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**DICHOTOMY OF SCENIC DANCE EVOLUTION IN CONTEXT
OF SYNCHRONIC AND DIACHRONIC APPROACHES**

ABSTRACT

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The doctoral thesis and the abstract can be consulted at the *Andrei Lupan* Central Scientific Library of the Academy of Sciences of Moldova (Academiei Str., 5a, MD 2008, Chisinau), at the Library of the Academy of Music, Theater and Fine Arts (A. Mateevici Str., 111, MD 2009, Chisinau) and on the web pages of ANACEC (<http://www.cnaa.md/>) and AMTAP (<http://amtap.md/>).

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CONCEPTUAL GUIDELINES OF RESEARCH

Topicality and Importance of Research Issue

Human society has created numerous structures and systems that ensure its stability, evolution and self-development. Among these are culture and its specifics - the concentration of information, the achievement of creative force of society and of individuals in particular, the totality of material and spiritual values - which are of major importance for society. The complexity of each person and society as a whole, the multidimensional nature of human activity and the diverse interaction of people make it impossible to build a general and unique model of culture, in particular of one of its subsystems - choreographic art.

In this sense, choreography is an original kind of creation subordinated to the laws of the development of society's culture.

Following the development and differentiation of choreography, a diversity of forms of dance art was highlighted, each carrying a certain social, artistic, aesthetic function. The object of our research is the process of formation and development of stylized dance, which to the greatest degree is characteristic of scenic dance in its various manifestations. Namely scenic dance takes over the elements of popular dances, the stylization of which begins in the 12th century. From the 17th century, the scenic dance system was established, with a division into classical and non-classical dance.

Historically, classical dance has its roots in the common forms of folk dance. The first theoretical descriptions regarding the constitution of classical dances refer to the 16th century.

The diversity of the works that appeared during the development of choreographic art were mostly oriented to some aspects of the contextual phenomena studied, which generated the need for a complex study of the specialized literature in a retrospective plan in order to establish the trends, legalities, as well as the peculiarities of choreographic art development.

An insufficient number of theoretical research on the evolution of choreographic art generated the need to complete the investigative framework with new visions, new approaches, first of all, with reference to the dichotomous framework of the development of choreographic art from the intrinsic and extrinsic perspective.

Description of Situation in Field of Research and Identification of Problem

Most of the researches focused on the problem addressed by us have a descriptive character in their themes, referring to concrete productions or to the creation of certain ballet masters.

At the same time, a number of important studies should be mentioned, carried out by Nicolay Ivanovsky (*Ballroom Dance from the 16th-19th Centuries*. Kaliningrad, 2004), Nicolay Vashkevich (*History of Choreography of All Ages and Peoples*, Saint-Petersburg, Moscow, 2009 (first published in 1917), Vera Krasovskaya (*Ballet Theater of Western Europe. Historical Essays. From Origins to*

Middle of the 18th Century. Leningrad, 1979, 1981), Lyubov Blok (*Classic Dance. History and Modernity*, Moscow, 1987), Andrei Levinson (*Old And New Ballet. Ballet Masters*. Sankt Petersburg, Moscow, Krasnodar, 2008), Deryck Linham (*Chevalier Noverre: Father of Modern Ballet*, Sylvan Press, London, 1950), Marian Hanna Winter (*Pre-Romantic Ballet*. Pitman, 1974), Ivor Forbes Guest (*Romantic Ballet in England*. London, 1954), Pierre Michot (*Histoire du ballet*. Paris, 1945). In Romania with the evolution of dance were concerned: Tilde Urseanu, Ion Ianegic, Liviu Ionescu (*Istoria baletului*, Bucharest, 1967), Simona Șomăcescu (*Metodologia predării dansului clasic*, Bucharest, 2019).

In the Republic of Moldova, works on the history of choreography were published by Elfrida Koroliov (*Teatru de balet din Moldova*, Chisinau, 1990), Eleonora Golubeva (*Muzica de balet a compozitorilor Moldovei Sovietice*. Chisinau, 1988), Nina Rozhkovskaya (*Viața teatrală a Chișinăului XIX - începutul secolului XX*, 1979) et al. It is also worth mentioning the studies of Zoia Guțu, Victoria Acciu, Maia Dohotaru, Angela Bețișor, Eleonora Varnacova, Ion Batrîncea dedicated to choreographic education, the authors addressing, in part, the formation of scenic dance in the Republic of Moldova. The list can be extended, however, common to all these studies is the (uneven) contribution of the authors regarding highlighting and characterizing the evolution of choreographic art.

The general analysis of the evolution of scenic dance allowed us to identify the following contradiction:

- between the dichotomous approach (bipolar: scenic dance – non-scenic dance, classical dance – non-classical dance) and the linear analysis of choreographic art (folk dance, everyday dance, ballroom dance, classical dance, etc.);
- between the need to establish and interpret/ elucidate the factors and premises of the evolution of choreographic art in order to develop the theoretical and applied framework of choreographic art and the insufficiency of scientific approaches and mechanisms in this regard.

The identified contradiction generated the following **research problem**: establishing the factors, premises and particularities of the development of the dance art, in this case, scenic dance from the perspective of the dichotomous and three-dimensional approach (historical, philosophical-cultural and choreographic).

Object of Research: the process of the evolution of scenic dance from the initial phase to the present.

Purpose of Research: determining and characterizing the factors and premises of the evolution of scenic dance on the European continent in the context of dichotomous and three-dimensional approaches.

Research Objectives:

1. Analysis of the historical and sociocultural factors that predetermined the appearance of scenic dance.
2. Determination and analysis of stages of scenic dance evolution within the three-dimensional approach.
3. Foundation of the concept of dichotomous development of scenic dance.
4. Highlighting the particularities and some premises in the evolution of dance, starting from the twelfth century and up to the present.
5. Establishing the development trends of scenic dance within modernism and postmodernism.

Research Hypothesis

We assume that the dichotomous approach accompanied by the application of synchronic and diachronic analysis methods in the constitution and evolution of scenic dance will allow us to argue, much more broadly and deeply, those factors that predetermined and determine the development of choreographic art and to highlight the premises and trends of this process.

The theoretical bases of the research are:

- theories of knowledge (scientific, empirical and artistic);
- contemporary theories of art (John Ruskin – about the interaction of arts, Vassily Kandinsky – about the spiritual in art);
- theories of choreographic art: Jean-Georges Noverre, Angela Pikard, Vadim Nikitin;
- dialectical laws and, in particular, the law of unity and the struggle of opposites (scenic dance, being by its nature a unity of opposites – a synthesis of the arts –, in its manifestations places in the foreground either moments of confrontations, of the struggle of opposites, either of their unity, their cohesion, which allowed us to advance the idea of dichotomy in the development of choreographic art);
- the dichotomous concept realized:
 - 1) based on the principles of: *interference*, which involves the impact of opposites and the rejection (non-acceptance) by a certain genre of choreographic art of certain aspects (of language, technique, style, etc.) specific to other genres of choreographic art (of stage, non-scenic dance, of classical, non-classical dance); *transposition* (transfer), which involves the transfer of certain aspects (of language, technique, style, etc.) from one genre of choreographic art to another;
 - 2) based on highlighting the opposites characteristic of choreographic art: at the level of dance language (positions, movements, drawings, etc.), which manifests itself through symmetry and asymmetry; at the level of the plastic motif determined by the kinetic, dynamic and

rhythmic particularities, characteristic for a genre of choreographic art; at the level of artistic form and artistic content; at the level of dramatic and choreographic images.

