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CHOREOGRAPHY AS AN AESTHETICS OF CHANGE

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Actuality. The choreographic art was probably unknown to the earlier ages of humanity. Savage man, wandering in forests can have known nothing of those rhythmic postures which reflect the caressing sensations entirely alien to his moods. The nearest approach to such must have been the leaps and bounds, the incoherent gestures, by which he expressed the joys and furies of his brutal life.

In its broader sense, dance is usually defined as the movement of the body in a rhythmic way, usually to music and within a given space, for the purpose of expressing an idea or emotion, releasing energy, or simply taking delight in the movement itself.

A universal definition of dance must return to the fundamental principle that dance is an art form or activity that utilizes the body and the range of movement of which the body is capable. But even in the most practical dances, movements that make up the dance are not reducible to those of straightforward labour; rather, they involve some extra qualities such as self-expression, aesthetic pleasure, and entertainment.

Considering the **actuality** of choreography aesthetics behind its appreciation as an art, the **task** of the research is to reveal the distinguishing values of the dance choreography movements.

Due to the **methods** of monitoring and comparative analysis of internet resources [1; 2; 3; 4; 5], the main research findings are as follows.

In all the different dance forms, movement becomes dance through stylization and formal organization, an organization that may be variously determined by an aesthetic idea or by the function of the dance. There are, however, many kinds of activities involving disciplined and patterned movement that do not fit the category of dance – for example, sports or the behaviour of certain animals – because the principles that govern these activities are not the crucial principles of aesthetic pleasure, self-expression, and entertainment.

Distinguishing between a wrestling match and a choreographed fight in a ballet can illustrate the importance of these principles in defining dance. It is

easy to distinguish between a real fight and a fight in a ballet because the former occurs in "real life" and the latter takes place in a theatre and because in the latter the antagonists do not actually want to hurt each other. But in wrestling matches, although the antagonists look as if they are fighting, they are also taking part in a choreographed drama that, like the ballet, is partly appraised on questions of style. In the wrestling match these questions of style are not, as in ballet, central to the event but only incidental. The principle most strongly governing the fighters' movements is the scoring of points rather than aesthetic appeal or self-expression. Thus, even choreographed wrestling matches do not fit the same category as dance.

Marches and processions present another difficulty of classification. Some involve patterned groupings of people and a disciplined, stylized movement such as the military goose step, and the participants may feel and express powerful emotions. Such movements also may be accompanied by highly theatrical elements, such as colourful costumes, props, and music that often accompany dance. But in a march the movement itself is so subordinate to other considerations – such as the mobilization of large numbers of people or the playing of music – that it cannot be regarded as dance.

Figure skating, particularly in its contemporary form of ice dance competition, is more difficult to distinguish from dance, because both aesthetic and expressive qualities are important. At the same time, there are certain rules that have to be followed more stringently in ice skating than in dance, and once again the governing principle is the competitive display of skills rather than the enjoyment of movement for its own sake.

Dance competitions in which performers are given points present an even more difficult case of distinguishing art from sport, but, to the extent that it is governed by the principle of scoring points, it cannot be defined as art.

The research outcomes anticipate the following **conclusions**:

One of the most basic motives of dance is the expression and communication of emotion. People often dance as a way of releasing powerful feelings, such as sudden accesses of high spirits, joy, impatience, or anger. Self-expression and physical release may thus be seen as the two basic motives for dance.

Dance is a powerful impulse, but the art of dance is that impulse channelled by skilful performers into something that becomes intensely expressive and that may delight spectators. These two concepts of the art of dance – dance as a powerful impulse and dance as a skilfully choreographed art – are the two most important connecting ideas running through any consideration of the subject.

In dance, the connection between the two concepts is stronger than in some other arts, and neither can exist without the other.

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