

5. COREGRAPHIC ARTS EDUCATION FROM THE INTER-CULTURAL PERSPECTIVE

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Abstract: *Theatre, dancing and singing are arts born out of a common body that share the same idea and means of expression – the human body, these arts manifesting through the most important condition – the artist. The openings exhibited in the theatrical space, spiritless in some people, pragmatic in others, pass on the intimate message of dancing: substance, essence, density.*

Key words: *choreographic language, actor, gesture-symbol, development, artist, social space, the artist's universality*

1. Introduction

Theatre, dancing and singing are arts born out of a common body that share the same idea and means of expression – the human body, these arts manifesting through the most important condition – the artist. The openings exhibited in the theatrical space, spiritless in some people, pragmatic in others, pass on the intimate message of dancing: substance, essence, density.

2. Do we educate through art!?!

The recurrence of spectacular themes in some spectacular approaches seems to dominate the artistic constructions. The full of frivolity topics and titles or the suburban language often deny the indisputable role of education through art, of shaping the spectators' character and personality. Thus, whether deliberately or because of an unsubstantial knowledge, the fact that the states and feelings passed on to the receiver often create emotions that may give rise to reflections bearing a negative impact on the image of life is neglected.

Time has revealed to us that an aesthetic work springs precisely from its creator's artistic and intimate sensitivity, and that the conveyed message is invariably linked to one's feelings and experiences. However, these are often negative, bearing a violence repressed by the rigor of a society subject to common practice, and *the creators* of these *works* sometimes give free reign to orgiastic phantasms, completely forgetting about the emotion and the spiritual wealth that they owe to pass on to their receptors.

And while we understand and promote modernist innovations, thus supporting artistic experiments, we cannot neglect the fact that the progress of arts is, above all, connected with measure, with the balance between old and new concepts. Therefore, we subscribe to the idea that admiration for modern innovations does not imply a condemnation to oblivion of those values that have already passed the test of time.

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3. Dialogue and inter-cultural perspective

The inter-cultural perspective of choreographic education moves me inwards to the old dialogued literary form (we make no reference to the dramatic work in this discourse) practiced by Jean Georges Noverre, Voltaire, and many others. Since this literary genre allows a certain linguistic expression organization, linked to the circularity of the proposed theme, the creation of a real dialog between arts can, in the same way, distinctly open the horizons of new channels through which we can transcend to the spectators' souls.

By extrapolating the advantages and disadvantages of this formula, we shall make use of Raymond Naves's explanations regarding the life at court customs that confirm the advantages of dialogue as a literary form, specifying that "it dramatically animates ideas"¹²⁴. However, this formula, as correspondence, implies the existence of an interlocutor, even of an imaginary one, but with an active role in the development and orientation of the proposed theme. The acceptance of human discourse as a bifacial phenomenon, in the idea that "in order to be carried out, any acommunication requires the presence of a speaker and, at the same time, of a listener"¹²⁵, allows us to understand the fact that any linguistic expression or communication of a message is directed towards a hearer or receiver, even though this entity is "physically absent"¹²⁶.

Without excluding the artist-spectator dialogue that allows intimate access and emotional conversation through experience exchanges on both sides of the footlights, the dialogue between the artistic genres to which we shall refer implies, in its essence, an exchange of emotions, concepts and ideas that animates all parties involved in this endeavor.

4. Reconfiguration of arts interaction through corporality

The stage artist's body reconfiguration is a constant discussion topic. However, although the explanations generating such statements are *thin*, we are convinced that they come from the desire and, sometimes, even from the need to discover the limitless dimensions of the corporal expression and of the plasticity of scenic motion.

And, without taking into consideration inconclusive examples, we insist on offering clarification in this direction because precisely this type of osmosis, which comes to life in the vibration and core of the body during the interaction between music, theater, dancing, and the plastic arts, is often overlooked. Thus, we support the idea according to which the artist shaped and educated by choreographic canons finds himself/herself in a permanent dialogue with the arts, the way of his/her interpretative fulfillment being clearly marked by solid and real reference points.

¹²⁴ Raymond Naves, *Introductions aux Dialogues et anecdotes philosophiques*, de Voltaire, Paris, ed. Garnier, 1955, p. III, our translation.

¹²⁵ Ibidem

¹²⁶ Mikhail Bakhtine, *La structure de l'énoncé*, apud Tzvetan Todorov, *Mikhail Bakhtine, le principe dialogue*, suivi de *Écrits du cercle de Bakhtine*, Paris, Seuil, 1981, p. 287, our translation.

In this sense, we consider that structuring some distinct, well-defined pedagogical principles that can be the basic elements of a coherent approach to the interpretative act preparation, especially for the representatives of the scenic arts, is necessary because the true artistic education, worthy of the fulminant succession of artistic expression formulas, involves openings toward various fields, which shall become aspects inseparable from the spectacular concept. From this position, the whole issue of the scenic art integrated choreography, a vital factor that also needs to be laid down by the vocational education principles must be reconsidered, thus receiving an authentic and creative feature.

We emphasize the fact that it is imperiously needed that pupils and students enrolled at vocational institutions with artistic profile from all over the world, without exception, study from the earliest years the fundamental elements of the musical disciplines, of the theatrical and choreographic art, and those of the plastic arts, elements without which their subsequent evolution could not be achieved. In their approach (piano, rhythm, painting, sculpture, grimacing, the actor's art, etc.), they should not be perceived only from the point of view of the related subjects and the existing interdisciplinary relationship should not be neglected. By constantly taking into account the interferences between genres, each art can preserve its autonomy, thus maintaining its own legitimacy without dissolving its stability.

We are convinced that this dialogue distinctively gives coherence to the language elements provided by all the forms of artistic expression involved in the interaction. All these shall bring a substantial contribution to the formation of a complete artist, regardless of the field to which he/she dedicates his/her work. However, the achievement of this goal presumes the formation of new habits, given the fact that habit is second nature.

5. Pedagogical reflections

It should also be added that the truths of artistic pedagogy, although of a probabilistic nature, can be put into practice and analyzed subsequently, according to well-defined parameters, so as to make possible the scientific prediction, fact which can determine the didactic methods improvement. The accuracy degree of these assertions increases as the experiment expands as a scientific research method. However, a learning or education model cannot be launched into the fire of practice without being previously verified, and the speculative vision in pedagogy must be replaced with a realistic strategy, based on facts and supported by scientific theories.

6. Conclusions

Without giving up the ideas that time has confirmed, some of which still remain forefront desiderata, we update the classic-modern relationship in artistic terms. This cannot be questioned, but new educational paradigms are certainly required. However, it should be noted that from our point of view, modernization does not mean the minimization of the classic, because it is the fundamental foundation of evolution. The two concepts – of classic and modern

– are, therefore, in a relative opposition, but also within the same structural unity; not everything classic is outdated, and not everything modern is really new.

The numerous artistic education theories and models remain only hypothetical constructions and pedagogical speculations that cannot be applied to the educational practice. Following this idea, we support the desideratum of training complete professionals, able to cope with the current challenges of the artistic world, a world often at the border between an idealized universe and a lost reality.

Bibliography

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