

THE CREATION OF ARTISTIC / AESTHETIC VALUES WITHIN THE CHOREOGRAPHIC ART EDUCATION

CREREA VALORILOR ARTISTICE/ESTETICE ÎN CADRUL EDUCAȚIEI ARTEI COREGRAFICE

MAIA DOHOTARU¹,
PhD Pedagogy, University Lecturer,
Academy of Music, Theatre and Fine Arts

<https://orcid.org/0009-0001-2189-0202>

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Choreographic art is not only a rich treasure trove of artistic/aesthetic values, but also a process that involves and makes responsible individualities, through its specific means of reflecting the surrounding world. The development of artistic/aesthetic values within the education of choreographic art is closely related to the creation of the artistic image (the work of art) and the assimilation through activities of creative thinking in images and artistic thinking. Artistic thinking largely includes elements and structures of logical thinking that are expressed in compositions, drawings and choreographic techniques. Aesthetics is the product of a spiritual activity, which appeared within individual perception and appreciation. The categories of aesthetics/beauty, through their invaluable significance, develop not only the creative thinking of the future choreographer, but also form his value/aesthetic orientations, which consequently determine his life position. Beauty represents an aesthetic category of the highest aesthetic value that has the ability to characterize choreographic works from the performance point of view.

Keywords: *choreographic art, artistic/aesthetic values, choreographic work, creative thinking*

1 E-mail: dohotarumaya@yandex.com

Arta coregrafică nu este doar un bogat tezaur de valori artistice/estetice, ci este un proces ce implică și responsabilizează individualități, prin mijloacele sale specifice de a reflecta lumea înconjurătoare. Dezvoltarea valorilor artistice/estetice în cadrul educației artei coregrafice sunt strâns legate de crearea imaginii artistice (operei de artă) și receptarea prin activități ale gândirii creative în imagini și a gândirii artistice. Gândirea artistică include în mare măsură elemente și structuri ale gândirii logice care se expun în compoziții, desene și tehnici coregrafice. Estetica - este produsul unei activități spirituale, care a apărut în percepția și aprecierea individuală. Categoriile esteticii/frumosului, prin caracterul lor semnificativ, dezvoltă nu doar gândirea creativă a viitorului coregraf, ci formează și orientările sale valorice/estetice ce determină poziția sa de viață. Frumosul reprezintă o categorie estetică cu cea mai înaltă valoare estetică care posedă capacitatea de a caracteriza opere coregrafice din punct de vedere al performanței.

Cuvinte-cheie: artă coregrafică, valori artistice/estetice, operă coregrafică, gândire creativă

Introduction

Art is a style of education present since ancient times, that remains to this day a continuously enriched tool within the process of personality formation. Through education, the initiation into the world of values takes place, and education centered on values becomes a value in itself [1p. 144].

Value forming, the appreciation and understanding of values, as well as creative skills are all considered particularly important today as a form of creativity that someone can dedicate themselves to with pleasure. Art not only shapes behavior, but offers a diversity of personal experiences, develops emotional intelligence and communication skills. Without the presence of arts in the educational process, education and personality shaping would not be possible. The development of technical skills, of competences, would be absent without music and dance. Artistic emotion enriches and deepens interpersonal ties. Art shapes our behavior, thinking and feeling, that's why education must bring aesthetic values to the fore, to be understood, perceived and renewed by the young generation.

Aesthetics - is the product of a spiritual activity, which appeared in individual perception and appreciation. The categories of aesthetics/beauty, through their significant character, help develop the creative thinking of the choreographer. By its nature, the aesthetic is similar to the truth, but differs in its essence. If 'truth' means rational knowledge, then the aesthetic is not only the knowledge, but also the emotional experience following the perception of an object. Therefore, the psychological equivalent of the aesthetic is experience/emotion which, in turn, always acts as a product, a result of the relations between subject and object. The specificity of these relationships is determined by two factors: the aesthetic characteristics of the object (product of choreographic art) and its relationship with the aesthetic ideas and tastes of man, that is, with the value orientations that make up his "aesthetic consciousness".

