachers in the arts, the importance of professional mobility is increasing significantly. A choreographer's professional practice encompasses artistic and creative, pedagogical, organisational and communicative elements simultaneously. Graduates must be prepared not only to teach choreographic disciplines, but also to develop educational programmes, organise creative projects, lead groups, apply digital technologies and adapt to various educational contexts. Consequently, professional mobility becomes an essential prerequisite for successful professional fulfillment [7].

Recent research indicates that a high level of professional mobility helps young professionals adapt more quickly to employers' requirements, increases their readiness for innovative activities, and ensures the sustainability of their professional development. At the same time, in most published works, mobility is viewed as a result of external changes in the professional environment, whilst the internal mechanisms underlying its formation have been studied to a much lesser extent [8]. This is particularly true of the training of professionals in creative fields, where professional activity is characterised by a high degree of variability and requires the constant updating of professional experience.

2. PROFESSIONAL COMPETENCIES OF THE FUTURE DANCE TEACHER

The competence-based approach remains one of the leading concepts in the development of modern higher education. Its widespread adoption stems from the shift from assessing the volume of knowledge acquired to assessing graduates' ability to apply that knowledge effectively when tackling professional tasks of varying complexity. In this context, professional competences are regarded as a dynamic system of knowledge, practical skills, values, work experience and personal qualities that ensure the successful performance of professional duties [9].

Within the training system for future choreographers, the competence model has its own specific characteristics. In addition to developing performance skills and methodological training, the educational process focuses on the development of pedagogical planning, communicative interaction, creative thinking, organisational abilities and professional reflection skills. Each of the competences listed acquires practical value only when they are developed in an integrated manner, as real-world professional practice requires a constant combination of artistic and pedagogical functions [10]. Recent research shows that the development of professional competences has a positive impact on the quality of teaching practice, the level of professional autonomy and graduates' ability to engage in lifelong self-learning. However, most existing training models view competences primarily as the end result of learning, paying considerably less attention to their role as a mechanism for developing more complex professional qualities.

3. PROFESSIONAL COMPETENCES AS THE BASIS FOR DEVELOPING PROFESSIONAL MOBILITY

In recent years, there has been growing interest in the academic literature in exploring the relationship between the competence-based approach and professional mobility. An increasing number of studies confirm that a professional's ability to adapt to change is determined not by individual pieces of knowledge

or skills, but by a well-developed system of professional competences that enables them to apply their accumulated experience to new professional situations.

For dance teachers, this interdependence takes on particular significance. Working in educational organisations, cultural institutions, creative groups and projects involves constantly shifting professional roles. A single specialist may simultaneously fulfil the roles of teacher, choreographer, artistic director, cultural events organiser and researcher [11]. The effectiveness of such a transition is determined not by the number of disciplines mastered, but by the level of development of professional competences that ensure flexibility in professional conduct, the ability to make independent decisions and a willingness to take on new types of activity. Despite the obvious interconnection between these phenomena, existing research predominantly analyses competences and professional mobility as separate subjects of study. Studies that examine professional competences as the systemic foundation for the development of professional mobility among future choreographers are few and far between. There is also a lack of comprehensive pedagogical models that would enable us to trace the influence of the development of individual components of professional competence on the dynamics of professional mobility during university training.

4. RESEARCH GAP

An analysis of the academic literature leads to the conclusion that contemporary theory of vocational education has accumulated a significant body of work devoted to both the professional mobility of teachers and the development of professional competences among future specialists. At the same time, three significant limitations remain. Firstly, most studies focus either on the development of choreographers' performance skills or on the improvement of specific professional competences without analysing their impact on professional mobility. Secondly, there is a lack of well-developed structural-functional models that treat professional competences as a holistic foundation for the development of professional mobility among future dance teachers. Thirdly, there are a limited number of empirical studies in the academic literature in which the effectiveness of such models has been confirmed by the results of a pedagogical experiment using a comprehensive quantitative and qualitative analysis. It was precisely the need to address these research limitations that shaped the scope of the present study, which aims to develop and experimentally test a model for fostering the professional mobility of future choreographers based on the sequential development of their professional competences.

III. MATERIAL AND METHOD

This study is based on a mixed-methods design, combining quantitative and qualitative approaches to examining the process of professional mobility among trainee choreographers. The choice of this research strategy stems from the need not only to determine changes in students' levels of professional mobility following the implementation of the developed pedagogical model, but also to establish how the development of professional competences influences students' readiness to perform various professional functions within a changing educational environment [12].

The study was conducted within the natural context of the university's educational process and comprised three interrelated stages: the diagnostic stage, the formative stage and the assessment stage. During the first stage, the initial level of development of the students' professional competences and professional mobility was determined. During the formative stage, a model was introduced into the educational process of the experimental group, designed to facilitate the sequential development of professional competences through active teaching methods, project-based learning, creative tasks and reflective practices [13]. The final stage was aimed at assessing the effectiveness of the implemented model and comparing the results obtained with those of the control group.

The methodological framework of the study was based on the competence-based, activity-based, person-centred and systems approaches. The combination of these approaches made it possible to view professional mobility not as an isolated personal quality, but as the result of the comprehensive development of professional competences during the university training of future dance teachers [14]. The object of the study was the process of developing professional mobility amongst students on the 'Choreography' degree

programme, whilst the subject of the study was the influence of professional competences on the development of professional mobility amongst future specialists in the field of arts and education.

To obtain reliable results, a combination of complementary research methods was employed. The quantitative component comprised a pedagogical experiment, questionnaires, testing, expert assessment and statistical data analysis [15]. The qualitative part of the study was based on pedagogical observation, semi-structured interviews, and analysis of students' reflective reports and expert interpretation of the results of learning activities. The use of a mixed-methods design made it possible to compare statistically identified changes with the characteristics of students' professional behavior and to reveal more fully the mechanisms underlying the development of professional mobility [16].

All participants in the study were informed in advance of the aims of the research, voluntarily agreed to take part in the experiment, and were free to withdraw at any stage of the study without any consequences. The data obtained were used exclusively in aggregated form, thereby ensuring compliance with the principles of confidentiality and academic ethics [17]. The research methodology developed is designed to provide a comprehensive assessment of four. The research methodology developed is geared towards a comprehensive assessment of four interrelated components of professional mobility: motivational, cognitive, activity-based and reflective. This approach has made it possible to track not only changes in individual professional competences, but also their combined impact on the readiness of future choreographers to perform various professional functions within the context of contemporary educational practice.

1. DATA COLLECTION

The study was conducted during the 2017–2018 academic year at two higher education institutions in the Republic of Kazakhstan. The total sample comprised 127 first- and second-year students. The experimental group (EG, $n = 74$) consisted of students on the 6B02130 'Choreography' at the M. Auezov South Kazakhstan University. The control group (CG, $n = 53$) comprised first- and second-year students at the Khoja Ahmed Yasavi International Kazakh-Turkish University. The experimental and control groups were formed at different universities. The sample was formed using a purposive sampling method. The sample was formed using a purposive sampling method. The study included first- and second-year students on relevant dance-related degree programmes who were taking part in practical modules within the artistic and pedagogical cycle [18]. Students who had taken extended academic leave or who had missed a significant proportion of classes during the experimental period were excluded from the study.

For the purposes of this quasi-experimental study, an experimental group and a control group were formed at two different universities: the experimental group comprised 74 students from the M. Auezov South Kazakhstan University, whilst the control group comprised 53 students from the Khoja Ahmed Yasavi International Kazakh-Turkish University. Participants were not randomly allocated between the groups. Empirical data were collected throughout the entire cycle of the pedagogical experiment and comprised three consecutive stages: the baseline, formative and control stages. A standardised set of diagnostic tools was used at each stage, enabling the results obtained to be compared [19].

