

## WORK OF A DANCE TEACHER AS A PROCESS OF CREATING A WORK OF ART

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### Abstract

*In the literature of dance and dance pedagogy a main emphasis is on such important components of dance composition as: time, space, graphical solution and others, but the understanding of artistically creative process, the activity of choreographer's consciousness or even subconscious before creating a dance and in the process of creation is only mentioned briefly. The authors of this article describe the stages of artistically creative work of a dance teacher as a choreographer and the way these stages lead up to the work of art. The aim of this article is to analyse the artistically creative work of a dance teacher which results in a work of art – a dance. The aim is carried out in the analysis of literature and on its base promoted evaluation indicators and levels of a dance teacher as a choreographer. The evaluation indicators and levels are appropriated in expert interviews. The content of approbation results is an important basis for dance teacher practise by influencing and improving the integration of dance creating process in the work of a dance teacher. Often dance teacher do not realize that their professional activity is the creation of an artwork. Teachers are limited to a range of movements in some genres or the requirements of their work place, but above all dance teachers are representatives of art un they have a potential to create new, original artistic value.*

**Key words:** *art of dance, artistically creative work, dance pedagogy.*

## **Introduction**

In today's wide and extensive process of information exchange, it is even more difficult to create and find something totally unprecedented that the human eye has never seen before. Therefore, creative activity can be considered a wide range of activities, which includes non-standard solutions to a certain problem, solving problems with interesting means of expression. M. Ashcraft (2006) divides creativity by types of origin, which include: expansion of borders, innovation (new creation, tearing down borders) and aesthetic organization.

Often dance teachers do not realize that their professional activity is the creation of an artwork. Teachers are limited to a range of movements in some genres or the requirements of their work place, but above all dance teachers are representatives of art as they have a potential to create new, original artistic value. The aim of this article is to analyse the artistically creative work of a dance teacher which results in a work of art – a dance. The aim is carried out in the analysis of literature and on its base promoted evaluation indicators and levels of a dance teacher as a choreographer.

## **Method**

The content of this article was created using the theory of hermeneutically oriented analysis. The essence of the artistically activity work of a dance teacher is a creative process emphasized as the interaction of cognitive and personality processes, which results in the creation of an original product (Rogers, 1967, Torrance, 1988; Steinberg, 2011). Researching the creative process, emphasis is put on the processes such as diverging thinking, synthesis, association building, creative perception, creative thinking, (Lyubart, 2009; Runco, 2009; Sternberg, 2006). According to A. Maslow (1999), freedom, spontaneity, courage (daring), self-acceptance contribute to the creative potential personality. A. Starko (1995) claims that ability to break away from restrictions, stencils, is a way of having and finding a new look on things, not relying on ready-made samples. This type of creative thinking is flexible with orientation in innovations.

The awareness of the integrated link between the activity of a personality (in cognition, work, play, sport, etc.) and "entering" the world of values become especially significant if we are truly aware that art includes all the main types of human activity. On the contrary, in art, in the creative process of art, organically includes - as if "disappears", all the main human activities, in order to create a completely new quality - artistic work (Anspaks, 2006).

If the creative process, according to the analysis of literature, is the interaction between cognitive and personality processes with an original result, which results in the creation of an original product, various types of activity, which includes non-standard solutions to a problem, solving tasks with interesting means of, etc., then it can be presumed that the creative work of a dance teacher include a range of different types of innovation in exercises, the creation of an original training system, the creation of a new dance style, the ability to solve problems quickly and creatively, both in everyday professional work and in concert activities, as well as many other processes with the above-described conditions of creative process.

However, not all activities of creative process lead to a work of art. Innovation can be genius, however, it may not be an art work, hence there is a need to highlight artistically creative work as a separate term.

By studying artistically creative work, as one of the most important perspectives in the explanation of this concept I.Briška (2011) puts forward the interaction of the artist's personality and art work. Given that art is created by man and is associated with a sensually perceptive form, a subjective component (artist's personality) and an objective component - the work of art itself - are found in artistically creative work. However, the opinions of researchers differ in the formulation of the artistically creative work itself. Some of the most well-known views on artistically creative work: the materialization of artist's creative imagination (Выготский, 1991), the presentation of a particular psychological content in physical or imagined material, intensified by imagination (Spranger, 1928), the allocating an objective form to a subjective structure, i.e., the artists sense, thought, mood (Арнхейм, 1974), objectification of a subjective artist's personality in art forms (Zeile, 1987; Каран, 1997), the incarnation of an idea in a sign system,

thus alienating from the author and making it available to others (Борев, 1988), the development of the artist's world of feelings and thoughts under the influence of creative work (Bebre, 1982).

