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Scientific Substantiation of the Role of Choreographic Art in the Cultural Process

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Abstract---The work shows that the purpose of choreographic art is to convey to a significant part of listeners the imageries, thoughts and the formation of views that become the basis for the growth of cultural perception. Choreographic art is understood by the authors of the article as part of a single process of human cultural development. The article reveals successively the technology of the formation of the choreographic process as part of the socio-cultural exchange, as well as an aspect of the formation of prerequisites for the personal growth of an individual who becomes a participant in cultural exchange. The authors showed that the use of choreographic art is understood not only as a visualized part of the basic artwork of a text plan, an artistic one, but it can also act as an object of knowledge as an independent unit. The novelty of the article is the position that the use of choreographic art as part of cultural exchange is based on the psychological perception of the individual to the cultural process. The authors show the possibility of using the methods of choreographic art in raising the level of an individual's culture and his psychological readiness of the influence of other acts of the culture on him. The authors of the article are positioned the choreography as the most accessible form of visual art, which can not only harmonize human development as a separate carrier of culture, but also contribute to the process of intercultural exchange.

Keywords---choreographic art, cultural process, substantiation, the individual, the rationale for the role.

Introduction

Art most fully reflects the constantly exciting problems of mankind. The emotions, arising from communication with art, are fundamentally different from the usual, which accompany a person during life. Art is the result of aesthetic cognition of the world. Any phenomenon of life reproduced in art is perceived as something perfect. The emotional response to real art, no matter, to which it is dedicated to,

causes in the process of perception joy, a feeling called aesthetic pleasure (Konovalova, 2021; Qi, 2021). And if this feeling did not arise in the perception of art, it means that there was no aesthetic perception (Brown, 2006).

In the basis of the perception of art lays an objectively existing aesthetic object – choreographic work. In the perception of art, the approach to choreography is determined by the nature of the aesthetic attitude. It evokes aesthetic feelings, determines their character (Rousell et al., 2018). Aesthetic perception is not a simple copying of the phenomena of life around you. This is a complex, deterministic process of interpreting the aesthetic content of a work through the prism of the general and artistic experience of a person who perceives art. It is art that is the most intensive means of mastering the thesaurus of values and meaning of human existence, while providing them with a concrete-visual representation and direct experience by the modern man (Bannon, 2018).

In present time choreography is understood as a universal tool for the world learning and related phenomena, which can be expressed either directly or periphrastically (Cruz-Filipe & Montesi, 2017). The carrier of a culture, which perceives choreographic art may subsequently become interested in or express a desire to learn a culture of a different format. In this regard, the actual is the study of the readiness of the individual to the perception of choreographic art (Bakirova et al., 2021; Dube & İnce, 2019).

Literature Review

Despite the significant number of published works, the problem of the essence of the process of choreographic perception cannot be considered to be sufficiently studied (McCormack, 2018). In the regard with this, the purpose and objectives of the article were to clarify the essence of the process of choreographic perception, the analysis and synthesis of theoretical studies of eminent psychologists (Press & Warburton, 2007). Choreographic perception is a type of aesthetic perception (Benstock, 1991). It contains the qualities inherent in the perception of art in general, but, at the same time, has its own characteristics, due to the specifics of choreography as a type of an art (Cook, 2006). On the other hand, choreographic perception is a type of artistic and cognitive activity, the result of a long-term social and historical development of an individual (Krekula et al., 2017; Steels, 2011).

Choreographic perception is one of the types of cultural activity that combines choreographic creativity, choreographic performance and the perception of choreographic works (Cook, 2006). At the same time, the process of choreographic perception is holistic, indivisible and consists of a plurality of conditions, functions, operations and mechanisms with their special properties, structure and content (Whatley & Sabiescu, 2016). The system of functions of choreographic perception reflects the complex context in which the activity of the listener is realized. This system covers the social and personal functions of perception (Dils, 2007).