Several complementary methods were used to conduct a comprehensive assessment of the development of professional mobility [20]. Quantitative data were collected through student questionnaires, professional knowledge tests, expert assessments and diagnostic scales for evaluating professional competences. Qualitative information was derived from pedagogical observation, analysis of creative assignments, semi-structured interviews and students' reflective reports, which reflected the characteristics of their professional development during the learning process [21]. All participants in the study were informed in advance of its objectives and the conditions of participation. The study was conducted on a voluntary basis in accordance with the principles of confidentiality, and the results were analysed exclusively in aggregated form.

2. RESEARCH DESIGN

This study was conducted using an explanatory sequential mixed-methods design, which involves the sequential use of quantitative and qualitative research components. The quantitative component aimed to determine the baseline characteristics of the experimental and control groups and to assess changes in indicators of professional mobility following the implementation of the pedagogical intervention. The

qualitative component was used to provide a substantive explanation and interpretation of the identified quantitative changes through an analysis of the students' professional behaviour, their reflective statements, pedagogical observations, interviews and expert assessments.

The experimental study was structured according to the classic three-stage model. During the diagnostic stage, the initial level of development of the students' professional competences and professional mobility was assessed. The formative stage involved the implementation of the developed pedagogical model, which focused on the development of professional competences through project-based activities, problem-based learning, creative practices, collaborative work and systematic professional reflection. During the follow-up stage, a repeat assessment was carried out, enabling the dynamics of change to be identified and the effectiveness of the proposed model to be evaluated.

The integration of quantitative and qualitative components took place during the interpretation of the results. In the first stage, quantitative data were analysed, reflecting the distribution of participants across levels of development of the components of professional mobility and the inter-group differences between the experimental and control groups. In the second stage, the quantitative results were compared with data from interviews, classroom observations, expert assessments and students' reflective writings. The qualitative data were used to explain how the observed quantitative changes manifested themselves in the students' professional behaviour, their readiness to adapt to new conditions, make professional decisions and perform various professional functions. Thus, integration was achieved through the comparison and joint interpretation (connecting and interpretation) of quantitative and qualitative results, rather than by combining them into a single numerical indicator.

3. THE STRUCTURE AND PROCEDURE OF EDUCATIONAL INTERVENTION

The formative stage of the study was carried out in the experimental group using a specially developed methodology for fostering professional mobility among future choreographers. The pedagogical intervention was comprehensive in nature and comprised three interrelated components: an elective course entitled 'Professional Mobility in Choreography', a set of preparatory tasks, and professionally oriented scenarios simulating various conditions of a choreographer's future practice. This approach made it possible to combine the theoretical understanding of the concept of professional mobility with the practical application of professional knowledge and skills in a variety of educational and professional situations.

The central component of the programme was an elective course entitled 'Professional Mobility in Choreography', totaling 90 academic hours (2 credits). The course comprised 15 hours of lectures, 15 hours of seminars, 30 hours of student-led independent study under the supervision of a lecturer, and 30 hours of independent study by the students. The programme was structured into 15 thematic sections, each of which combined theoretical study of the material, discussion of it in seminars, and independent study by students.

The course programme comprised 15 consecutive thematic sections and was delivered in accordance with the academic calendar. For each thematic section, the programme included 1 academic hour of lectures, 1 academic hour of seminars, 2 academic hours of student-led independent study under the supervision of a lecturer, and 2 academic hours of independent study. Thus, the contact teaching load for the elective course totaled 30 academic hours, comprising 15 hours of lectures and 15 hours of seminars.

The course content systematically covered the following areas: professional mobility as a component of the professionalism of the modern specialist; professional mobility as a personal quality of a choreographer; structural characteristics of professional mobility; the psychological and pedagogical readiness of the future choreographer for professional mobility; the distinctive features of a choreographer's professional and creative activities; the main approaches to developing professional mobility; the development of social engagement; professional self-development and self-education; professional self-cultivation; the realisation of creative potential; the development of an individual style in professional practice; the prevention of crises in professional development and professional burnout; professional success in choreographic practice. The practical component of the programme was not limited to seminar sessions. Students undertook practice-oriented tasks, took part in coaching sessions and training courses, received online consultations from

practising choreographers, helped organise the university's career-focused extracurricular activities, and attended specialised sessions at the department's training centres.

Propaedeutic tasks were used following the study of the relevant topics in professional disciplines and were based on the principle of variability. Their purpose was to create situations requiring the transfer of acquired knowledge and methods of practice from one professional context to another. In particular, the tasks involved students switching between performing, coaching, teaching and choreography. For example, after learning a dance routine, a student was required to move from performing it to explaining and teaching the movements, devising a lesson plan or creating their own choreographic combination and etude.

The practical training was designed to develop students' artistic and creative, teaching, and organisational and managerial skills. During the course, students learnt how to plan lessons, methods for working with a dance group, professional and teaching ethics, how to organise various types of classroom activities, and how to independently identify areas for their own professional development. Thus, the pedagogical intervention was organised not as an isolated course, but as a combination of interrelated classroom-based, independent and practice-oriented activities. Its content was designed to create situations in which future choreographers would have to apply their professional knowledge in changing circumstances, switch between different professional roles, make decisions independently, analyse their own work and adapt their existing knowledge and skills to new professional challenges.

To ensure the reproducibility of the pedagogical intervention, its content was structured to reflect the sequence of development of professional mobility among future choreographers. The thematic sections of the elective course were grouped into content blocks, reflecting the transition from mastering the theoretical foundations of professional mobility to their practical application in various types of professional activity. Each block set out specific learning objectives and corresponding types of academic, practical and independent student activities. The general structure of the pedagogical intervention is presented in Table 1.

Table 1. Structure and content of the pedagogical intervention aimed at developing the professional mobility of future choreographers.

Module	Contents	Learning objective	Main student activities
1. The basics of professional mobility	The concept of professional mobility; its types; mobility as a quality of a choreographer; structural components	To develop an understanding of the nature and structure of professional mobility	Lectures, seminar discussions, analysis of professional requirements, self-assessment
2. A choreographer's professional and creative work	Psychological and pedagogical readiness; professional motivation; the creative nature of the work	To develop the ability to apply professional knowledge in changing circumstances	Analysis of professional scenarios, practical exercises, training sessions
3. Social engagement and professional development	Social engagement; self-development; self-education; professional self-improvement	To develop independence, adaptability and the ability to manage one's own professional development	Reflective tasks, self-development planning, independent research and analysis of professional information
4. Creative self-fulfilment and professional adaptation	Creative potential; individual professional style; career crises and how to prevent them	To develop the ability to express oneself creatively and adapt to changes in one's career	Creative tasks, analysis of problem situations, coaching, training sessions, reflection
5. Integration of professional functions	Professional success; the transition between performing, teaching, coaching and choreography	To develop the ability to transfer skills between different types of professional activity	Developing lessons, creating combinations and exercises, simulating professional scenarios, practical activities

As can be seen from Table 1, the pedagogical intervention was structured around the principle of progressively increasing the complexity of the content and the types of student activities. At the initial stage, the main focus was on understanding the nature and structural components of professional mobility, whilst the subsequent content blocks were geared towards applying the knowledge gained in practice-oriented and varied professional situations. Of particular importance were tasks involving transitions between performing, coaching, teaching and choreography, which created the conditions for transferring the acquired knowledge and methods of practice from one professional context to another. This structure made it possible to integrate theoretical training, independent study, professional practice and reflection within a unified framework for developing the professional mobility of future choreographers.