Research Methodology

The synthesis and justification of the research methods involved the use of the following methods:

- *Bibliographic and documentary study* (the method by which scientific and artistic information was extracted from several specialized sources: monographs, scientific studies, bibliographic studies, academic volumes, scientific articles, etc.).
- *Analytical method* (the method by which the analysis of concepts, approaches, trends, works of art, etc. was carried out).
- *The synthetic method* (the method by which the whole was reflected from the perspective of its component parts: the stages of development, the dimensions of the approach, the typology of choreographic art, etc.).
- *Synchronous and diachronic methods* (methods by which the historical evolution and the current state of popular scenic dance were researched).
- *The methods of induction and deduction* (methods by which analyzes and reflections were carried out from the particular to the general and from the general to the particular).
- *Descriptive-explanatory method* (method by which the factors and premises of the evolution of scenic dance were described and explained).

Innovation and Originality of Research:

1. A new vision was proposed in the research of choreographic art, which is based on both the dichotomous concept (the evolution of scenic dance within the unitary choreographic paradigm and within separate paradigms: the paradigm of classical dance and the paradigm of non-classical dance), and the principle of interference (the influence of one genre of choreography on another) and of transposition (the application of means of expression of one genre of dance in other genres of choreographic art).
2. The historical and social-cultural contexts and premises that influenced the establishment and development of scenic dance on the European continent were revealed. Each historical era influenced in its own way the edification of choreographic art. At the same time, the asynchrony and asymmetry of the historical development found expression in the fact that the phenomena and general laws of the evolution of the choreographic art manifested themselves in different times and in different forms.
3. The premises of appearance and evolution of scenic dance were highlighted and argued within the three-dimensional approach: historical, philosophical-cultural and actually choreographic.

Within the historical approach, the premises are correlated with the development of socio-economic relations, specific for each era, and with the way in which they influenced the creation of choreographic art. Within the philosophical-cultural approach, the premises are correlated with such currents and directions as: Renaissance, Classicism, Romanticism, Impressionism, Modernism and Postmodernism. Within the choreographic approach, proper, the premises are in correlation with the evolution of the stylistics and technique of scenic dance.

4. The physiological, biological, psychological and social peculiarities of the stylistics and technique of scenic dance were argued as the most important means of creating the choreographic and aesthetic image in the choreographic performance.
5. The development trends of scenic dance from the positions of modernism and postmodernism were highlighted: some genres of dance art disappear and new ones appear; new techniques of the dance art appear, inappropriate for classical dance; on the one hand, all genres of choreographic art become closer, preserving movement as the basis of dance, and, on the other hand, classical dance distances itself from non-classical dance.

Relevance and Theoretical Value of Research

The theory and historiography of choreographic art are supplemented with new approaches, concepts, arguments:

1. For the first time, the dichotomous concept of the constitution and development of classical and non-classical dance is substantiated. At first, within a unique choreographic paradigm (the intrinsic approach), and then, starting from the 16th century, within separate paradigms (the extrinsic approach). Also, the principles of interference and transposition are argued as components that constitute this concept.
2. The cause-effect correlation is substantiated: between the peculiarities of different historical eras and their impact on the formation and development of choreographic art, between the logic of dance art formation and its means: stylization, technique, language.
3. The classification of choreographic art within the modernist and postmodernist approaches is proposed. The paradigm of choreographic art includes scenic and non-scenic dance; scenic dance includes classical and non-classical dance; non-classical dance includes folk, sports and other dances.
4. The legalities of dance art development are determined:
 - connection between historical epochs and their influence on the formation of dance art;
 - correlation of different genres of art: music, painting, architecture, choreography and their mutual influence;

- connection of philosophical-cultural conceptions and their impact on the formation of choreographic art throughout history;
 - connection between choreographic schools, in part between choreographers, outstanding dancers, and the establishment and development of dance art;
 - dichotomy, continuity and the multivalent aspect of the development of dance art within the framework of permanent intercorrelations and contradictions.
5. The development trends of the choreographic art are specified retrospectively:
- alternation and emergence of new species, directions, choreographic art genres, new dance philosophies;
 - diversifying the style, technique, language of dance, using all the possibilities of human body; the use of innovative technologies in choreographic art;
 - use of modern information and communication technologies in choreographic art;
 - improvement, through new visions, of classical approaches in the development of choreographic art.
6. The status is determined and the characteristics of national scenic dance are established as part of the European and national culture.

Practical Significance of Research consists in the possibilities of using the results of research to develop the theory and history of choreographic art courses for colleges and faculties with artistic profiles, to write the History and Theory of Choreographic Art curriculum, guides, didactic materials.

Also, the results of research can be used for further investigations of the problems related to the development of choreographic art.

The proposed dichotomous approach opens new perspectives for the research of choreographic art both retrospectively and prospectively.

Approval of Research Results

The doctoral thesis was discussed within the Guidance Committee and the meetings of the Doctoral School for the Study of Arts and Culturology the Academy of Music, Theater and Fine Arts, at national and international conferences, as well as through scientific publications.

Implementation of Results

The research results are applied in the training process at the Faculty of *Theatrical, Choreographic and Multimedia Art* of the Academy of Music, Theater and Fine Arts, based on the Curriculum and the *History and Theory of Choreographic Art* course.

Publications on Thesis Theme: the results of research were materialized in 6 scientific articles published in scientific journals and/ or presented in international conferences and with international participation.

Volume and Structure of Thesis: The work includes introduction, three chapters, general conclusions and recommendations, bibliography with 179 sources, 132 pages of basic text, 1 appendix and 5 tables.

Key words: choreography, dance, evolution of scenic dance, dichotomy, ballet, classical dance, non-classical dance, modernism, postmodernism, dance stylistics and technique, choreographic performance.

SYNTHESIS OF CHAPTERS

In the **Introduction**, the actuality and importance of the research theme are argued, the research problem, methodology and artistic benchmarks are formulated, the novelty, originality, scientific and artistic value of the research, as well as its applied value, are indicated. At the same time, the ways of approving and implementing the research results, the volume and structure of the thesis, the keywords and the summary of sections are indicated.

In **Chapter 1 *Scenic Dance: Context and Development Trends, Premises of Scenic Dance Evolution*** are analyzed from the sociocultural and historical perspective.

Since the object of our research is the process of scenic dance evolution on the European continent, and most of authors of the history of choreographic art development state that scenic dance was formed in the 12th-13th centuries, for our research are relevant the historical processes that from the 12th century until nowadays have influenced the evolution of choreographic art, as a whole, and the evolution of scenic dance, in particular.

The specific European historical-cultural community, with all the variety and complexity of the ethnic composition and the level of social, cultural and economic development, was formed as a result of a set of constitution and development processes. The fact that all the peoples from territory of Europe gradually fell under the sphere of influence of Christianity, but also of the cultural and aesthetic traditions of the ancient world, also contributed to the creation of this unity.

At the same time, historians draw attention to the complex and contradictory character of the historical process: asynchrony and asymmetry in historical development are determined by the fact that the phenomena and laws common to the entire continent manifested themselves at different times and in various forms. This also refers to the field of culture and art, in particular. As already mentioned, the establishment of choreographic art has its beginning in the 12th-13th centuries.