Among the functions of choreographic perception, it is necessary to single out, first of all, the communicative function, which refers to the ability of works to

serve as a means of artistic communication due to the directional influence of the structure on the process and the result of perception. In the personal plan, such choreographic perception functions stand out, such as satisfying the need for artistic knowledge, creativity, self-education, aesthetic pleasure, relaxation, stimulating other activities, shaping a particular mood, and suchlike (McCormack, 2018). Generalizing, we can say that choreographic art in this case performs a compensatory function (Cervesato et al., 2016).

The specific function of choreographic perception is implemented in the system of operations, in which the multilevel of the activity of listener is shown (Blades, 2015). In addition to the choreographic perception of visual material, such activities as cognitive, orientation, communicative, evaluative, prognostic, apperceptive, corrective are distinguished. Each of these activities is divided into separate actions, which are implemented as operations in a specific form and under certain conditions. It is these operations through their concreteness are most of all (Shane, 1993; Neal et al., 2000).

Materials and Method

The work uses the method of analytical control, which formalizes the use of the developed criterion-diagnostic apparatus for measuring the level of cultural perception, not only of art as a whole, but also choreographic works. In the context of the work implementation, experience-experimental work was carried out, the purpose of which was to verify the effectiveness of the experimental model and the methodology for the formation of artistic perception. The experiment took place in two stages. At the first — ascertaining — the actual level of the formation of artistic perception was clarified. On the second — forming — it was supposed to introduce into practice an experimental model and a corresponding methodics of forming artistic perception, which provided for the implementation of certain psychological conditions, principles, forms and methods (Tang et al., 2006; Hussey et al., 2005).

The psychological foreshortening of the problem of the formation of artistic perception determines the definition of the state of its formation, based on the components that characterize various aspects of artistic perception in a situation of interaction with performing activity. Since a full-fledged artistic perception is provided by the formation of its structural components, it is legitimate to talk about the feasibility of evaluating each of them. To this end, we have developed criteria that correspond to the structure of the phenomenon under study, and also determined indicators for evaluating each criterion (DeJong, 1979; Sandahl, 2018).

Note that in the scientific literature, the term "criterion" refers to the qualities, properties, signs of the phenomenon being studied, which make it possible to evaluate, define or classify its condition, level of functioning and development. In other words, it is a measure of evaluation. As you know, the criteria are defined by the relevant indicators that determine the totality of requirements, as well as are quantitative or qualitative characteristics, that is, it is a measure of the formation of a particular criterion.

The criteria for the formation of artistic perception, according to the selected structural components (motivational-cognitive, creative-emotional, activity-informational) became motivational, creative and activity-based. The motivational criterion allows you to find out the degree of motivation for artistic perception of choreographic works; the creative criterion reflects the degree of their creative focus while becoming acquainted with choreographic works, the effective - is aimed at determining the degree of development the skills of artistic communication and the skills to adjust the process and result of activity. subjecting to detailed study and psychological fixation.

Result and Discussion

As is known, a structure is understood as a method of a regular connection between the constituent elements of a certain phenomenon, its internal organization and a set of essential connections between the components in the middle of the whole. It has, as a rule, several sides and levels, consists of substructures, each of which, in turn, can be considered as part of a whole. It is clear that the whole can be considered as a given only conditionally, since in reality any structure unfolds and is formed as a result of a certain process. Its logic consists of the regularities of the process of becoming a structure. The choreographic work deploys in time and is perceived consistently. The result of this continuous process becomes its holistic perception, that is, the awareness of the whole occurs as a result of understanding the role of each part of the work.

The structure of the choreographic work combines wholeness and integrity (Paris, 2014). By the wholeness it is characterized as an unique in its originality the material expression of the artistic phenomenon, by the integrity - as a phenomenon based on the uniform, historically developed rules and laws of choreographic art, of which the choreographer adheres while creating the choreographic work, and the listener adheres in his perception. In modern science there is no single point of view on the structure of the perception process (Paris, 2014). There are five main structural components of choreographic perception that make up its psychological mechanism: an emotional response to a dance, ear for music, thinking, memory, the ability to co-create. These components are a necessary composite of choreographic perception and none of them can be excluded from it without affecting to the perception process (Colin, 2016).