To provide a more detailed overview of the structure of the pedagogical intervention, the 15 thematic sections of the elective course have been grouped into five content blocks according to their objectives and subject matter. This presentation illustrates the sequence of the programme's implementation, the learning objectives, the main types of student activities and the distribution of the study load. However, the grouping into five blocks is used solely to present the programme concisely in the article and does not alter the original structure of the course, which consisted of 15 thematic sections.

Table 2. Structure, content and organisation of the pedagogical intervention aimed at developing the professional mobility of future choreographers.

Content section	Thematic content	Learning objectives	Main student activities	Format of the course	Volume *
1. Theoretical foundations of professional mobility	Professional mobility as a component of professionalism in the modern specialist; professional mobility as a personal quality of a choreographer; structural characteristics of professional mobility	To gain an understanding of the nature, types and structure of career mobility; to develop the ability to analyse one's own professional qualities and the requirements of professional practice	Analysis of concepts and professional requirements; discussion of the characteristics of a mobile specialist; self-assessment of professional qualities; independent study of the course material	Lectures, seminars, SRSP, SRS	18 hours
2. A choreographer's professional preparedness and practice	Psychological and pedagogical readiness for professional mobility; the professional practice of a choreographer; the creative nature of professional practice	To develop the ability to adapt to changing conditions in professional practice; to foster an understanding of the pedagogical and creative roles of a choreographer; to develop the ability to analyse professional motivation	Analysis of professional scenarios; discussion of pedagogical and creative tasks; practice-oriented tasks; training exercises	Lectures, seminars, practical assignments, independent study, self-directed study	18 hours

3. Social engagement and professional development	Key areas for developing professional mobility; the choreographer's social engagement; self-development; organising professional self-education	To develop social engagement, independence and the ability to plan one's career development; to develop skills in searching for and using professional information	Planning individual professional development; searching for and analysing professional information; reflective tasks; discussions; independent study	Lectures, seminars, reflective and independent assignments	24 hours
4. Professional self-development and creative self-fulfilment	Professional self-development; realising one's creative potential; forming and developing an individual style of professional practice	To develop the ability for professional self-improvement, creative self-expression and the development of an individual professional style	Creative tasks; self-assessment of professional and personal qualities; coaching and training; developing personalised approaches to tackling professional challenges	Lectures, seminars, workshops, coaching, independent study	18 hours
5. Professional adaptation and success	Preventing crises in professional development and professional burnout; success in choreography	To develop the ability to recognise professional challenges, choose ways of adapting to change and assess the prospects for one's own professional career	Analysis of challenging professional situations; professional reflection; modelling strategies for overcoming professional difficulties; assessment of criteria for professional success	Lectures, seminars, case studies and reflective exercises	12 hours

Note: The course load was calculated on the basis of the original syllabus: each of the 15 thematic sections comprised 1 hour of lectures, 1 hour of seminars, 2 hours of supervised group work and 2 hours of independent study. The total course load was 90 academic hours.

As shown in Table 2, the content of the intervention was structured around a sequential transition from a theoretical understanding of professional mobility to the practical application of the relevant knowledge and approaches. In the early stages, the focus was on understanding the nature and structural characteristics of professional mobility, whilst the subsequent content modules were directed towards professional self-development, creative self-fulfilment, adaptation to changing professional conditions and the assessment of one's own professional success.

The practice-oriented component of the programme involved carrying out tasks that required students to switch between different types of professional activity. In particular, students moved from performing choreographed material to explaining and teaching it, developing a lesson plan, devising dance combinations and creating choreographic études. In this way, students not only performed but also learnt to fulfil the roles of rehearsal director, teacher and ballet master. In addition, the programme included training sessions, coaching, consultations with practising professionals, career-focused extracurricular activities and

practical sessions at the department's industrial training centres. This combination of classroom-based, independent and practice-oriented activities enabled students to apply the knowledge they had acquired in a variety of professional contexts.

4. DIAGNOSTIC TOOLS AND THE ASSESSMENT PROCEDURE

In this study, the professional mobility of a future choreographer is regarded as an integrative professional characteristic that reflects a professional's readiness and ability to adapt to changing conditions in teaching and creative work, to master new professional roles and methods of practice, to make decisions in non-standard professional situations, interact with members of the professional community, and engage in continuous professional self-development. In the operational framework of the study, professional mobility is represented by four interrelated components: motivational-goal-oriented, content-cognitive, emotional-value-based, and socio-communicative.

The professional mobility of future choreographers was viewed as a multi-component construct comprising motivational-goal-oriented, content-cognitive, emotional-value-based and socio-communicative components. In accordance with this framework, a set of complementary methods was used for assessment, enabling the evaluation of individual components of professional mobility whilst taking into account their specific content.

To assess the motivational-goal component, questionnaires and surveys devised by the authors were used; the content-cognitive component was assessed through test tasks; the emotional and value-based component was assessed using content analysis and a modified version of I. A. Butova's methodology; the social and communicative component was assessed on the basis of interviews, expert evaluation, pedagogical observation and students' self-assessment. The correspondence between the components of professional mobility and the diagnostic methods used is presented in Table 3.

Table 3. shows the correspondence between the components of professional mobility under investigation and the diagnostic tools used in the experiment.

Components and dimensions	Method name
1	2
Goal-motivational component, dimension – understand the importance and necessity of professional mobility	1) questionnaire No. 1 for university teachers (Appendix A); 2) questionnaire for students of the specialty "choreography" №2 (Appendix B); 3) questionnaire "determining the motivation for choreographic activities" (Appendix B);
Content-cognitive component, dimension - the volume and quality of knowledge in the field of choreographic art; performing skills in the field of dance	4) test tasks (Appendix D)
Emotional-value component, measure - the value attitude of the choreographer to the profession and his activities; emotional and psychological mobility; the necessary personal and psychological qualities of the dancer-performer - quick reaction, shift of attention, developed dance imagination, perception of music, dance operations and actions	5) content analysis method 6) questionnaire for identifying 20 professionally important qualities - (modified methodology of I. A. Butova); (Appendix D)
Social and communicative component, dimension - the speed of building communicative connections; the speed of adaptation to new	7) interview, interview, pedagogical control, self-assessment, expert assessment, psychological and pedagogical methods; 8) Test questionnaire for determining the attitude of students to extracurricular activities at the University (Appendix E)

conditions; the variety and identity of student
behavior patterns

The diagnostic framework presented here enabled the assessment of four interrelated components of professional mobility motivational and goal-oriented, content-related and cognitive, emotional and value-based, and social and communicative using methods specific to each component. The use of identical diagnostic procedures in the experimental and control groups ensured the comparability of measurements at the baseline and follow-up stages of the study.

The diagnostic toolkit was developed on the basis of the operational framework for professional mobility and the criteria and indicators corresponding to each component. For the motivational-goal component, original questionnaires were used, designed to assess participants' understanding of the importance of professional mobility and their motivational readiness for choreographic activity. Motivational indicators were assessed on a 10-point scale; in the initial procedure, the reference range for professionally significant indicators was 8–10 points, after which the actual scores were compared with the reference values. The content-cognitive component was assessed using test tasks covering the theoretical foundations and history of choreographic art, the principles of the creative process, contemporary trends in its development, and the application of professional knowledge in educational contexts.