The core essence of an individual's aesthetic consciousness is the aesthetic necessity, the interest in aesthetic values, and the thirst for beauty and harmony.

The framework of aesthetic needs also includes their corresponding aesthetic ideals. The aesthetic ideal represents the image of a necessary and desired aesthetic value, this (the aesthetic ideal) being the highest criterion for aesthetic evaluation. This method of evaluation also includes the aesthetic taste, which is the basis of the aesthetic value.

Education through choreographic art

Choreographic art, by its synthetic character, exerts a strong psychological and educational influence both on those directly involved in the actions of the performance, and on those who receive these actions (that is, the audience). The philosophy of dance allows the use of the general laws of development of nature and society to create and analyze various aspects of dance, to reveal the relationship of this phenomenon with various other types of art and categories of human values. In the given context, dance, created in accordance with the laws of beauty (aesthetics), acts both as a product and as a carrier of these values. Beauty, representing an aesthetic category with the highest aesthetic value, possesses the ability to characterize choreographic works from a perfectionism point of view. Generally, the notion of beauty is defined by harmony, symmetry, rhythm, proportionality, coherence, and by the ratio between sound and movement.

Therefore, choreographic art becomes part of the framework of human values through its aesthetic and artistic valences, through its specific means of reflecting upon the surrounding world, but also through its means of influencing personality development. In this sense, the values of choreographic art have an active role in relation to the real world, and reflect the reality which is external to the creative subject and “consumer”, the “assimilator” of values. This approach focuses on the “rapport, the relationship that is established between the subject and the object, the value which takes contour and exists thanks to a permanent reciprocity between the creative subject and the object that makes creation occasional” [2p. 269].

A work of art has a beneficial effect on a person only when he is able to perceive it adequately, has artistic perception skills and a certain level of artistic reaction to the feelings he experiences. To perceive a work of art on an artistic/aesthetic level, a person must reach a high level of artistic experience. Art is able to express not only moods, but also a person’s thoughts, reasoning about life, attitude towards the world. Emotional awareness and the expression of one’s own emotional self in art makes the educational impact of the emotional-figurative system particularly effective.

The educational function of art education relates primarily to the formation of the ability to embody the emotional world of a person. The extraordinary power of art lies in the opportunities it creates to influence people, to awaken specific feelings and moods. It is important to note that the emotional affluence of art does not exclude very rich cognitive possibilities. The educational function of artistic education in a new stage of development should be a combination of emotional enthusiasm for artistic activity, creative freedom, diversity of the process of perception, learning, creative rethinking, reproduction, democratization of the learning process.

The design and understanding of artistic/aesthetic values, the development of a critical thinking and approach towards artistic (choreographic) creations, represent the general objectives of artistic education. Art is seen as an element that contributes to the improvement of interpersonal relationships and emotional enrichment, through rich expressions throughout the various means of choreography (image, movement, dance, etc.). Choreographic art not only shapes individual behaviors, but also contributes to a diversification of personal experiences, stimulates the development of emotional intelligence, empathy and communication skills. In the contemporary (digital) world, artistic/aesthetic values are very diverse and it becomes increasingly difficult to distinguish the ones that are truly authentic and valuable. The education of young generations in the spirit of free, creative, unprejudiced thinking offers the possibility of developing strong self awareness, understanding and appreciation of other human beings, the society and the past. Without the presence of arts in the educational process, the young generation’s personality development would not be possible. Artistic emotion enriches the soul, deepens interpersonal ties and cultivates beauty. Art shapes our behavior, thinking and perception that guide us through life. The image, the movement, the artistic thinking, the plastic expression bring to the forefront the aesthetic values so that the choreographic art can be understood, perceived and passed on. Choreographic art manifests itself specifically in the context of general culture, namely: through the creative construction of one’s own object in relation to the inner self through an artistic language, but also through the experience of the creator or the receiver. The formation of artistic / aesthetic values from a personal identity perspective plays a significant role in the context of human development, both for the recognition of one’s own value and those around, and for instilling respect for the diversity of concepts, for the manifestation of different aesthetic and artistic reflections.