Understanding under the structure of perception of choreographic works the method of combination and interrelation of its constituent elements distinguish the following basic elements: perception of the present (direct perception of the work); in the past (direct comparison with what has already been seen, its actualization) and the future (prediction of further choreographic development); objective and subjective, analysis and synthesis. In perception, they are inextricably merged, forming a complex unity of elements that interact, which leads to the emergence of integrity as a qualitatively new final stage of perception (Roche, 2015).

The structure of choreographic perception should be considered as a special activity, the process and result of which is determined by the system of perceptual and intellectual skills. At the first stage of perception, it is necessary to

develop those skills that enable the listener to single out individual images, monitor their development, and combine individual impressions into a whole. Allotment of the "figure" of the choreographic work as a key category of the substantive essence makes it possible to follow the process of formation of the skills of differentiated perception of the choreographic sound, the definition of the basic intonational-expressive complexes. These skills should be formed on the basis of the experience of communicating with the genre-style richness of choreographic creativity (Roche, 2015).

At the second stage of perception, it is necessary to develop the ability to analyze a work, to compare it with various phenomena of artistic culture, and etc. Knowledge of the historical and cultural context of creating a choreographic work provides a conscious objectification of the subjective choreographic image. The formation of this group of skills is largely determined by the level of musical education, which determines the nature of perception and the degree of its adequacy. The content of the choreographic work correlates with value orientations, individual experience, which contributes to the cognition of the deep meaningful of the content structure.

The analyzed approaches reveal, on the one hand, the complexity and dynamics of choreographic perception, and on the other, a certain limitation in revealing its structure depending on the specific aspect of the study of the designated phenomenon: sociological, psychological, musicologistical, pedagogical, and the like. Perception is viewed as a process unfolding in parallel to the choreographic image, as an activity, as a repeated appeal to the work, or as deepening into the choreographic content in a result of creative comprehension of the impressions and etc (Siegmund, 2017).

Under the structure of choreographic perception, we understand the method of combination and dynamic interrelation between an objectively given choreographic work and the listener as the subject of perception. We distinguish three constituent elements of the specified structure: the object, the subject and the process of interaction of these elements, that is, the process of perception, which are also structures and interact with each other by all elements of its structures (Cook, 2018). The methodological basis of this definition is the conclusion that in the process of perception of an integral object (which is a choreographic work), three main components can be distinguished - the object of perception, the subject of perception, the process of perception.

Choreographic work as an object of perception is in a special way tuned and organized in a single key artistic structure, which carries a mobilizing charge of aesthetic impact on the feelings, consciousness and will of the listener. Outside this structure, the image, in the full sense of the word, cannot exist. This is confirmed by the fact that even a complete and detailed retelling of the content of the work cannot replace the work itself. Choreographic image occurs only with a certain combination of components of the choreographic language. A choreographic image is characterized as a system of vital (emotional, motor, sensory, linguistic, situational, etc.) associations that are embodied in choreographic material — modeled into the choreographic means and gives rise to a relations in them called "image syntax". Choreographic images directly

reproduce only the sensual picture of the world; other elicitations of it can be reflected only indirectly, by associating impressions with visual impressions, figurative, that is, appeal to the memory of feelings. The choreography is not capable of portraying reality as concretely as painting, nor abstractly, as architecture, nor indirectly, as literature. Choreographic images embody not the world itself, but the experience of the world. Since choreography always expresses emotions and volitional processes, its subject is primarily the inner, subjective life of a person, more precisely, the emotional relation of a person to the reality. The activity of the listener is aimed at comprehending the artistic content of choreography. From the standpoint of perception, in the structure of the content of a choreographic work five levels are distinguished.