It is during this time that the Romanesque style taken over from architecture dominates the art of Western Europe. It expressed a certain vision of the world and a perception specific to the people of an era in which the imaginary-artistic system, although it contained quite significant chronological and local differences, allowed the highlighting of universal features, peculiarities that reflected the essence of the respective stage of development of the artistic ideal of the Middle Ages and its forms

of achievement, including forms of choreographic art [27, p.5].

The tendency towards the absolute in the medieval art of Western Europe was manifested by the fact that earthly beauty, human creations served as a reflection of the supreme beauty, or by virtue of co-participation, these creations carried a certain degree of perfection and expressed the truthfulness of existence. The art of the Middle Ages is diverse, but also polysemantic, being full of symbolism. Namely, this trend determined the need to stylize simple folk dances, so that they become plastic, have an aesthetic and humanistic character.

Researchers categorize the 12th century as one of "medieval humanism", "medieval renaissance" or "cultural revolution". Although such statements generate many disputes, everyone agrees that it was then that major changes took place in spiritual life and culture, including in the creation of choreographic art.

The mentioned period is characterized by the passion towards the ancient heritage, by the amplification of rationalist tendencies, which led to the increase of secular and anti-religious elements in culture, in art in general and in the field of choreographic art, in particular. As an important premise in the development of the choreographic art constituted the popular epic, being also expressed through dances. The popular epic served as a standard of life, as a means of aesthetic affirmation and creation of choreographic art images.

In the 14th-15th centuries, the gap in the development of certain regions and countries of Europe also determined the uneven development of dance art. At the same time, in the second half of the 16th century, a new type of culture - that of the Renaissance - appeared and developed rapidly. As a special type of thinking, it appeared thanks to the fact that in European society (primarily in the Italian one) the conditions were created for the formation of a new conception, visions about the world, man. The ideal of the Renaissance consisted in the harmonious development of the personality with unlimited creative potential in various fields, including the arts. The advancement of new man's ideal and the new way of life to the forefront have become factors of prime importance in cultural life. The Renaissance also generated a new vision of the world, a new way of thinking, changed the sensation of time and space, developed the capacity for abstraction, increased interest in the sensitive-concrete artistic knowledge of the world, including the means of choreographic art. Humanism became the driving force of the evolution of culture and art. One of its most important directions being the new aesthetic conception: the major interest in man and the surrounding world, the search for harmony and beauty. Even now, a new conception of art appears, which considerably influenced the establishment of choreography as a synthetic species of art [28, p.622].

The next period in the development of choreographic art was the Enlightenment (17th-18th centuries), which became an important factor in the development of culture and art.

We consider significant the words of Immanuel Kant who considers that "enlightenment is man's exit from the age of minors in which he/ she is "due to his/her own fault"...". "*Sapere aude*" - have the courage to use your own reason! - this is the slogan of the Enlightenment." [32, p. 27].

Namely, this era was forced to respond not only to the problem of art and the changes in it, but also to the problem of artistic discovery born in the depths of new type of consciousness [28, p.300].

No less important for the development of choreographic art was the modern era. It can be observed that, despite a series of contradictions and historical-cultural impediments, the choreographic art of the 18th-20th centuries was perfected as a genre (synthetic and independent species of art). At the same time, within the choreographic art, clear demarcations were made between classical and non-classical dance.

The 21st century is characterized by the appearance of new directions, genres, species of dance, by the diversity of artistic approaches from the perspective of postmodernism, preserving the classical canons of choreography.

The analysis of researches focused on the problems of formation and development of scenic dance allowed us to find that some propose a synchronic approach (the study and simultaneous comparison of the development of dance art, which took place in different places), and others - a diachronic one (the research of choreographic phenomenon in development in different eras). At the same time, there are many researches that have a synchronic-diachronic character. Moreover, throughout the entire history of the development of scenic dance, the approaches to its study have also changed: from the analysis of elementary movements; of the language of dance, up to the study of its forms, content, aesthetic values, etc.

It is considered that a first theoretical work in the field of dance would be "*L'Orchesographia*", elaborated in 1588 by the French canon Thoinot Arbeau. This paper analyzes in detail the steps of scenic dance development in the XV-XVI centuries, the emphasis being on highlighting the new meanings of the dance movements, which were to serve the glorification of wealthy citizens. T. Arbeau stated: "in the beginning, the Church promoted the custom, which has reached our days, of singing hymns while dancing and swaying; which even today can be observed in several regions" [35, p.16].

In fact, all contemporary researchers of the history of choreographic art start from T.Arbeau's work *L'Orchesografia*. However, here the author reflects the requirements for dance and the principles imposed on dance during his time. As N.Ivanovsky states "T.Arbeau's book lays the foundations of that French school of dance that a century later will lead to the establishment of the Royal Academy of Dance in Paris, becoming the legislator of dance fashion for more than a hundred years" [26, p.10].

It should be noted that during its historical course the evolution of scenic dance has been studied by many researchers and choreographers, such as: L.Blok, N.Vashkevich, V.Krasovskaya, V.Striganova, I.Ginot, M.Michel, T.Urseanu, I.Ianegic, L.Ionescu, E.Koroliov and others.

It is important for our research that several dance experts (V.Krasovskaya, V.Striganova, V.Uraliskaya) insisted on the dichotomous aspect in the development of choreographic art. On the one hand, popular dance, through stylization and arrangement as a separate genre, took over the form of scenic dance, and on the other - under the influence of various factors, including scenic dance, towards the end of the 17th century it took over the form of the ballet performance, already presenting a professional art in itself. In this way, the formation of scenic dance and ballet were based on the same source – folk dances (this aspect will be examined in more detail in the following chapter).

The analysis of cultural-historical contexts, within which the choreographic art was established and developed, had several particularities. On the one hand, it highlighted the way in which different historical eras predetermined the directions of dance development; how dance interacted with other types of art and what influence it exerted on the development of different peoples' culture, etc. On the other hand, the analysis of cultural-historical contexts in which dance art evolved allowed to identify the missing links for a broader presentation of the choreographic art development under the impact of changing cultural-historical processes on the European continent as a whole, including in Romania and in the Republic of Moldova.

An important deduction is that the general laws of the choreographic art evolution are characteristic for all European states, but the influence of these laws manifested itself in different periods and in different ways. Thus, if in France, Italy, Spain, etc. stylistically arranged dances appear in the XII-XIV centuries, then in the Romanian Principalities this process begins much later.

Another important aspect is that the generalized analysis of cultural-historical contexts led to the hypothesis of dichotomous development of choreographic art, starting with the arrangement of classical and non-classical scenic dances as independent species/ genres of art.

Chapter 2. Evolution of Scenic Dance: Legalities and Particularities aims to analyze and describe the three-dimensional approach to the evolution of scenic dance.

The first approach - historical - highlights the stages of dance art evolution in accordance with the periods of historical development of society: *the Ancient Era, the Middle Ages, the Modern Era and the Contemporary (postmodern) Era*.

The second approach - culturological - highlights the stages of dance art evolution in correlation with the evolution of human culture as a whole of its various currents: *Renaissance¹, baroque, classicism, romanticism, impressionism, expressionism, modernism and postmodernism*.

¹ *The Renaissance* in some classifications is approached as a historical stage in others as a historical-cultural trend.

The third approach - artistic - highlights the stages of dance art evolution in accordance with the progress of forms and means specific to the choreographic art: *the syncretic stage (anti-stylistic)*, *the stage of stylistic arrangement of dance*, *the academic stage (post-stylistic)*.