Artistically creative work of the dance teacher is reflected in the original choreography, therefore the dance teacher will be mentioned also as a choreographer in this article, and the artistically creative work is considered from the perspective of developing the dance composition.

### **Findings**

At the moment, when the aesthetics of choreography has changed and continues to change, there has emerged a need to develop a modern "artistically -creative" type of thinking, both in the process of dance teacher and choreographer training in higher education and further education. V.Nikitin (2011), a researcher of contemporary (modern day, new) dance theory and corresponding didactical methods, believes that the need for these changes occurs from contradictions in the existing model of choreographic training. In this model, professional training is based on the predominant rationally-logical type of artistic thinking that works, for example, in classical choreography. It is formed on the basis of theoretically intellectual thinking, where it is typical to use artistic expressions such as: dramatic characters, created unrelated to movements, a complex of codified dance language managed by the choreographer (mainly in classical or folk dance).

V.Nikitin (2011) argues that the artistically creative thinking of the choreographer is a specific external manifestation of the personality's unified psychological function. It manifests itself in the creation and transfer of artistically imaginative content of choreographic work. In turn, the researcher of dance pedagogy in Latvia R. Spalva (2004) concludes that the composition of the artistic work is associated with the formation of an imaginative form.

## Discussion

On the basis of the research on the phases of creative process and the concepts of stages of creativity V. Nikitin (2011) created a model of the stages of the creative process for choreographer working with an artwork. The model allows determining the stages and succession of the study process (figure 1).

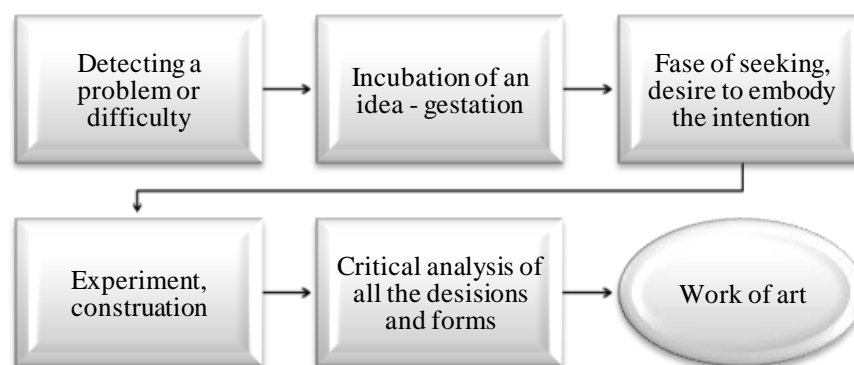


Figure 1. Stages of the creative process for choreographers working with an artwork (P.Gorobeca by V.НИКИТИН,)

As a first stage in this model is the identification of problems or difficulties. The problematic situation is the beginning of the thinking process. It is a determined psychological condition of the subject, which is formed under the influence of objective circumstances, where the inner activity of a person is important - the setting of new goals, the formation of new strong desires and the dynamics of motivation.

S. Hodes (1959), analysing choreographic formation motives and impulses, indicates that they can be varied and also differ depending on the tasks of the future composition. A source of inspiration is music, a painting, a literary image, an event, the dancers themselves. But the motives and intentions of artistic work are difficult to analyse. V.Nikitin (2011), analysing this approach to the creative work of the choreographer, agrees that the stimuli that determine the beginning of the creation can be of a very different nature. It can be different types of motivation, desire of self-realization, an effort

to find something new in an individual creative work. R.Spalva (2004) separates audio stimuli (music, sound, voice, rhythm), visual stimuli (painting, sculpture, object, form, pattern), kinetic stimuli caused by any movement, created by natural, technical or artistic movements and can influence the style, dynamics and mood of the production, tactile stimuli arise from associations caused by sensations and the identical stimuli are influenced by the concept of the production, the idea, the event, and by the influence of it the movement and choreographic expression acquire meaning, intonation, creativity, and become perceptible and understandable.