- I level physiological, when the choreography affects as a physiological irritant with its primary properties plasticity, loudness, timbre, and the like. At this level, extra-choreographic associations arise by chance, and choreographic associations do not arise at all.
- II level elementary-associative. The listener is arise elementary sound and visual associations as a kind of link between choreography and reality. This level is easily analyzed, because here there are concrete "subject" connections with the world of phenomena. The listener easily recognizes the visible and audible phenomena of reality, transformed in the dance. However, this level of perception of the content does not reveal the artistic integrity of the work.
- III level the level of associations, which reveals the genre and intonation connections of a given work with other phenomena of the reality. But the analysis of these links is also ascertaining.
- IV level combines the elements of the two previous ones, ensuring artistic integrity and rethinking of choreographic sources. At this level, the thematism and its development are determined, features of the syntax and form, the dramaturgy is shown. The choreographic work becomes the accumulator of socially valuable feelings enlightened by the intellect, and the experience is turned into empathy.
- V level ideological-conceptual, in which all previous levels interact in such a way that the concept and the idea of the work can be understood unambiguously and more or less accurately expressed. The main role here belongs to topic and thematic development, dramaturgy. The assimilation of the structure of the work as a certain artistic integrity is a condition for the emergence of a subjective listening image. Therefore, when studying choreographic perception, special attention should be paid to the problem of how the listener comprehends the structure of the work, which is based on the principle of man's repeated communication with the dance. Without an understanding of the internal patterns of this process, it is impossible to choose an expedient system of psychological influences that aimed at the formation of choreographic perception. The nature of the structure of the choreographic work, its internal logic, the orderliness of the component parts, the selection from a wide arsenal of choreographic language means are determined by the content of the choreographic work, the author's desire to express the content with such techniques and means that correspond to the listener's perception capabilities. In this regard, it is noted that milestones, knots, centers that attract attention

and help not to lose interest are taken into account in the choreography, there are connecting links connecting moments of the most important utterances, and they distribute these utterances.

There is a definite interrelation between the structure of the choreographic work and the structure of its perception. Analyzing the structure of the work, it is possible to foresee the structure of the listener's aesthetic reaction to this work. The concept of the structure of choreographic perception and the structure of the choreographic work are not identical, although they reveal different aspects of the same phenomenon - the functioning of the choreographic work. However, the structure of the choreographic work significantly influences the structure of perception.

An important element of the process of choreographic perception is a person as a subject of perception. Choreographic work as an objective basis of perception is interpreted by the listener depending on his individual qualities, mental state during perception, setting, of life and artistic experience, interests, needs, tastes, and the like. As a result of the interaction of the objective and the subjective in the mind of the listener, the represent of the content of the work is formed. Based on this, it can be concluded that the structure of perception reflects a certain ratio of objectively given choreographic content and of the subjective qualities of the listener.

Thus, the objective and subjective elements of the structure of choreographic perception are dialectically interrelated and conditioned. The structure of the choreographic work contains the main paths and the logic of the emotional-figurative assimilation of artistic information, and the psycho-physiological capabilities of the listener determine the ways and logic of the transfer of this information. The actualization of the interaction between the object and the subject— of the choreographic work and the listener— occurs in the process of perception, the result of which is a subjective image.

The process of choreographic perception is determined by the interaction of the choreographic work and the listener. In this interaction, one should distinguish between active and passive, arbitrary and involuntary, conscious and unconscious components. To determine the nature of this interaction, it is necessary to take into account that the listener acts simultaneously as a personality-subject that is affected by choreography. Choreographic work is also objectively-subjective in its essence; it embodies the subjective position of the artist, his desire to influence on people. Accounting of this dialectically dual nature of the listener and the choreographic work allow to identify the connections that are formed between them and to reveal the dialectic of mastering artistic values. In the center of the act of interaction of the listener with the choreographic work are emotional experiences.

Let us single out those approaches to the process of choreographic perception that most fully reveal its essence. Choreographic perception should be considered as a complex multi-level process in which several stages can be distinguished: the listening as a physical and physiological process; understanding and experience of choreography, its interpretation and evaluation. Additional stages of

choreographic perception that go beyond the real expression of the dance are the formation at the listener the attitude to the perception and the subsequent aftereffect of the work, that is, reflection and rethinking after the implementation, the influence on the subsequent behavior of the listener. A certain sequence of stages become a conditional, since in the process of perception these stages do not necessarily follow one another, they are often combined. These are rather logical stages, as we simultaneously watch and comprehend the dance, interpret and evaluate it. Only interest and installation precede other stages, but they can also partially change during the acceptance of the work.