At the same time, it should be noted that there is an interconnection between these perspectives, even if the stages of the development of dance art within the first approach may not coincide with those of the development of dance art seen within the second and third approaches, just as they will not coincide either the latter, although they can intersect and interact.

Historical Approach in Analysis of Dance Art Evolution

Ancient Epoch. Analyzing the origin of dances, practically all researchers attribute it to the Ancient Era. Precisely at this stage of the development of humanity, the first elements of dances appear, expressing themselves through different worship rituals and imitating the behavior of different animals.

Middle Ages Epoch. The majority of dance history researchers date the appearance of scenic dance to the Middle Ages, deriving from popular dances, related to existence, which were constantly changing due to etiquette norms and the way of life of different social strata, first of all, the privileged ones. This is how the branlebasse dance appeared, or the "low dance" of the court; country dance; popular and secular minuets, etc. In the Middle Ages, there was an increase in the stylization of popular dances, the expressive means of dance crystallized.

Modern Epoch. As historians (Eugenia Gutnova, Zinaida Udoltseva, Anatolii Borodin, etc.) state, the modern period is characterized by the development of culture and art. In connection with the development of socio-economic relations, art and, in particular, choreographic art, began to have an academic character.

New forms and means of classical and non-classical scenic dances appeared. As stated by V.Striganova and V.Uraliskaya, in the middle of the 18th century folk dances gave way to salon and scenic dances.

Contemporary Epoch. It is characterized by the fact that the question of canonization of stage choreography is becoming more acute and active [37, p.7].

A transition of style, mobility of rhythms, new scenic dances appear now. The trend towards improvisational dance is also noticeable. At the same time, the interest in earlier dances is also maintained: waltz, polka, mazurka, etc., which are still developing today, with new forms and approaches being proposed. It should also be noted that dances with a high rhythmicity appear and spread, among which a special place is occupied by sports and modern dances.

Table 2.1. Stages of Dance Art Evolution Within Historical-Chronological Context

Nr. d/o	Epoch, Historical Period	Characteristic Particularities	Representatives, Basic Values
1.	<i>Ancient Epoch</i>	<ul style="list-style-type: none"> • Elements of dances are related to the rituals of worship; • Dance movements are related to the psyche and the ancient man's needs to express his/her emotions. • Popular dances appear. 	<ul style="list-style-type: none"> • Syncretism of choreographic art appears; • First steps are taken in the stylization of dance.
2.	<i>Middle Ages Epoch</i>	<ul style="list-style-type: none"> • Scenic dance appears on the basis of (ordinary) social dances; • Folk dances are formed; • Church exerts influence on the constitution of dance; • New dance forms appear; • Stage of delimiting scenic dance into classical and non-classical begins. 	<ul style="list-style-type: none"> • <i>Carola, Saltarella, Minuet</i>, etc. dances appear; • Profession of dancer appears; • Dance Academy is inaugurated in Paris; • Stylization of dance takes place - the ballets <i>Triomphe de l'amour, La Nuit</i>.
3.	<i>Modern Epoch</i>	<ul style="list-style-type: none"> • Choreographic art began to have an academic character; • Classical and non-classical dances are delimited; • New forms of choreographic art appear: ballet performances, popular scenic dances, etc.; • Elements of modernism appear. 	<ul style="list-style-type: none"> • Era of J.G. Noverre, S.Vigano, M.Taglioni, C.Grisi, M.Petipa, I.Duncan et. al. Ballets: <i>Prometheus, Terpsichora, Sylphide, Giselle, Sleeping Beauty, Swan Lake</i>.
4.	<i>Contemporary Epoch</i>	<ul style="list-style-type: none"> • Choreographic art develops under the sign of modernism and postmodernism; • New directions appear in choreography; • Further delimitation of different dance genres is observed. 	<ul style="list-style-type: none"> • Era of M.Fokin, V.Nijinsky, A.Pavlova, Y.Grigorovich, I.Moiseev, R.Petit, M.Bejart et al. Ballets: <i>Sylphide, Apollon-Musagète, Lebăda, Spartacus, Carmen, Ballet for life</i>.

As we have already noted, another important approach regarding the analysis of dance art evolution and its stages of development can be the *cultural* one, which aims at the currents of art and culture: renaissance, baroque, classicism, romanticism, expressionism, modernism, postmodernism and others.

**Table 2.2. Stages of Dance Art Development Within
Philosophical-Cultural Currents and Directions**

Nr. d/o	Current/ Direction	Peculiarities	Representatives
1.	<i>Renaissance</i>	<ul style="list-style-type: none"> • Philosophy of humanism is born; • Popular dances develop; • First books about dance appear; • Dance is divided into classical and non-classical; • Dances such as branl, carola dominate; • Ideal is sought in antiquity. 	<ul style="list-style-type: none"> • Domenico da Piacenza • Fabrizio Caroso da Sermoneta • Cesare Negri • Guglielmo Ebreo da Pesaro • Antonio Cornazzano
2.	<i>Baroque</i> (late 17 th century)	<ul style="list-style-type: none"> • Fineness and mannerism; • Orientation towards aesthetics; • Establishing the scenic dance; • Special manner of interpretation; • Connection with other types of art. 	<ul style="list-style-type: none"> • Royal Academy of Dance from Paris; • <i>Minuet</i> becomes the most popular dance of the Baroque, <i>the gavotte</i>, <i>pasacalla</i>, <i>chaconne</i>, etc. being also popular.
3.	<i>Classicism</i>	<ul style="list-style-type: none"> • Is based on the values of Renaissance; • Certain classical canons, requirements for dance, were formed. 	<ul style="list-style-type: none"> • P.Beauchamp; • J.F. Rameau; • Marie Sallé; • J.G. Noverre
4.	<i>Romanticism</i>	<ul style="list-style-type: none"> • Freedom of creation; • Diversity of styles; • Folk creation support. 	<ul style="list-style-type: none"> • F.Taglioni; • M.Taglioni; • A.Bournonville; • S.Viganò; • J.Coralli; • J.Perrot • M.Petipa;
5.	<i>Expressionism and Impressionism</i>	<ul style="list-style-type: none"> • Aesthetic beginnings dominate; • Focus is on the emotional component. 	<ul style="list-style-type: none"> • M.Fokin; • V.Nijinsky • Rudolph von Laban; • H.Cratuberg.
6.	<i>Modernism</i>	<ul style="list-style-type: none"> • Appearance of the new concept regarding dance and the expression of expressive movements with the help of the body; • New dance forms appear. 	<ul style="list-style-type: none"> • I.Duncan; • L.Fuller; • M.Fokin; • S.Diaghilev; • M.Graham; • D.Humphrey;
7.	<i>Postmodernism</i>	<ul style="list-style-type: none"> • Becomes in opposition to both classical and non-classical dance; 	<ul style="list-style-type: none"> • J.Neumeier • Jiri Kylian

	<ul style="list-style-type: none"> • New styles and orientations; • New interpretation techniques; • New approaches regarding stage decoration; • New special effects; • Emphasis is on improvisation, virtuosity, including contact. 	<ul style="list-style-type: none"> • L.Horton; • P.Bausch; • B.T. Jones.
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Another approach to the stages of dance art evolution is related to the study of proper choreography. In this sense, the stages/periods through which the dance language evolved can be delimited. Thus, the evolution of dance can be conventionally divided into three stages.

The first stage – *syncretic (prehistoric)*, when dance forms and movements are not subject to rigorous norms and requirements.