For the emotional and value-based component, alongside content analysis, we utilised an adapted version of I. A. Butova's methodology, '20 Professionally Significant Qualities', originally developed to study the professional mobility of concert pianists and adapted to the context of training future choreographers. The social and communicative component was assessed through interviews, discussions, pedagogical observation, self-assessment and expert evaluation. Based on a set of indicators, the results were interpreted in accordance with three predefined levels of professional mobility development: reproductive (low), adaptive (medium) and creative (high). Consequently, the lack of up-to-date psychometric measures of reliability and validity for certain author-developed instruments should be regarded as a limitation of this study; future research should include their independent psychometric validation on a larger sample.

As the diagnostic programme combined a variety of methods and measures questionnaires, test tasks, content analysis, a modified diagnostic procedure, interviews, pedagogical observation, self-assessment and expert assessment it was not regarded as a single, one-dimensional, multi-item psychometric scale. Consequently, the calculation of a single Cronbach's α coefficient for internal consistency across the entire diagnostic complex was not methodologically applicable. Furthermore, the participants' individual responses to each item which are necessary for the correct retrospective calculation of the internal consistency of individual multi-item instruments were not available in the dataset used for the present analysis. Consequently, the retrospectively reconstructed reliability coefficient is not reported in this study.

For the content analysis of the emotional and value-related component, qualitative data were utilised, obtained through semi-structured interviews, students' reflective written work, records of classroom observation, and work produced in creative and situational tasks. The unit of coding was the 'meaning unit' a single utterance or a substantively complete fragment of material reflecting one of the predefined indicators of the emotional and value-based component. Coding was carried out across seven categories: attitudes towards the profession and professional activity (B1), emotional and psychological flexibility (B2), speed of professional response (B3), shifting of attention (B4), development of choreographic imagination (B5), perception of music (B6) and dance performance actions (B7). The coding frequency for each category was used to quantify the qualitative data.

The original content analysis procedure did not provide for independent parallel coding by multiple coders. Consequently, the training procedure for independent coders and the quantitative measure of inter-coder agreement were not applied. Coding was carried out on the basis of a predefined system of categories B1–B7, corresponding to indicators of the emotional and value-based component of professional mobility. The absence of independent double coding and an inter-coder agreement measure is regarded as a methodological limitation of this study.

5. QUANTITATIVE RESEARCH DESIGN

The quantitative part of the study aimed to identify changes in students' levels of professional mobility following the implementation of the developed pedagogical model. The main method used was a quasi-experiment with control and experimental groups, involving pre- and post-measurements following the implementation of the educational programme. The results were assessed across four components of professional mobility: motivational, cognitive, practical and reflective. For each component, relevant indicators were identified to characterise the degree to which the professional competences of future dance teachers had been developed. Quantitative data were collected using questionnaires, diagnostic tests, expert assessments by lecturers and standardised self-assessment scales completed by students.

Statistical analysis of the quantitative data involved calculating absolute and relative frequencies and comparing, across groups, the distribution of students according to the level of development of the motivational-goal component of professional mobility. Pearson's χ^2 test was used to compare the distributions of the experimental and control groups. Statistical significance was assessed at a level of $\alpha = 0.05$; differences were considered statistically significant at $p < 0.05$. Cramér's V was calculated to assess the strength of the association between group membership and the level of development of the component. The results of the between-group analysis are presented as χ^2 , degrees of freedom (df), p-values and Cramér's V. The analysis was conducted separately for the initial and final stages of the experiment, which made it possible to assess the initial comparability of the groups and the differences between them following the pedagogical intervention.

6. QUALITATIVE RESEARCH DESIGN

The qualitative phase of the study aimed to identify changes that cannot be fully captured by quantitative indicators. Particular attention was paid to the students' professional behaviour, the characteristics of their pedagogical decision-making, the development of their capacity for professional reflection, and their readiness to fulfil various professional roles. The sources of high-quality data included semi-structured interviews, classroom observation during teaching sessions, expert opinions from lecturers, and an analysis of students' reflective written reports. The data obtained were analysed using thematic analysis, which enabled the identification of consistent categories characterising changes in the professional behaviour of the research participants.

The qualitative findings were used to interpret the quantitatively identified changes in depth. The categories identified in the qualitative data were compared with trends in the relevant components of professional mobility, which made it possible to determine how the statistically observed changes manifested themselves in the students' professional behaviour, reflection and readiness to perform various professional functions. The integration of the two types of data took place during the stage of interpreting the results.

The conceptual model presented in Figure 1 illustrates the sequential relationship between the development of professional competences, pedagogical conditions and the formation of professional mobility among future choreographers. The starting point of the model is professional competences, which include pedagogical, choreographic (artistic), digital, communicative and reflective competences. Their development is facilitated by a set of pedagogical conditions, including project-based learning, creative workshops, teaching placements, collaborative learning, the use of digital educational technologies and reflective practice. The implementation of these conditions is aimed at developing four interrelated characteristics of professional training: motivation, knowledge, practical readiness and reflection. Within the logic of the model, their comprehensive development lays the foundation for fostering the professional mobility of future choreographers, manifested in adaptability, professional flexibility, innovation, decision-making ability, interdisciplinary collaboration and a readiness for lifelong learning. The ultimate outcome of this sequence within the model is the professional success of the future specialist.

When interpreting the model, a distinction should be made between the operational components of professional mobility used in assessment and its professional manifestations. The motivational-goal-oriented, content-cognitive, emotional-value-based and social-communicative components form the

structure of the diagnostic assessment, whilst adaptability, professional flexibility, innovativeness, decision-making ability, interdisciplinary collaboration and a readiness for continuous learning reflect the professional manifestations of established mobility.