Common to all stages is the influence, along with the individual, of the social factors. They affect to the perception process in different ways: they affect relatively less on the stage of physical listening, and much more effect on the stage of the experience and understanding stage of choreography, because the listeners' ability to perceive the content of the choreographic work depends on a certain circle of knowledge, auditory impressions and skills. From the level of culture of listeners depend on the assessment that they give to a particular work. There are three conditional stages of choreographic perception, which are qualitatively different from each other. The first stage is characterized by diffuseness, blurriness, integrity of perception of an unfamiliar work. The listeners have only a general impression of the choreographic image, and appear an emotional reaction. The second stage - repeated hearings - is the process of deepening into the content of the work, highlighting the most striking features. awareness of the expressiveness of individual elements of choreographic speech. At the third stage, the choreographic image is represented by the sophisticated associations. Perception becomes conscious, clear, and aesthetically full-fledged.

The study of the process of choreographic perception is associated with important theoretical and practical problems, the development of which is necessary for understanding the essence of choreographic perception, its laws, finding effective ways and means of psychological management of this process. The ratio of the criteria and indicators of the development of artistic perception is presented in Table 1.

Table 1
The ratio of the criteria and indicators of the development of choreographic perception

Components of artistic perception	Criterion	Index
Motivational- cognitive	motivational - allows you to find out the degree of motivation to the perception of choreographic works	the presence of choreographic knowledge (completeness, depth, toughness), the artistic awareness, motivation of the achieve and success
Creatively- emotional	creative - reflects the degree of creative orientation of the emotional attitude to the choreographic work	manifestation: creative self- expression, emotional perception of works, the priority of choosing non- standard forms of

		choreographic activity
Activity-	communicative - aimed at	the ability to awareness the
informational	determining the degree of	performing actions,
	development of skills of	communicative interaction,
	artistic communication and	carrying artistic parallels
	skills to adjust the process	between style trends and
	and result of the performing	genres in art
	activity	

- In accordance with the specified criteria and indicators, three levels of perception development were identified that can be achieved.
- perfect manifested in a pronounced motivation to achieve success, the emotional-creative embodiment of the artistic plan, in the reasoned artistic generalizations, the systematic acquisition of knowledge and the desire for communicative interaction.
- sufficient level characterized by a steady desire to achieve success, the development of the emotional-artistic sphere, the conscious acceptance of works, the desire to replenish the artistic thesaurus, the desire to improve skills and abilities, a well-expressed artistic-creative orientation and the ability to artistic communication.
- low level manifested in a weakly expressed achievement motivation, a certain stereotype and a little pronounced the emotional saturation; insufficient artistic awareness, superficial and fragmentary perception of artistic knowledge, lack of creative attitude.

The stating part of the experimental study was carrying out in three stages. At the first one, the diagnostics of the state of development of the motivational-cognitive component was carried out. Starting to diagnose, we were taking into account that the motivation to the artistic perception includes many components (artistic ideals, emotions, needs, interests, etc.), which are constantly changing and entering into new relationships with each other. Therefore, the formation of motivation is not a simple qualitative change in a positive or negative attitude to artistic reality, but a complication of the structure of the motivational sphere, the establishment of new, more complex and mature relations between its components. The motivation to the formation of artistic perception is appearing as a difficult changeable structure in which one or another prompting takes the place of the dominant motive. Further study of the motivational-cognitive component involved determining the degree of motivation for success. Respondents were asked to from the list of components of success select the most significant for themselves and rank them in order of importance. The diagnostic results are presented in table 2.