The second stage – *stylistic*, when the dance acquires certain forms and is subject to certain norms and requirements. Dance is formed as a species of art and is structured in certain genres and species.

The third stage – *academic (post-stylistic)*, when dance, as an art genre, goes beyond the generally accepted norms and requirements.

In the context of these approaches, the evolution of scenic dance in different European countries was analyzed. As I have already noted, the evolution of dance art in Europe had both general and specific features that can be related to a specific country. It should be mentioned that both in the historical past and in the contemporary stage, such countries as: Greece, Italy, France, Spain, England, Russia, etc. were and are to a certain extent legislators of fashion. The Nordic countries can be entered in a separate list: Sweden, Norway, Denmark, Finland, Holland.

In European countries, not taking into account a series of general characteristics, scenic dance developed unevenly. If in a certain period (12th-17th centuries) fashion legislators were Italy and France, then in other periods (19th-20th centuries) Russia (classical ballet) and Germany (modern dance) become fashion legislators.

The legitimacy of dichotomous development of scenic dance in different countries and in different periods was equally inhomogeneous. Thus, the division of scenic dance into classical and non-classical was much more pronounced in such countries as France, Russia and less pronounced in Spain, Denmark, etc.

It is worth noting that, frequently, the basic factor of scenic dance development in one country or another from Europe has become that of personality, i.e. the presence of authority of dancers, choreographers, ballet masters (for Italy - Salvatore Viganò, for France – Maria and Filippo Taglioni, for Denmark – August Bournonville, for Germany – Jean-Georges Noverre, for Russia – Jules Perrot,

Marius Petipa). They influenced the development of choreographic art not only in their countries, but in general on the European continent. Especially the finding can be illustrated by *Russian Seasons* in Paris.

Those European countries that were characterized by a less developed choreographic culture throughout history (Romania, Bulgaria, the Republic of Moldova, etc.), at the end of the 20th century and the beginning of the 21st century, considerably raised the level of choreographic art, of course under the influence European and world trends, as well as internal factors, including folk dance.

In the Republic of Moldova, the scenic choreographic art developed under the influence of different historical factors, each one leaving a certain mark on the essence and character of scenic dances. With all the complexity of scenic dance formation in the Republic of Moldova, it is worth noting that the popular culture of dance has reached a high level, which ensured and ensures the necessary conditions for the further development of classical and non-classical dance.

Many studies are dedicated to the emergence of classical dance, the most famous of which are elaborated by R.Fenillet, T.Urseanu, I.Ianegic, L.Ionescu, L.Blok, N.Vashkevich, V.Krasovskaya, A.Levinson and others.

"Ballet is a species of musical-theatrical art, the content of which is expressed in choreographic patterns. Ballet belongs to the spatio-temporal synthetic species of artistic creation, including dramaturgy, music, choreography, fine arts, however, all these exist in ballet not as something isolated and do not mechanically associate, but are subordinated to the choreography, which is the center of their synthesis. Ballet is the superior form of choreography" [24, p.42].

European ballet appeared in the Renaissance era, although already in the medieval era popular celebrations and church ceremonies contained elements of the future theatrical performances accompanied by dances. In the 14th-15th centuries in Italy, *ballroom dancing* took shape on the basis of *folk dance*, later it was professionalized. The first ballet masters appeared, among the treaties regulating the field, forming the dance school, which played an important role in the establishment of ballet. In the 15th-16th centuries, the dance is subject to theatricalization, appearing in combined, mixed performances. It was presented in skits (*moresca*) and interludes, becoming part of the new genres of Italian music and theater of the 16th century (pastorals, operas). The term "ballet" appeared in Italy at the end of the 16th century, meaning a dancing episode that conveys a certain mood [24, p.43].

At the end of the 17th century, canons were developed that regulated the theme and form of the ballet performance, the "noble" French school of dance was established, represented by ballet master Pierre Beauchamp, who in 1661 led the Royal Academy of Dance in France, the court ballet spread to all European countries, where it also took on national features. In Russia, the ballet theater appeared in the second half of the 17th century [24, p.43].

The definitive reform of the ballet theater took place in the 60s of the 18th century, thanks to ballet masters Gasparo Angiolini and Jean Georges Noverre. The theoretical choreographers supported the positions of Enlightenment classicism, emphasizing the "imitation of nature", which meant that natural characters and true feelings must be demonstrated in the theater. They considered the ballet performance as a serious theatrical representation, in which the actions of the characters are exposed through choreographic means (especially pantomime)" [24, p.43].

The development of classical dance in the 19th century took place under the sign of romanticism (S.Vigano, M.Taglioni).

The end of the 19th century - the beginning of the 20th century was marked by the appearance of aesthetics of dance elaborated by Michail Fokin. He created a new type of choreographic performance – "ballet in one act" – subordinated to free action, where the content is revealed in the entire format from the means of music, from the mounting of decoration and from the choreography. At the same time, the "*free dance*" (Isadora Duncan) appeared.

The center of choreographic art in the 20s-30s of the 20th century was France, where S. Diaghilev's Russian Ballet demonstrated its performances.

The end of the 20th century and the beginning of the 21st century are characterized by the experimentation of ballet masters and choreographers. In ballet, modern elements specific to other scenic dances are introduced, technical means are widely used, etc.

It is worth mentioning the influence of great performers (M.Taglioni, I.Duncan, A.Pavlova, M.Plisetskaya) on the development of classical dance. Each one, thanks to their talent, gave the genre a special aesthetic.

The status of classical art throughout history was so strong that it prevailed, especially in the 20th century, even in countries where European ballet traditions were lacking.

It should be mentioned that in the Republic of Moldova the development of ballet took place under the influence of European and Russian choreography, at the same time, having a solid national base - folk dance. Of course, the development of ballet in the Republic of Moldova was a specific one and was determined by different historical factors.

Chapter 3 *Evolution of Stylistics and Technique of Scenic Dance* reflects the particularities and tendencies of their manifestation in the performance of scenic dances.

The stylistics and techniques of scenic dance are approached from the perspective of several theories:

- ***Biological theory*** (H.Ellis, R.Moore) - dances came from animals, the desire to express their emotions by mimicking some elements of the dance technique.

- ***Psychological theory*** (C.Sachs) - movements express the whole essence of the individual and which reflect in every moment of them, the character of impulses of central nervous system.
- ***Social theory*** (C.Sachs) - dance is a social phenomenon.
- ***Theory of communicative correlation*** (A.Lomax) - dance is a system of communication between people through a specific language.

In the context of presented theories, "dance, according to its origin, is a genre of art" in which the artistic image is created from the change of human body position" [25, p.446].

These definitions express the essence of phenomenon and its particularities as a genre of choreographic art. First of all, it should be noted that, according to the form of representation of the artistic image, therefore according to its ontological status, dance is a spatio-temporal species of art. Secondly, many dance researchers noted a special expressiveness of the movements and an enormous intensity of the rhythm.

Therefore, we consider it important to specify that *dance is a spatio-temporal genre of art whose artistic images are created by means that have aesthetic meanings, with rhythmically systematized movements and pictures.*

So dance, like any other art, is a specific form of social consciousness and human activity, a type of aesthetic and spiritual exploration of reality [31, p.78].

Examining dance as a synthetic genre of primitive art that arose as a way of knowing the value system, as a method of spiritual information about social connections with the world, about the value of nature and man himself/ herself [31, p.248], it is worth remembering that it also has specific means, which developed and formed until the 12th century, with the appearance of the first scenic dances, with the beginning of stylization.