In the process of creating artistic/aesthetic values within students we can observe the following concepts:

- *Beauty represents an aesthetic category with the highest aesthetic value, which possesses the ability to characterize choreographic works from the point of view of performance;*

- *Values, value orientations can be approached from different points of view: phenomenological, methodological, rationalist, empirical, etc. However, most of these approaches serve to support the primacy of values determined by human consciousness - the man is a creator and bearer of values;*
- *Culture - in a broad sense, art - in general, and choreographic art as a component part of it, all contribute to the development of personality through values and for values.*

In this context, it is notable that artistic/aesthetic values are part of the system of general human values, manifesting through their specificity determined by the field of arts, in this case – by the field of choreographic art. We can therefore deduce the following categories of aesthetic value orientations:

- 1) the value attitude towards choreographic art and towards choreographic values (content and instrumental composition), which is synthesized in an artistic way;
- 2) the value attitude towards oneself as a choreographer / performer;
- 3) the value attitude towards the future specialty (choreographer/performer), from which the model of choreographic activity emerges.

Artistic and aesthetic values should not be confused. From the point of view of content, aesthetic values encompass a wider sphere, including nature, society and art. The artistic value refers only to the beauty of the work of art, in the given case – of the choreographic work. From a process point of view, the aesthetic value implies receptivity and creativity, whereas the artistic value speaks to the development of creative and methodological capacities to create an artistic work specific to an art” [3]. Since the artistic value aims at the beauty of the choreographic work, which, in turn, is also an aesthetic one, we can “conventionally” regard these two notions as synonyms.

The creative process

One of the laws of choreographic creativity refers to the authentic view towards the object of creativity - choreography, but also towards reality. This phenomenon consists in the fact that this “originality” is represented by a harmonious unification of all emotional, rational and psychomotor structures of the choreographic subject. This uniqueness also lies in the process of creating a choreographic work, characterized by an individual method and a personal creative style. Therefore, in the choreographic art, some innate qualities are of primary importance, such as the sense of rhythm, musical hearing, coordination, elasticity/flexibility, aesthetic orientation, etc.

Another law of similar importance in the choreographic art refers directly to the emotional reactions and the emotional reflection upon the surrounding world, through the artistic means of the choreographic art, provided that, in this case, the imagination represents a new fusion of emotionality in the choreographic art. In order to acquire a true aesthetic meaning for the creative process, it is necessary for the choreographer’s intention/project to promote a message, i.e. to convey his attitude towards the world, through which he will also reveal his concept of life. Therefore, the person who creates choreographic artistic images must possess not only emotional sensitivity, which elevates reality to the level of the phenomenon, but must also have the ability to penetrate in an authentic and specific way into the essence of this reality, an impossible fact without a well established thinking. One such form of reflection is the artist’s metaphorical thinking, due to the metaphor capturing both the image and its conceptual content.

Another essential characteristic of artistic thinking is association, i.e. a relationship between image and concept, in which one of them, which appears in the creative process, causes (by similarity, opposition, continuity/compatibility or contrast) another image or a concept, or a whole chain of them.

The complex character of the choreographic image is largely due to the fact that it includes in itself a variety of material (accumulated by the choreographer through his observations) and a rich spectrum of associations discovered in the creative process.

The analysis of the general laws of choreographic art allows us to identify several main stages and states that the choreographer goes through in the process of creating a choreographic work with artistic and aesthetic valences.

The choreographer's various forms of creative activity are in turn influenced by some objectives of the same sort, which involve the creation of choreographic works of art, through the anticipation of the necessary actions that would lead to the desired result. The choreographer's motivation is presented as a complex and dynamic system of self-support. The choreographer's whole set of perception, thinking and behavior is stimulated by the goals of the creative process, these being some of the most important in the motivational hierarchy of his personality [4].