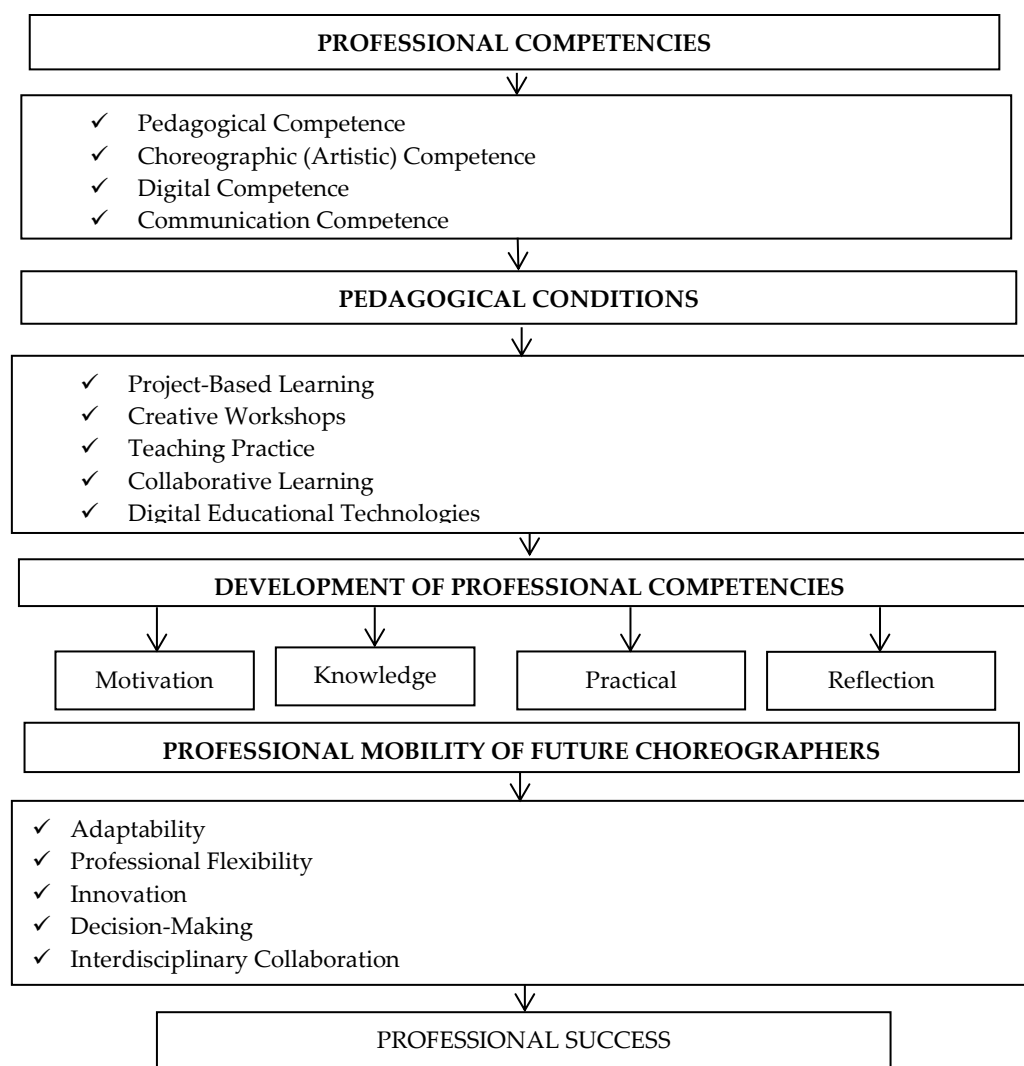


FIGURE 1. A conceptual model of the development of professional mobility among future choreographers based on the development of professional competences.

IV. DATA ANALYSIS

The evaluation of the effectiveness of the pedagogical model developed was based on a comprehensive analysis of quantitative and qualitative data obtained at various stages of the pedagogical experiment. This approach made it possible not only to determine the extent of change in the professional competences of future choreographers, but also to establish how these changes influence the development of professional mobility during university training. Professional mobility was regarded as the integrated outcome of the development of four interrelated components of professional competence: motivational, cognitive, practical

and reflective. Each component was analysed separately, after which the results were compared with one another to identify common patterns in students' professional development.

The interpretation of the data was based on the principle of sequentially integrating the results of quantitative analysis, pedagogical observation, expert assessments and qualitative research data. This made it possible to go beyond a mere comparison of statistical indicators and to identify changes in students' professional behaviour, their readiness to master new professional functions, and their ability to make independent decisions within a changing educational environment. The findings are discussed in the light of current research in the field of vocational education and the training of arts teachers, which enables us to determine the academic and practical significance of the model developed for fostering the professional mobility of future choreographers.

1. QUANTITATIVE DATA ANALYSIS

The next stage involved an analysis of the students' initial level of motivational readiness for professional practice. Particular attention was paid to indicators characterising the future choreographers' intrinsic readiness to take on new professional roles, engage in self-development and adapt to their profession.

To assess students' career motivation, a questionnaire developed by the authors was used, which included indicators of students' readiness for various aspects of career mobility. The assessment was carried out on a 10-point scale. For each indicator, a reference range of 8–10 points were set; the actual scores were then compared with the reference values and ranked. The percentages presented in Table 4 reflect the relative prevalence of the corresponding indicators based on the results of this assessment procedure and do not represent the proportion of participants out of the total sample (n = 127).

Table 4. indicators of the control and experimental group for determining the target motivation for choreographic activities in the determining experiment.

Indicator	Rank	Relative indicator value (%)
1	2	3
Interest in choreographic activities	7	33 %
Manifestation of activity in educational and choreographic activities	10	17%
Understand the importance of professional mobility	6	39%
Preparation for mastering new choreographic knowledge	3	43%
Willingness to master new types of choreographic activities	5	39%
Preparation for collective creative and choreographic work	9	29%
Preparation for self-education and self-education	1	47%
Continuation of Table 4		
1	2	3
Willingness to change behavior and actions by changes in the professional field	2	46%
Willingness to change professional and personal qualities by the new requirements	6	42%
Willingness to interact and cooperate with partners in the professional field	2	31%

The results presented in Table 4 enable us to identify the structure of professional motivation amongst future choreographers at the initial stage of the study. The data obtained show that the highest scores relate to the students' readiness for independent professional development. The highest relative value was recorded for the indicator of readiness for self-education and self-improvement (47 percent), which indicates that students understand the need to constantly update their professional knowledge and refine their performance and teaching skills. For creative professions, such an attitude is of fundamental importance, as

a choreographer's professional activity depends directly on their ability to continuously master new artistic practices, teaching methods and modern educational technologies.

High scores were also recorded for the indicators relating to a willingness to adapt one's own professional behaviour in line with changes in the professional environment (46 percent) and a desire to acquire new professional knowledge (43 percent). These results suggest that a significant proportion of students recognise the need for professional adaptation as an essential prerequisite for future success in their careers. At the same time, this willingness is largely potential in nature and is not yet accompanied by well-established skills in the practical application of professional mobility.

Relatively high scores were recorded in terms of willingness to develop one's own professional and personal qualities (42 percent), mastering new forms of choreographic activity (39 percent) and understanding the importance of professional mobility (39 percent). This distribution indicates the presence of a positive professional attitude; however, it also shows that an understanding of the role of professional mobility has not yet translated into an active professional stance amongst the majority of students.

The lowest levels of interest were observed in relation to choreographic activity (33 percent), willingness to collaborate with professional partners (31 percent), willingness to engage in collective creative activity (29 percent) and engagement in academic and professional activities (17 per cent). It is precisely these components that require the greatest pedagogical attention, as the professional practice of the modern teacher-choreographer is primarily based on collective creativity, interdisciplinary collaboration and constant communication with students, colleagues and representatives of cultural organisations.

Thus, the results of the initial assessment indicate that students possess sufficient potential to develop professional mobility; however, the structure of their professional motivation is characterised by a certain degree of inconsistency. The predominance of a focus on individual professional development, coupled with a relatively low level of communicative and collaborative activity, points to the need to introduce teaching methods geared towards fostering cooperation, project-based work and professional interaction. The results of a comparative analysis of levels of motivation for dance in the experimental and control groups are presented in Table 5.

Table 5. Results of the author's survey on the levels of determination of motivation for choreographic activity.

Levels of determination of motivation for choreographic activities	EG (n=74)	(n=53)
High level of motivation for choreographic activities	8 (10,8%)	7 (13,2%)
Average level of motivation for choreographic activities	17 (23,0%)	10 (18,9%)
Below-average level of motivation for choreographic activities	18 (24,3%)	14 (26,4%)
Low level of motivation for choreographic activities	31 (41,9%)	22 (41,5%)

The results in Table 5 show a similar pattern of motivation for choreographic activity in the experimental and control groups at the baseline stage: low and below-average levels predominated in both groups, whilst a high level was observed in a comparatively small proportion of students. The distribution obtained indicates an initial lack of strong professional motivation among the majority of the study participants.

In the experimental group, a high level of motivation was observed in 10.8 per cent of students, whilst in the control group this figure stood at 13.2 percent. Despite the control group's slight advantage, the differences between the samples cannot be considered significant, as they do not alter the overall distribution pattern. A similar trend is evident when analysing the average level of motivation, which stood at 23.0 per cent in the experimental group and 18.9 percent in the control group. The values obtained indicate a similar structure of professional motivation in the experimental and control groups at the initial stage. However, the descriptive similarity of individual indicators is not regarded as evidence of complete initial equivalence between the groups.