During the antestylistic (syncretic) period, the technique of dances was predetermined especially by their semantics, being totemic, ritualistic, hunting, military, etc.

The constitutive technique of ancient dances became a basis of stylization under the influence of several cultural, philosophical, artistic, etc. conditions.

The next stage in the formation and development of dance style and technique can be considered the 12th-16th centuries - the period when dance was divided into: classical and non-classical stage. In the following centuries, the stylistics and technique of scenic dance developed under the influence of different factors (historical, cultural, philosophical, etc.), but the main factor is subordinated to the internal laws of the genre.

It should be noted that the evolution of style and technique of scenic dance was largely determined by valuable performers, such as: Pierre Beauchamp, August Vestris, Maria Taglioni, Micheil Fokin, Tamara Karsavina, Vaslav Nijinsky, Anna Pavlova and others. Each and every one of

these virtuoso dancers introduced many unique innovative elements in dance style and technique.

Choreography, as a genre of art, reflecting some spheres of reality, has its own legalities, including aesthetic ones. The evolution of language of dance predetermined and gave dance the status of art. "The language of dance is that of human feelings, and if the word signifies something, then the dance movement expresses and renders meaning only when, in combination with other movements, it serves to highlight the entire imaginary structure of creation. The synthesized character and the polysemnatism of choreographic language imply the application of special laws of reality reflection, consisting in the poetic conventionality of the choreographic images. Namely, this is the reason from which the change of aesthetic laws in one period or another of the history of culture also determines the method of art creation by choreographers" [36, p.7-8].

The development of classical and non-classical scenic dance, in terms of technique and style, throughout its history has demonstrated both common and specific aspects, but always in intercorrelation and mutual influence, even in the presence of certain contradictions.

The development of non-classical scenic dance, its stylistics and technique, throughout history and up to our times, created the premises for the emergence of new genres of scenic art - *modern dance* and *postmodern dance*. In turn, the development of classical scenic dance predetermined the emergence of new directions of the art of ballet.

The development of any type of dance, the emergence of new genres of dance art, usually correlates, first of all, with new approaches to dance style and technique. At the contemporary stage, numerous currents appeared in choreographic art, related both to the era of modernism and to the era of postmodernism.

They devoted their works to this problem Gerald Barrie (*Le dans modern*, Paris: Vigoit, 1977), Leonetta Bentivoglio (*La Danza Contemporanza*, Milan: Longames. Co., 1985), Isabelle Lannay (*A la recherche d'une modern dance*, Paris, 1977), Vsdim Nikitin *Mastery of Choreographer in Modern Dance. Tutorial*. The third edition. Saint Petersburg, Moscow, Krasnodar: Lani Publishing House, Planeta Music Publishing House, 2017; *Modern-jazz dance*, Moscow, 2000), Isabelle Ginot, Marcelle Michel (*Dansul în secolul XX*, Bucharest: Art, 2011) etc.

Almost all nominated authors are unanimous in their opinion that the emergence of modern dance was determined by the history of choreographic art development, which changed all the time under the influence of internal and external factors. Thus said, the search for new forms, new means, new philosophy of dance has always been current. In particular, this was manifested at the end of the 20th century - the beginning of the 21st century.

However, within the choreographic art, a series of terms appeared that are often interpreted differently: *contemporary dance*, modern dance, postmodern dance, etc. In this sense, we agree with the opinion that "*contemporary dance*" is the general name of various dance directions: contemporary

ballet, modern dance, postmodern dance, etc.

The notion of "*contemporary dance*" should not be confused with the notion of "*dans contemporan*", as a generalized name for contemporary dances, including non-classical ones. "*Contemporary dance*" refers only to scenic dances.

"Dans Contemporan (*Contemporary Danse*) is a direction of dance art that includes the techniques and dance styles of the 20th - early 21st century, which were formed on the basis of American and European modern and postmodern dance. In this context, dance is examined as a tool for developing the dancer's body and forming his/her individual choreographic lexicon. Synthesis, updating and development of different dance techniques and styles serve as means of expression. Contemporary dance is characterized by the direction of research conditioned by the interaction of dance with the philosophy of movement and with the set of knowledge about the possibilities of human body" which is in continuous development [38].

Art in the postmodernist conception is fundamentally inhomogeneous. It presents a whole spectrum of innovations and repetitions. New arts appear and traditional ones disappear, or the latter are subject to essential transformations. Such parallel processes - the appearance of new artistic forms in contemporary art and the disappearance of old ones - are legal.

Postmodernist choreography is distinguished by the pluralism of its forms and techniques. Their development is so rapid that it is difficult to talk about concrete directions formed and dance styles, which are endlessly synthesized. This is connected, first of all, with the relinquishment of centrism, polycentrism being postulated in the dance system. In postmodernism, tradition as the main link in classical and traditional choreography gives way to the representative principle of expressing some imperceptible imputations, understood as a sensation, co-participation, imprint, shadow of the past.

Postmodern dance technique is distinguished by its variety and by using all the possibilities of human body.

Thus, "postmodern dance has specific aesthetic properties, correlated with non-classical aesthetics, recognized by the international language. Certain existential forms are its own, as well as the connection with social movements. Dance differs from other currents and styles not chronologically, as a phenomenon that follows something (postmodern does not develop and does not take the line of modern to absurdity), but evolutionary, which implies its development and transformation into something of a different kind (postmodern is a new link in the evolution of choreographic culture). Postmodern dance has stable, constant properties, demonstrates a new type of universal musical-choreographic culture and a current form of musical-choreographic theater [33, p.99]

GENERAL CONCLUSIONS AND RECOMMENDATIONS

1. The synchronic and diachronic method of researching the evolution of scenic dance in the context of dichotomous approach allowed us to determine the trends and particularities of the constitution of choreographic art from the beginning of its formation as a genre (12th century) until today. We tried to argue the evolution of dance as a unique paradigm, which works and develops according to its laws. According to our hypothesis, one of these laws is dichotomy, which is based on the principles of interference and transposition.
2. By virtue of the specificity of our investigation (it covers both the history of choreographic art establishment and certain aspects of the choreographic art theory), we tried to establish how different historical eras, cultural-historical contexts influenced the establishment and development of dance art in the large sense. Like most researchers of this issue, we initially referred to the Ancient Era, in which we tried to find those sources and factors that predetermined the appearance and development of dance.

Analyzing the most significant scientific research, we find that the appearance of dance has a physiological-biological, psychological and social basis. The establishment of dance as an art has its origin in popular creation. Starting with the arrangement of the primitive commune, under the influence of different factors and conditions, the dance takes concrete forms and begins to divide into species and genres.

3. In our research, for the first time, the analysis of dance art evolution was undertaken within the three-dimensional model: historical-chronological, philosophical-cultural and actually choreographic (artistic).

Within the historical-chronological approach, we examined the evolution of dance in the Middle Ages, the Modern Era, the Contemporary Era and we established the most significant trends in the development of dance in each era.

Within the philosophical-cultural approach, we analyzed the influence of different currents on the constitution of dance art: Renaissance, classicism, romanticism, expressionism, impressionism, baroque, modernism and postmodernism.

Within the proper choreographic approach, we revealed the internal legalities of the constitution of dance and, first of all, of the stylistics and technique of scenic dance.