The second stage of the creative process is unconscious; incubation of an idea, intention. A certain tasks are put forward for the realization of the problematic situation, its formulation and decision making are commenced. In the creative activity of a choreographer, this stage is called intent. Realization of the idea provides for verbalization of the intuitive decision. However, in the creative work of a dance teacher, we cannot verbalize feelings or a new ideas, hence this verbalization can take the form of imaginary paintings, pictures, musical or motion intonations (НИКИТИН, 2011). G.Burceva (2000) believes that dance movement is a conditional choreographic-plastic sign, much more abstract than words. In this sense, upcoming choreographer training involves the use of a given sign and dance language in a broad sense.

The third stage is the transition from subconscious to consciousness, the phase of search, the desire to embody intention with certain artistic means. The transition from subconscious to consciousness is perceived as a kind of enlightenment, which is more applied as scientific creativity or inspiration in art. The choreographer, with the help of improvisation and search of motion solutions, tries to express his inner feelings in a visible form. In artistic terms, this is the most intense work process, because the means and techniques of real expression may not coincide with internal feelings and images.

The fourth stage - experiment, design, perfect final product creation. This process has a deliberate character since the motion search process and the combination of elements have ended. Beginning a search for structural "frames", forms, connecting them with other components of visual stage activity. Much at this stage is changing when the choreographer begins to work with performing artists who offer their solutions and transform the choreographer's chosen artistic expressions into real vision of dance.

Smith-Autard (1992) attaches great importance to this stage, describing it as one of the elements of formulation. She concludes that during the attempts the composition is recalled, repeated, enriched, corrected and summarized. This process brings the composition closer to the performance.

The fifth stage is a critical analysis of all decisions and forms, control of the created artwork. Usually this stage is related to the presentation, and often, depending on the viewer's and critic's point of view, the artwork created must or can be corrected (НИКИТИН, 2011).

Evaluation of the final result or presentation of a composition can take place in two ways - as a structural analysis or determination of emotional intensity (Spalva, 2004). The first type of evaluation refers to the use of professional appraisal criteria in the competition jury, or the assessment of other dance professionals, while the latter relates more to the viewer's assessment. The viewers are usually influenced by the emotional performance and message of the dance composition. However, there should be no delimitation of these types of evaluation, since evaluating only dance composition by structure means denying its artistic and emotional qualities, which in turn is an integral part of the art work. As well as evaluating only emotional influence also won't be possible in cases where the composition and structure of the dance is poor quality and interfere with emotional perception. Therefore, it can also be concluded that the true work of art must be formed in unity of both talent and knowledge.

### **Results and recommendations**

On a basis of theoretical and research analysis there are determined evaluation indicators and levels of artistically creative work of a dance teacher as a choreographer.

Artistically creative work viewed in three indicators whose development is marked by the division into levels and the corresponding attitude of the dance teacher. "Revealing a story or theme in a dance" reveal the presentation of storyline, theme, and idea of an artwork, with the help of original dance composition techniques up to the lack of a compositional vision of the dance teacher resulting in plagiarism.

Motivation is an important indicator of artistically creative work. It determines whether the creation of a work of art for a dance teacher is an inner necessity or the composition of the dance is pragmatic, without the desire to create an art work, but, for example, avoiding problems at the workplace or condemnation of the students' parents.

	Indicator	High level	Medium level	Low level
1	<b>Revealing a story or theme in a dance.</b>	reveals different ideas, reflect different stories and themes topical in society and personal life and he does it with original methods.	The artistically creative techniques are similar and original solutions are revealed rarely.	has a lack of compositional vision – uses other choreographer's creative work or plagiarism.
2	<b>Motivation for a dance creation.</b>	wants to create a work of art (dance) regardless of circumstances.	creates a dance composition led by an inner necessity but often also as a formality without a motivation.	creates a dance composition only to avoid problems in a work place (under the pressure of a work place).
3	<b>Innovation</b>	creates a new dance with original compositional methods and range of movements. Creates innovation in these methods and movement.	creates a new dance with original compositional methods and range of movements – original to him but not to the world of dance.	struggles to create a new dance, uses movement combination and ideas of other choreographers.

Table 1 Evaluation Indicators and levels of Artistically creative work.

Innovation reflects the originality of compositional techniques, the expansion of the range of movements, the linguistic diversity of the movement and the ability to create new values in the dance industry.

The evaluation indicators and levels are approbated in expert interviews. Information and results gained on a basis of given indicators can contribute to, for example, higher education programs, study process of choreography/dance composition, thereby enriching the art of dance and cultural space.



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