The highest concentration of students is found in the 'low' and 'below average' motivation categories. In the experimental group, 41.9 percent of students were found to have a low level of motivation, whilst in the

control group the figure was 41.5 percent. The figures for the 'below average' level are also virtually identical (24.3 percent and 26.4 per cent respectively). This pattern of results suggests that, at the initial stage of their training, the majority of students do not yet demonstrate a marked readiness for active professional development, the adoption of new professional roles, or the independent shaping of their own educational pathway.

The findings are of fundamental importance for further research. They show that the existing system for training future choreographers ensures the development of professional knowledge and performance skills; however, it contributes to a lesser extent to the development of the intrinsic professional motivation necessary for professional mobility. Consequently, there is a need to introduce teaching methods aimed not only at improving subject-specific training, but also at developing professional initiative, readiness for change, the ability to engage in self-directed learning, and the capacity to make independent professional decisions. Thus, the results of the diagnostic phase confirm that the experimental and control groups are comparable and, at the same time, indicate the existence of an objective need to implement a specially developed pedagogical model. It was precisely the lack of strong professional motivation among the majority of students that became one of the key reasons for the subsequent formative experiment, aimed at developing professional competences as the basis for fostering the professional mobility of future choreographers.

Following an analysis of the overall level of motivation towards choreographic activity, a more detailed assessment of the motivational and goal-oriented component of professional mobility was carried out. Whilst the previous stage enabled the classification of students according to their levels of professional motivation, the subsequent analysis focused on identifying specific characteristics that determine the readiness of future choreographers for professional development and professional mobility. Particular attention was paid to three interrelated indicators: an understanding of the significance of professional mobility; students' attitudes towards internal and external factors influencing professional development; and their internal readiness for professional mobility. It is precisely these indicators that reflect the degree to which a future specialist's professional stance has been formed and enable an assessment of their readiness for the changes accompanying contemporary pedagogical and creative practice.

Data analysis was carried out separately for the experimental and control groups, which made it possible to identify the initial characteristics of the students' career orientation and to determine whether or not there were any differences between the samples under study prior to the start of the formative phase of the experiment. The results of the assessment of the motivational and goal-oriented component of professional mobility amongst students in the experimental and control groups are presented in Table 6.

Table 6. percentage indicators of the results of the author's survey on the detection experiment in the control and experimental groups.

Indicators of the goal-motivational component	EG	CG
Understand the importance and necessity of professional mobility	26 (35,1%)	25 (47,2%)
The attitude to external and internal factors of stimulating professional growth and status	24 (32,4%)	17 (32,1%)
Internal desire for mobility in the professional aspect	24 (32,4%)	11 (20,8%)

As can be seen from Table 6, the highest score in the experimental group was recorded for the criterion of understanding the significance and necessity of professional mobility (35.1 percent), whilst in the control group the corresponding figure was 47.2 percent. Despite a slight quantitative difference, the results from both groups indicate that the majority of students already recognise the objective necessity of professional mobility within the context of the modern system of arts and teacher training. At the same time, an understanding of the importance of this quality does not yet imply its practical implementation, since an awareness of professional requirements in itself is not always accompanied by a willingness to change one's own professional practice.

In terms of attitudes towards internal and external factors influencing professional development, virtually no differences were found between the groups: in both the experimental and control groups, this figure stood at 32.1 percent. The results suggest that students in both groups perceive the influence of the educational environment, career prospects and personal motivation on their own professional development in the same way. This confirms the comparability of the groups under study at the descriptive stage of the experiment.

The most notable difference was observed in terms of the internal drive for professional mobility. In the experimental group, this figure stood at 32.4 percent, whilst in the control group it was 21 per cent. Although the difference is not dramatic, it indicates a more pronounced internal readiness among students in the experimental group to take on new professional roles, broaden their professional experience and pursue professional self-development. It is precisely this indicator that is of particular interest for further research, as intrinsic motivation is regarded as one of the key factors in the successful development of professional mobility. Overall, the results presented in Table 5 confirm that both groups are at a comparable starting point; however, the experimental group demonstrates a slightly higher potential for intrinsic professional engagement. This circumstance creates favourable conditions for further testing the effectiveness of the pedagogical model developed and for assessing its impact on the development of professional mobility among future choreographers. The results obtained at the initial stage were used to characterise the baseline status of the indicators under study and to subsequently compare changes in the experimental and control groups. The effectiveness of the pedagogical intervention was assessed on the basis of a comparative analysis of the results obtained before and after its implementation.

The next stage of the analysis involves assessing the distribution of students in the control and experimental groups according to the levels of development of the motivational-goal component of professional mobility. Unlike the previous statistical analysis, which was aimed at verifying the reliability of the diagnostic tools, this stage makes it possible to determine the baseline level of the quality under investigation among participants in the pedagogical experiment and to establish the degree of comparability between the experimental and control groups prior to the commencement of the formative intervention. The results of the classification of students according to the level of development of the motivational and goal-oriented component of professional mobility are presented in Table 7.

Table 7. indicators of the levels of formation of the target-motivational component of the model for the formation of professional mobility of future choreographers according to the determination experiment.

Levels Subjects	Reproductive	Adaptive	Creative
Control group (53)	67,9 % (36)	18,9% (10)	13,2 % (7)
Experiment group (74)	66,2 % (49)	23,0% (17)	10,8 % (8)

The results in Table 7 show a similar distribution of levels of development of the motivational-goal component of professional mobility in the control and experimental groups at the baseline stage. In both groups, the reproductive level predominated (67.9% in the CG and 66.2% in the EG), whilst the creative level was represented by a significantly smaller proportion of students (13.2% and 10.8% respectively). The data obtained indicate a similar baseline state of the motivational-goal component in the two groups prior to the start of the pedagogical intervention.

A statistical comparison of the initial distribution of levels of the motivational-goal component of professional mobility revealed no significant differences between the experimental and control groups ($\chi^2(2) = 0.41$; $p = 0.815$; Cramér's $V = 0.057$). Thus, no statistically significant inter-group differences were found for this measured indicator prior to the start of the pedagogical intervention. However, this result does not indicate that the groups were completely equivalent at baseline in terms of other measured or unmeasured characteristics.

To verify the statistical comparability of the experimental and control groups and to assess inter-group differences following the pedagogical intervention, a comparison was carried out of the distribution of students across the reproductive, adaptive and creative levels of the motivational-goal component of professional mobility. As the indicators under analysis were categorical in nature, Pearson's χ^2 test was used for the intergroup comparison. Kramer's V coefficient was calculated as a measure of effect size. For the key intergroup difference, a 95 per cent confidence interval for the difference in proportions was additionally determined.

Following the completion of the formative phase, a repeat assessment of the experimental and control groups was carried out using the same criteria and assessment levels as those applied during the diagnostic phase. The aim of the follow-up stage was to assess changes in the development of the motivational-goal component of professional mobility and to compare the distribution of students in the experimental and control groups following the implementation of the pedagogical intervention. To ensure the comparability of the results, the analysis was carried out at three levels: reproductive, adaptive and creative. The results of the baseline and final assessments are presented in Table 8.

Table 8. Comparison of the levels of development of the motivational-goal component of professional mobility in the control and experimental groups before and after the intervention.

Stage	CG, reproductive n (%)	CG, adaptive n (%)	CG, creative n (%)	EG, reproductive n (%)	EG, adaptive n (%)	EG, creative n (%)	χ^2 (df=2)	p	Cramér's V
Before the procedure	36 (67,9)	10 (18,9)	7 (13,2)	49 (66,2)	17 (23,0)	8 (10,8)	0,41	0,815	0,057
Following the procedure	28 (52,8)	15 (28,3)	10 (18,9)	8 (10,8)	12 (16,2)	54 (73,0)	39,30	<0,001	0,556

Note: CG= control group (n = 53); EG= experimental group (n = 74); χ^2 = Pearson's chi-squared test; df= degrees of freedom; Cramér's V= measure of effect size.