4. One of the laws of choreographic art development is the "dichotomy": starting from the 12th century, until the division into classical and non-classical, scenic dance was staged within a unique paradigm. In other words, during this period dances with non-classical style and those based on elements of the future classical dance were common.

5. The dichotomous aspect (bipolar) of dance art development was characteristic for all European countries, each country created its own dance culture in accordance with national traditions and peculiarities.
6. The analysis of scenic dance evolution at the contemporary stage allowed us to highlight some peculiarities of the functioning of dichotomy's legitimacy.

On the one hand, this legitimacy, which characterizes the development of classical and non-classical dance over the course of hundreds of years, changes its initial meaning at the contemporary stage, due to the fact that new orientations appear in dance art, where distinctions and boundaries disappear.

On the other hand, the legitimacy of dichotomy is fully manifested in the context of the new choreographic paradigms. For example: *modern dance - non-modern dance, contemporary dance - classical dance*.

However, the legality of dichotomy retains, as before, its significance in the relationship between non-classical scenic dance and classical scenic dance. Knowing the peculiarities of the functioning of dichotomy in choreographic art and the principles of interference and transposition opens perspectives in the search for new orientations, forms and techniques of both classical and non-classical dance.

7. Examining the development of dance art within modernism and postmodernism, it can be concluded that, in cultural-historical terms, postmodernism manifests itself as the valorization and expansion of the experience of modernism as an aesthetic phenomenon. However, unlike modernism, which did not get rid of the features of classicism, the characteristics of humanism, the belief in good, etc., postmodernism completely erases the boundary between independent choreographic genres, between classical and non-classical. Postmodernism in choreography emphasizes the process and the combination of different styles, techniques, which at first sight cannot be combined.
8. Another significant peculiarity of the creation of choreographic art in Europe should be noted. If throughout the centuries France, Italy, Germany, Russia were the legislators of the models in choreography, and other countries were behind in this plan by tens and even hundreds of years, then at the contemporary stage many choreographic innovations, specific to Europe, are successfully implemented also in other countries. For example, in the Republic of Moldova today we can talk about a great diversity of collectives of dancers with different predilections.
9. We note that throughout history there have been numerous attempts to systematize all species and genres of choreographic art. Some had resonance, others - less successful.

The peculiarities of our research determined the need to apply one or another classification of

dances.

In this sense, we have proposed a classification of dances that we consider to be more appropriate to the objectives of our research, namely: scenic dance - non-scenic dance (daily, folk, etc.); classical scenic dance (ballet – modern ballet) and non-classical scenic dance (salon, stage folk, sports, modern dance, etc.).

- 10.** Thus, we solved the *scientific problem* regarding the substantiation of factors and premises that predetermined the development of scenic dance and the establishment of peculiarities of contemporary choreography within the framework of postmodernism.

Based on the obtained results and general conclusions, we formulate the following **recommendations**:

✓ ***Recommendations for decision makers at national level***

1. Promotion of choreographic art in the Republic of Moldova and abroad by updating the policies in this field, taking as a benchmark the results of given research.
2. Active promotion of the status, artistic and professional image of dancers and choreographers in general.

✓ ***Recommendations for researchers***

1. The problem of researching the evolution and development of choreographic art in the Republic of Moldova is one that is less addressed and studied, both theoretically and historically. The given research opens new directions and opportunities for studying different aspects of choreographic art in the Republic of Moldova:
 - the peculiarities of choreographic art evolution in the interwar period;
 - the peculiarities of choreographic art development at the contemporary stage;
 - the influence of postmodernism on the development of choreographic art;
 - the interference of choreographic art genres at the current stage;
 - the creation of great dancers/choreographers from the Republic of Moldova and abroad (*for example*, the creation of Radu Poclitaru).
2. Submission of research projects on the development of choreographic art in the Republic of Moldova to various national and international project competitions.

✓ ***Recommendations for university teachers or colleges with an artistic profile***

1. Updating the curriculum for the discipline "*Theory and History of Choreographic Art*" by introducing new subjects, generated by the given research: *The dichotomic framework of the choreographic art development; The evolution of scenic dance in the Republic of Moldova; The influence of postmodernism on choreographic art; Trends in the evolution of classical dance/folk dance in the Republic of Moldova.*

2. The use of synchronous and diachronic methods in the analysis of choreographic art evolution, carried out by students during academic classes.
3. The involvement of students, master's students, doctoral students in the field of choreographic art in conducting research in the field of choreographic art evolution.
4. Elaboration of the guide for students "*Evolution of choreographic art in the Republic of Moldova*".

✓ ***Recommendations for ballet masters, choreographers***

1. Self-training, professional self-development by studying the analytical and theoretical framework of research.
2. The mounting and making of choreographic performances, having as a benchmark the research results, first of all, those related to the influence of postmodernism on the choreographic art.

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ADNOTARE

Apostol Snejana, „*Dihotomia evoluției dansului scenic în contextul abordărilor sincrone și diacronice*”, teză de doctor în arte, Chișinău, 2023

Structura tezei: Lucrarea cuprinde introducere, trei capitole, concluzii generale și recomandări, bibliografie cu 179 de surse, 132 pagini text de bază, 1 anexă. Lucrarea conține 5 tabele. Rezultatele cercetării s-au concretizat în 6 articole științifice publicate în reviste științifice și/ sau prezentate în cadrul conferințelor internaționale și cu participare internațională.

Cuvinte-cheie: coregrafie, dans, evoluția dansului scenic, dihotomie, balet, dans clasic, dans nonclasic, modernism, postmodernism, stilistica și tehnica dansului, spectacol coregrafic.

Domeniul de cercetare: Artă coregrafică.

Scopul cercetării: determinarea factorilor și premiselor evoluției dansului scenic pe continentul european în contextul abordărilor dihotomice și tridimensionale.

Obiectivele cercetării: (1) analiza factorilor istorici și socioculturali care au predeterminat apariția dansului scenic; (2) determinarea și analiza etapelor de evoluție a dansului scenic în cadrul abordării tridimensionale; (3) fundamentarea conceptului de dezvoltare dihotomică a dansului scenic; (4) evidențierea particularităților și a unor premise în evoluția dansului, începând cu secolul al XII-lea și până în prezent; (5) determinarea tendințelor de dezvoltare a dansului scenic în cadrul modernismului și postmodernismului.

Noutatea științifică și originalitatea cercetării: (1) a fost propusă o nouă viziune în cercetarea artei coregrafice, care are la bază conceptul dihotomic; (2) au fost relevate contextele și premisele istorice și social-culturale care au influențat constituirea și dezvoltarea dansului scenic pe continentul european; (3) au fost evidențiate și argumentate premisele apariției și evoluției dansului scenic în cadrul abordării tridimensionale: istorice, filosofico-culturologice și propriu-zis coregrafice; (4) au fost argumentate particularitățile fiziologice, biologice, psihologice și sociale ale stilisticii și tehnicii dansului scenic; (5) au fost evidențiate tendințele de dezvoltare a dansului scenic de pe pozițiile modernismului și ale postmodernismului.

Problema științifică soluționată: stabilirea factorilor, premiselor și particularităților de dezvoltare a artei dansului, în speță, a dansului scenic din perspectiva abordării dihotomice și tridimensionale (istorice, filosofico-culturologice și coregrafice).