Table 2
Rating assessment of components of success

Components of success	Rating place
achievement motivation	2
perseverance and hard work	1
concreteness and certainty of goals	3
fullness of artistic thesaurus	7

learnability	4	
the cooperation and mutual respect	6	
-	U	
ability to think independently	5	

As we can see, respondents highly value perseverance and hardwork (1st rank place), also a high rating was given to the achievement motivation and to concreteness and certainty of goals (2 and 3 places, respectively). With regard to learning and the ability to think independently, it can be stated that the overwhelming number understands the importance of development in future becoming (4th rank number), as well as the importance of self-acquisition and comprehension of artistic knowledge. Special commentary deserves the 7th place given to the fullness of the artistic thesaurus, which is a consequence of the simplified attitude to the acquisition of knowledge and negatively affects the development of artistic perception. As a result, based on the generalization of all the above mentioned procedures, the following levels of development of the motivational-cognitive component were identified (Table 3, Figure 1).

Table 3
Levels of development of the motivational-cognitive component

Criterion -	Low lev	Low level		Sufficient level		et level
motivational	Abs	%	Abs	%	Abs	%
the quality of choreographic knowledge	158	69.4	51	21.7	21	8.6
degree of artistic awareness	123	53.6	72	31.4	35	15.3
degree of achievement motivation and the success	125	54.3	73	33.5	30	12.2
weighted average	136	59.2	67	29.2	27	11.6

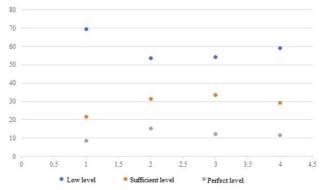


Figure 1. The spatial model of the development of the motivational-cognitive component

The data presented in the table and in the figure show that a low level of development of the motivational-cognitive component prevails (59.2%), a sufficient

level is 29.2%, and a perfect level is 11.6%. Summing up the results of the diagnosis of the motivational-cognitive component, we can state that possessing a realistic level of claims, a significant amount (sufficient and perfect level - 40.8%) is different by a conscious desire to master the content and values of choreographic art, to perseverance in mastering knowledge, skills and abilities, achieving goals. This result suggests about the possibility of successful formation of artistic perception.

The second stage of the ascertaining experiment was devoted to the diagnosis of the creative-emotional component of artistic perception. Having made the appropriate calculations by the conducted diagnostic procedures, we obtained the levels of formation of the creative-emotional component presented in Table 4 and in Figure 2.

Table 4
Levels of the development of the creative-emotional component

Index	Low	Low level		Sufficient level		ct level
	Abs	%	Abs	%	Abs	%
manifestation: of creative self-	65	27	112	48	53	22
expression						
of emotional perception of works	77	33	106	46	47	22
prioritizing of the selection of	110	49	79	35	41	18
non-standard forms of artistic						
activity						
weighted average	84	36.4	99	43	47	20.6

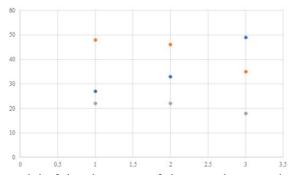


Figure 2. The model of development of the creative-emotional component

As can be seen from the presented table, 20.6% of respondents have a perfect level of development of the creative-emotional component, 43% have sufficient level, and 36.4% have low level. The findings suggest that the majority are aware of the meaning of the emotional factor for the artistic perception of choreographic works. They are characterized by the ability to reflect the experience of experiences, of the emotional states caused by artistic and musical works, the corresponding transfer of their own feelings and images of the main artistic content of choreography by verbal or musical means. However, most of them have superficial ideas about the essence and functions of the sensual sphere of the

personality, and also do not understand that the interrelation between creativity and emotions is an important factor for success.

Diagnostic and test tasks have become a tool for determining the level of development of the activity-information component of artistic perception. We directed our research to the determining the level of communicative and performing skills and the possibilities of their implementation (Table 5).