Prior to the start of the intervention, no statistically significant differences were found between the control and experimental groups in the distribution of levels of development of the motivational-goal component of professional mobility: $\chi^2(2) = 0.41$; $p = 0.815$; Cramér's V = 0.057, which indicates that the groups were comparable at baseline in terms of this indicator. Following completion of the intervention, the distribution of levels between the groups differed statistically significantly, $\chi^2(2) = 39.30$; $p < 0.001$; Cramér's V = 0.556. The most pronounced difference was observed in the 'creative' level: this was achieved by 54 out of 74 students in the experimental group (73.0 percent) and 10 out of 53 students in the control group (18.9 per cent). The difference between the groups was 54.1 percentage points (95% CI: 37.4–66.2 pp). The results obtained indicate a marked positive trend in the experimental group following the implementation of the pedagogical intervention. As shown in Table 8, prior to the start of the pedagogical intervention, there was no statistically significant difference between the experimental and control groups in the distribution of students across the levels of the motivational-goal component: $\chi^2(2) = 0.41$, $p = 0.815$, Kramer's V = 0.057. This result confirms that the groups were comparable in terms of this component at the baseline stage.

Following completion of the intervention, a statistically significant difference was observed between the groups in the distribution of levels: $\chi^2(2) = 39.30$, $p < 0.001$, Cramér's V = 0.556. The most pronounced difference was observed in the 'creative' level: this was achieved by 54 out of 74 students in the experimental group (73.0 per cent) and 10 out of 53 students in the control group (18.9 per cent). The difference between the groups was 54.1 percentage points (95% CI: 37.4–66.2 pp). Consequently, following the implementation of the programme, the experimental group was characterised by a significantly higher proportion of students exhibiting a creative level of the motivational-goal component of professional mobility.

The quantitatively identified changes were consistent with the results of the qualitative analysis of the formative experiment data. In the experimental group, these changes were manifested primarily in an increase in the students' independence, greater confidence in the correctness of their own actions, and the ability to regulate their behaviour at will. Taken together with the significant increase in the proportion of students who reached the 'creative' level of the motivational-goal component (73.0 per cent in the experimental group compared with 18.9 per cent in the control group), these qualitative observations allow for a meaningful interpretation of the statistically identified trends: the changes affected not only the distribution of students across diagnostic levels, but also the characteristics of their professional behaviour.

During the exploratory experiment, the frequency of occurrence of the following indicators of the emotional-value component using the content analysis method was determined for 74 students of the specialty "6B02130- Choreography" (1-2 courses) of the "Art" department of the "Culture and Sports" faculty of the M. Auezov South Kazakhstan University, who were taken as an experimental group in the 2017-2018 academic year, and 53 students of the 1-2 courses of the "Sports and Arts" department of the "6B02124- Performing Arts" faculty of the Khoja Akhmet Yassawi International University, who were taken as a control group: the following indicators of the emotional-value component were determined: value attitude to the profession of the choreographer and his work; emotional and psychological mobility; necessary personal and psychological qualities of a dancer-performer quick reaction, switching of attention, developed dance imagination, perception of music, dance operations and actions.

Based on content analysis, the representation of seven predefined categories of the emotional and value-based component of professional mobility (B1–B7) was assessed in the qualitative data under analysis. For each category, the absolute frequency of the coded semantic units in the corresponding types of educational and professional-creative activities was recorded. The frequencies obtained were used for a descriptive comparison of the representation of categories B1–B7 without converting them into percentages. The results obtained are presented in Table 9.

As the results presented in Table 9 show, different educational practices have varying effects on the development of the emotional and value-based component of professional mobility among future choreographers. The frequency with which individual indicators appear suggests that the greatest pedagogical impact is achieved in those types of learning activities that involve students' active participation in the creative process, independent problem-solving and ongoing professional reflection.

The highest scores were recorded for the indicator relating to attitudes towards the profession of choreographer and one's own professional practice (B1). This component was particularly evident in situations involving the independent search for professional information and the use of self-learning techniques. The high frequency with which this indicator is cited suggests that the development of professional mobility begins with the formation of a stable professional identity and an awareness of the social significance of one's future profession. It is precisely this inner professional orientation that forms the basis for further professional growth and a readiness to embrace change.

Emotional and psychological mobility (B2) plays a significant role in the structure of professional mobility. The highest scores were recorded during situational tasks and practical exercises requiring rapid decision-making and adaptation to changing working conditions. This suggests that simulating professional situations helps to develop students' emotional resilience and psychological readiness to work in the highly dynamic environment of the educational process.

An analysis of indicators B3 and B4, which characterise the speed of professional response and the ability to shift attention, showed that these skills are developed most effectively through practical sessions involving the learning of dance material and choreography. Performing such tasks requires the performer to focus simultaneously on technique, musical accompaniment and interaction with other members of the ensemble, which helps to develop professional flexibility and the ability to adapt quickly to changing conditions in creative work.

Table 9. Frequency of coded categories of the emotional-value component across educational and professional-creative activities.

Approaches to the organization of professional mobility activities of students	Frequency of meetings						
	the value attitude of the choreographer to the profession and his activities; B ₁	emotional and psychological mobility; B ₂	necessary personal and psychological qualities of a dancer-performer-quick reaction B ₃	switching attention B ₄	developed dance imagination B ₅	the perception of music B ₆	dance operations and activities. B ₇
Situational tasks	28	41	21	42	17	14	12
Distance learning, digitalization	23	12	-	-	-	-	-
Technologies for self-education, flexible skills	33	22	-	10	-	-	-
"Learning the posture of the arms, legs, head and body. Learning movements on dance material on assignment"	30	29	15	9	11	6	6
"Work on setting up the exercise (warm-up setting)	23	25	9	21	8	8	46
Composing combinations on dance material and composing Etudes – optionally) - ballet master's activity	15	15	11	14	24	12	15

Particular attention should be paid to the indicators reflecting the development of dance imagination (B₅), musical perception (B₆) and performance skills (B₇). Although these are observed less frequently than motivational and value-related characteristics, it is precisely these components that ensure the integration of artistic and creative training with pedagogical training. Activities involving the independent creation of choreographic sequences, the staging of études and the development of their own creative solutions make a particularly significant contribution to their development. Such activities encourage students' professional initiative and prepare them to carry out teaching and artistic projects independently.

The results obtained suggest that the effectiveness of fostering professional mobility is determined not by individual teaching methods, but by their integrated use. The most significant changes are observed in cases where the educational process combines situational tasks, project-based activities, practical role-play exercises, self-learning techniques and systematic professional reflection. It is precisely this combination that creates the conditions for the comprehensive development of professional competences, enabling future choreographers to adapt effectively to new professional demands.

Overall, the findings in Table 9 confirm the main hypothesis of this study, namely that professional mobility is shaped as an integral outcome of the development of professional competences. In this regard, a leading role is played not only by specific practical skills, but also by a positive attitude towards the profession, emotional resilience, the capacity for professional reflection, and a willingness to engage in continuous professional development. Consequently, efforts to improve the training of future dance teachers should focus on creating an educational environment in which professional competences are developed holistically and form the basis for the development of sustainable professional mobility.

The findings suggest that the professional mobility of future choreographers develops as a multi-level process in which it is not individual professional competences that play a key role, but rather their interrelated development. Quantitative analysis showed that, at the initial stage of training, the reproductive level of development of the motivational-goal component predominated among the majority of students, whilst a high level of professional mobility was characteristic of only a limited number of study participants. This suggests that the traditional system of professional training ensures the development of basic performance skills, but is less focused on fostering professional flexibility, independence and adaptability.