Relevanța teoretică a cercetării: (1) pentru prima dată este fundamentat conceptul dihotomic al constituirii și dezvoltării dansului clasic și nonclasic; (2) este fundamentat coraportul cauză-efect din particularitățile diferitor epoci istorice și impactul lor asupra constituirii și dezvoltării artei coregrafice; (3) este dată clasificarea artei coregrafice în cadrul abordărilor modernistă și postmodernistă; (4) sunt determinate premisele dezvoltării artei dansului; (5) sunt specificate tendințele de dezvoltare a artei coregrafice în plan retrospectiv; (6) este determinat statutul și sunt stabilite caracteristicile dansului scenic național, ca parte a culturii europene și naționale.

Valoarea aplicativă a cercetării rezidă în posibilitățile utilizării rezultatelor cercetării la elaborarea cursurilor de teorie și istorie a artei coregrafice pentru colegiile și facultățile cu profiluri artistice, a curriculumului „*Istoria și teoria artei coregrafice*”, a ghidurilor, a materialelor didactice.

Implementarea rezultatelor științifice: Rezultatele cercetărilor sunt aplicate în procesul de instruire la Facultatea *Arta Teatrală, Coregrafică și Multimedia* a Academiei de Muzică, Teatru și Arte Plastice pe baza Curriculumului și a cursului „*Istoria și teoria artei coregrafice*”.

ANNOTATION

Apostol Snejana, „*Dichotomy of Scenic Dance Evolution in Context of Synchronic and Diachronic Approaches*”, doctoral thesis in arts, Chisinau, 2023

Thesis structure: The research paper includes an introduction, three chapters, general conclusions and recommendations, a bibliography with 179 sources, 132 pages of basic text, 1 appendice. The paper contains 5 tables. The research results are 6 scientific articles published in scientific journals and/ or presented at international conferences with international participation.

Keywords: choreography, dance, evolution of scenic dance, dichotomy, ballet, classical dance, non-classical dance, modernism, postmodernism, dance stylistic and technique, choreographic performance.

The Field of Research: Choreographic art.

The Purpose of Research: (1) analysis of the historical and sociocultural factors that predetermined the appearance of scenic dance; (2) determining and analyzing the stages of scenic dance evolution within the three-dimensional approach; (3) substantiating the concept of dichotomous development of scenic dance; (4) highlighting the particularities and some premises in the evolution of dance, starting from the twelfth century and up to the present; (5) determining the development trends of scenic dance within modernism and postmodernism.

The Scientific Novelty and Originality of Research: (1) new vision was proposed in the research of choreographic art, which is based on the dichotomous concept; (2) historical and social-cultural contexts and premises were revealed, which influenced the establishment and development of scenic dance on the European continent; (3) premises for the appearance and evolution of scenic dance were highlighted and argued within the three-dimensional approach: historical, philosophical-cultural and, actually, choreographic; (4) physiological, biological, psychological and social peculiarities of the stylistics and technique of scenic dance were argued; (5) development trends of scenic dance from the positions of modernism and postmodernism were highlighted.

The Scientific Problem Solved: establishing the factors, premises and peculiarities of the development of dance art, in this case, of scenic dance from the perspective of the dichotomous and three-dimensional approach (historical, philosophical-cultural and choreographic).

The Theoretical Relevance of Research: (1) for the first time, the dichotomous concept of the constitution and development of classical and non-classical dance is substantiated; (2) cause-effect relationship between the peculiarities of different classical eras and their impact on the creation and development of choreographic art is substantiated; (3) classification of choreographic art is given within the framework of modernist and postmodernist approaches; (4) premises for the development of dance art are determined; (5) development trends of the choreographic art are specified in retrospect; (6) status and characteristics of the national scenic dance are determined, as part of the European and national culture.

The Applicative Value of Research resides in the possibilities of using the research results to develop the theory and history of choreographic art courses for colleges and faculties with artistic profiles, the „*History and Theory of Choreographic Art*” curriculum, guides, didactic materials.

Implementation of Scientific Results: The research results are applied in the training process at the Faculty of Theatrical, Choreographic and Multimedia Art of the Academy of Music, Theater and Fine Arts based on the Curriculum and the course „*History and Theory of Choreographic Art*”.

АННОТАЦИЯ

Апостол Снежана, *«Дихотомия эволюции сценического танца в контексте синхронного и диахронного подходов»*, диссертация на соискание ученой степени доктора искусств, Кишинэу, 2023

Структура диссертации: Работа включает введение, три главы, общие выводы и рекомендации, библиографию из 179 источников, 132 страниц основного текста, 1 приложение. Диссертация содержит 5 таблицы. По результатам исследования было опубликовано 6 научных статей в научных журналах и/ или представленных на международных конференциях.

Ключевые слова: хореография, танец, эволюция сценического танца, дихотомия, балет, классический танец, неклассический танец, модернизм, постмодернизм, стилистика и техника танца, хореографический спектакль.

Область исследования: Хореографическое искусство.

Цель исследования: определение факторов и предпосылок эволюции сценического танца на европейском континенте в рамках дихотомического и трехмерного подходов.

Задачи исследования: (1) анализ исторических и социокультурных факторов, которые предопределяли появление сценического танца; (2) определение и анализ этапов эволюции сценического танца в рамках трехмерного подхода; (3) обоснование концепции дихотомического развития сценического танца; (4) определение особенностей и некоторых предпосылок эволюции сценического танца, начиная с XII-го века и до наших дней; (5) определение тенденций развития сценического танца в рамках модернизма и постмодернизма.

Научная новизна и оригинальность исследования: (1) был предложен новый подход к исследованию эволюции сценического танца – дихотомический; (2) были выявлены контексты и исторические, социально-культурные предпосылки, которые повлияли на становление и развитие сценического танца на европейском континенте; (3) были выявлены и обоснованы предпосылки эволюции сценического танца в рамках трехмерного подхода: исторические, философско-культуроведческие и хореографические; (4) были обоснованы физиологические, биологические, психологические и социальные факторы эволюции стилистики и техники сценического танца; (5) были выявлены тенденции развития сценического танца в рамках модернизма и постмодернизма.

Главная решенная научная проблема: установлены факторы, предпосылки и особенности развития хореографического искусства и, в частности, сценического танца в рамках дихотомического и трехмерного подходов (исторического, философско-культуроведческого и, собственно, хореографического).

Теоретическая значимость исследования: (1) впервые обоснован дихотомический подход к изучению эволюции сценического танца (классического и неклассического); (2) обоснована причинно-следственная связь между особенностями различных исторических эпох и их влиянием на становление и развитие хореографического искусства; (3) дана классификация видов хореографического искусства в рамках модернистского и постмодернистского подходов; (4) определены предпосылки развития искусства танца; (5) выявлены тенденции развития хореографического искусства в ретроспективном плане; (6) определены статус и характеристики сценического танца как составной части европейской и национальной культуры.

Практическая значимость исследования состоит в возможности использовать полученные результаты в разработке академических курсов по теории и истории хореографии для профильных колледжей и факультетов, а также для разработки куррикулумов по *«Истории и теории хореографического искусства»*, учебников, других дидактических материалов.

Внедрение результатов исследования: Результаты исследования внедрены в учебный процесс на Факультете Искусства Театра, Хореографии и Мультимедиа в Академии Музыки и Театрального Искусства посредством их включения в куррикулум и академический курс *«История и теория хореографического искусства»*.

APOSTOL SNEJANA

**DICHOTOMY OF SCENIC DANCE EVOLUTION IN CONTEXT OF
SYNCHRONIC AND DIACHRONIC APPROACHES**

**ABSTRACT
of Doctoral Thesis in Arts**

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