As part of the delivery process and contributing to the choreographer's achievement of these creative processes is the logical (conscious) activity of the creator, which includes his efforts, his strong will, the rational evaluation of the set objectives, i.e. the clear establishment of the choreographic genre he intends to create, what volume it will have, what the deadline is, the feeling of internal responsibility for the result, etc.

The reasons for creativity, which in one way or another put the choreographer's intention into action are virtually unnoticeable. The reasons can be described by means of concepts, such as necessity, motivation, predilection, attraction, desire, etc. Therefore, the creative process proves to be motivated even in cases where it is not accompanied by the conscious intention of the choreographer. We can assume that the creative intention already contains within itself that factor/that something, which makes it possible to choose between different variants of artistic implementation without resorting to consciousness, that something that triggers the creative process, directs it, regulates it and brings it to the finished state. The intention of each choreographer is manifested as an inner predisposition to certain methods, procedures of artistic expressiveness.

In this sense, the intention acts as a regulatory mechanism which guides each individual choreographer towards the elaboration of choreographic works in accordance with the talent that he is endowed. The specificity of the choreographer's activity is manifested in the permanent need to learn new experiences and the continuous accumulation of material. Many times, from the "chaos" created by such observations, choreographers create real choreographic works. Thus, inspiration, as the maximum tension of intellectual and physical efforts, constitutes the final stage in the creative work and, at the same time, a necessary condition (of a psychological nature) for polishing the inner contradiction between the emotional state and the spiritual overload of the choreographer. Therefore, in the creative process the choreographer not only realizes his aesthetic/value orientations, his ideas, but also has the possibility to return to his initial state.

Choreographic creativity is largely based on affects - on that strong emotional reaction caused by an object, idea, purpose, which takes control of all sides of the artist's personality and stimulates his imagination.

Therefore, regardless of the extent to which a talented choreographer relies on his own strength, he definitely needs mastery, that is: to know the job perfectly, to have the ability to choose from a multitude of ways the exact, unique one suitable for this work, to find his own direction and move patiently towards the creative act. All this requires the formation of various skills to protect oneself in the case of uncontrollable emotions and instincts, the dictatorship of canons, clichés, routine, etc. With certainty, the creative process metamorphoses the choreographer into a creator and promoter of universal values, primarily aesthetic ones.

Creativity can also be viewed in an aesthetic sense: "By aesthetic creativity we mean the ability to produce events, forms, objects susceptible to aesthetic crystallization in a specific and differential manner" [5].

Aesthetic creativity in the field of choreographic art manifests itself in the plane of artistic creativity, in a precise, applied, technical context: creating an original choreographic work, finding an aesthetic expression of the choreographic look, or finding an aesthetic synchronization between music and movement, between dramaturgy, scenography and costume. This leads to following the artistic/aesthetic principles taking the centre stage in the education of choreographic art:

- the principle of creativity in perceiving, internalizing and producing artistic/aesthetic values;
- the principle of phasing the process of creating the choreographic work as an aesthetic value;
- the principle of relevance and interconnection: “values - attitudes - value orientations”;
- the principle of integration of all empirical, scientific and artistic knowledge;
- the principle of affective, psychomotor, motivational and behavioral engagement in the process of internalizing and producing artistic/aesthetic values, as the foundation of the students’ value orientations.

In conclusion, the production and assimilation of artistic/aesthetic values is largely determined by the creative act of the choreographer and the performer, the choreographic performance. In other words, the value framework of choreographic art and the formation of value orientations through choreographic art are in direct correlation: the choreographic performance presents a value when it is the result of a creative act, at the same time, the creative process represents the way and the instrument of assimilation of values, the carrying of which is the choreographic art. The aesthetic values of choreographic art represent a standard of beauty, form and artistic harmony of the choreographic work.

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1 E-mail: gajuemil27@gmail.com