The findings suggest that the professional mobility of future choreographers develops as a multi-level process in which it is not individual professional competences that play a key role, but rather their interrelated development. Quantitative analysis showed that, at the initial stage of training, the reproductive level of development of the motivational-goal component predominated among the majority of students, whilst a high level of professional mobility was characteristic of only a limited number of study participants. This suggests that the traditional system of professional training ensures the development of basic performance skills, but is less focused on fostering professional flexibility, independence and adaptability.

The results of the analysis of the emotional and value-based component are of particular interest. They show that the sustainable development of professional mobility is impossible without the formation of a value-based attitude towards the profession and an awareness of one's own professional role. High scores in the category measuring students' attitudes towards their future profession suggest that professional identity serves as a starting point for further professional development. At the same time, lower scores for emotional and psychological resilience point to the need for targeted efforts to build resilience to professional pressures and a readiness to work in conditions of uncertainty.

V. DISCUSSION

The findings obtained suggest that professional competences can be regarded as the fundamental basis for the development of professional mobility among future choreographers. In this context, professional mobility is manifested not only in a willingness to take on new professional roles, but also in the ability to integrate performing, teaching, organisational and creative activities into a single professional framework. It is precisely this kind of integration that enables graduates to adapt effectively to the modern demands of the educational and cultural environment.

It is worth noting a number of limitations of this study. The experimental and control groups were formed at two different higher education institutions, and the participants' affiliation with a particular university corresponded exactly to their membership of either the experimental or control group. Consequently, it is not possible to statistically distinguish the effect of the pedagogical intervention from the possible effect of institutional differences between the two universities, including characteristics of the educational environment, the organisation of the teaching process and pedagogical practices. Although the initial statistical analysis did not reveal any significant differences between the groups in terms of the distribution of levels of the motivational-goal component of professional mobility, this does not rule out the possible influence of other unmeasured institutional factors. Therefore, the inter-group differences identified following the intervention should be interpreted as findings suggesting the potential effectiveness of the proposed pedagogical model, but not as unequivocal evidence of a causal effect of the intervention. The fact that students from only two universities took part also limits the extent to which the findings can be generalised to other dance education programmes. A further limitation is that the study mainly involved students in their early years of study, whilst the specific aspects of developing professional mobility in the final stages of their studies require further investigation. In future studies, it would be advisable to form an experimental group and a control group within a single educational institution, or to use a multi-centre design that allows for institutional factors to be taken into account. Another promising area is the conduct of longitudinal studies to examine the dynamics of career mobility at various stages of professional development and to assess the role of digital educational technologies, international academic mobility and interdisciplinary creative projects in the development of professional competences.

Thus, the findings of the study confirm that the development of professional mobility among future choreographers is a natural consequence of the targeted development of professional competences. The effectiveness of this process is determined by the creation of an educational environment in which practical training, creative activity, professional reflection and students' independent work are regarded as complementary elements of a unified pedagogical system. This approach not only improves the quality of professional training, but also equips graduates to succeed in their careers in an environment where educational and cultural practices are constantly evolving.

VI. LIMITATIONS

A methodological limitation of the study concerns the psychometric evaluation of the diagnostic instruments. Although professional mobility was assessed through multiple complementary methods and identical diagnostic procedures were applied across groups and measurement stages, item-level data required to estimate internal consistency coefficients, such as Cronbach's alpha, were not available for the present analysis. Future studies should therefore employ standardized multi-item scales and report their internal consistency, construct validity, and, where appropriate, inter-rater reliability.

Another limitation of the study is the absence of independent double-coding of qualitative data and, consequently, a quantitative assessment of inter-coder agreement. Furthermore, the available dataset did not contain the full set of individual baseline covariates required to conduct a robust adjusted analysis. As university affiliation coincided entirely with membership of either the experimental or control group, statistical adjustment for the university factor would also have prevented an independent assessment of the effect of the pedagogical intervention. The results of this study are therefore based on unadjusted between-group comparisons and should be interpreted in light of this limitation. Although the content analysis was carried out using predefined categories and a single coding unit, in future studies it would be advisable to involve at least two independent coders and to assess coding agreement using appropriate statistical measures.

VII. CONCLUSION

The results of the baseline phase showed a comparable distribution of levels of the motivational-goal component of professional mobility in the experimental and control groups. No, statistically significant inter-group differences were identified prior to the start of the pedagogical intervention ($\chi^2(2) = 0.41$; $p = 0.815$; Cramér's $V = 0.057$). Following the implementation of the pedagogical model, the distribution of levels between the groups differed significantly ($\chi^2(2) = 39.30$; $p < 0.001$; Cramér's $V = 0.556$). The most marked difference was observed in terms of creative ability: 73.0 per cent of students in the experimental group achieved this level, compared with 18.9 per cent of students in the control group. The results obtained suggest that the proposed pedagogical model has the potential to be effective in fostering the professional mobility of future choreographers.

The quantitative results were cross-checked against qualitative data obtained through classroom observation, interviews, analysis of reflective materials and creative tasks. In the experimental group, there was evidence of increased student autonomy, greater confidence in their own professional actions, a willingness to make decisions in changing situations, and an ability to reflectively regulate their professional behaviour. Thus, the quantitative trends identified were accompanied by changes in the nature of the students' academic engagement, which complements the interpretation of the results of the experimental phase. The analysis also showed that the development of professional mobility within the framework of the implemented model was linked to the use of practice-oriented educational techniques, including project-based activities, the simulation of professional situations, independent creative work, collaborative learning and systematic reflection. The integrated use of these teaching methods was aimed at developing professional autonomy, flexibility in professional conduct, the ability to interact in a professional environment, and a readiness to take on new professional responsibilities.

The academic significance of this study lies in establishing professional competences as the fundamental basis for the professional mobility of future choreographers and in developing a conceptual model that links professional competences, the pedagogical conditions for their development, and the characteristics of professional mobility. The practical significance of the findings lies in the potential for the proposed approach to be used in improving training programmes for dance teachers, developing practice-oriented courses, and organising the assessment of professional development among students in creative disciplines. However, the study's findings must be interpreted in light of a number of limitations. The experimental and control groups were formed at different universities; consequently, differences in the educational environment, organisational conditions and teaching practices may have partly influenced the results obtained. Therefore, the inter-group differences identified following the intervention cannot be unequivocally attributed solely to the effect of the teaching model. Other limitations include the sample size and the conditions under which the educational experiment was conducted. In future studies, it would be advisable to expand the sample, form experimental and control groups within a single educational institution, or adopt a multi-Centre design that takes institutional factors into account, as well as to investigate the sustainability of the identified changes in the long term.

Another promising area for further research is the comparative study of the career mobility of students in various creative disciplines and an assessment of the role of digital educational technologies, interdisciplinary projects and international academic mobility in the development of the professional competences of future specialists.

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Author Contributions

Specify individual contributions using the following statements: Conceptualization, B.T. and Y.B.; methodology, D.B.; software, A.A.; validation, B.T., Y.B., and A.A.; formal analysis, A.A.; investigation, Y.B.; resources, D.A.; data curation, D.A.; writing—original draft preparation, B.T.; writing—review and editing, D.B.; visualization, D.A.; supervision, A.A. All authors have read and agreed to the published version of the manuscript.

Conflicts of Interest

The authors declare no conflicts of interest.

Data Availability Statement

Data supporting the reported results is available from the author upon request.

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Not applicable

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