Table 5
Rating of the means of formation of artistic perception

Components of success	Rating place
visiting various exhibitions and choreographic performances	2
the listening of a large number of choreographic works	3
carrying the artistic parallels between styles and genres in art	5
development of the ability of the communication with art	1
independent work on the Internet in sources of choreographic	7
works	
the creation of various collections (musical, artistic),	6
study of scientific literature of the choreography direction	4

Considering the data in the table, we concluded that, firstly, in the existing practice there is no sufficiently balanced, scientifically based methodology for the formation of artistic perception; secondly, from the first steps it is necessary to direct people to the development of artistic perception. The diagnosing of the activity-information component on the indicator "the ability to the conduction of artistic parallels between style trends and genres in art" envisaged the implementation of the following task: correctly group the works of different kinds of art, showed in the table, in accordance with the specified style. Discussion of the tasks performed was held in a discussion form, which is most conducive to the productive nature of artistic perception, the development of personal views and judgments, this makes it possible to express one's opinion or hear others. It should be noted that the majority (92%) did not provide a correctly performed task. At best, three of the four correct answers for each style were presented (32%). The presented verbal explanations to a greater degree presented not theoretical analysis, but only assumptions and arguments, and were deprived of scientific substantiation and analogies. Only 35% of responses can be considered interesting from the point of view of scientific generalizations. This indicates a lack of artistic-theoretical training, which requires further work in this direction. The results of diagnosing the activity-information component are presented in Table 6 and in Figure 3.

Table 6
The results of the diagnosis of the activity-information component

Index	Low level		Sufficient level		Perfe level	ect
	Abs	%	Abs	%	Abs	%
ability to: awareness of action	92	40	86	37.6	52	22.4
communicative interaction	78	33.9	103	44.7	49	21.4
carrying of the artistic parallels	108	46.7	82	35.6	40	17.7

between styles directions and genres in art weighted average 93 40.2 90 39.3 47 20.5

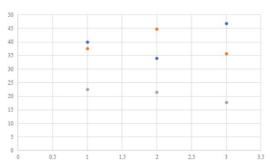


Figure 3. Spatial model for diagnosing the activity-information component

The analysis of the results presented in the table showed the predominance of low (40.2%) and sufficient (39.3%) levels of development of the activity-information component of artistic perception. This result indicates the need to develop the ability to communicate as with surrounding, so and with works of art, of the conscious attitude. After the corresponding calculations were carried out, the following generalized results of the ascertaining experiment were obtained: 44.8% showed a low level of development of artistic perception; sufficient level - 39.3% of respondents; competence level was found at 20.5% of respondents. The overall levels of the development of components of artistic perception according to certain criteria and indicators are presented in Table 7 and in Figure 4.

Table 7
Results of the ascertaining experiment

Components	Low level		Sufficie	ent level	Perfect	Perfect level	
	Abs	%	Abs	%	Abs	%	
motivational- cognitive	136	59.1	67	29.1	27	11.8	
creatively- emotional	84	36.4	99	43.0	47	20.6	
activity- information	93	40.2	90	39.3	47	20.5	
weighted average	105	45.2	86	37.2	39	17.6	

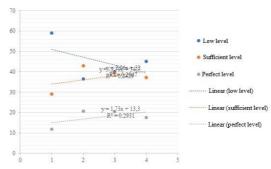


Figure 4. Model of the results of the ascertaining experiment

In general, based on the analysis of the obtained data of the development of each of the components, we note that people have the potential to achieve a high level of artistic perception. Most of the respondents are aware of the need to improve the level, the acquisition of new artistic and musical-theoretical knowledge. Special attention should be paid to the fact that there are a significant number of respondents with a low level of development of artistic perception, which interferes to independently process choreographic works and competently make artistic generalizations. In order to increase the level of development of artistic perception on the basis of an experimental model, the following method was tested.

The presented methodic was based on the developed experimental model and on the determined by us, psychological conditions of the formation of artistic perception. The methodics covers the process of understanding in two planes - in the performing and artistic-theoretical. The effectiveness of the developed methodology was tested in the course of the formative experiment, which took place in real conditions among the visitors of the modern choreography courses. The formative experiment involved two groups (experimental and control) with 27 people in each with a similar level of the development of an artistic perception (Table 8 and Figure 5).

Table 8
Comparison of results in the control and experimental groups at the beginning of the formative experiment

Components	Low le	Low level		Sufficient level		level
_	CG	EG %	CG %	EG %	CG %	EG %
	%					
motivational-cognitive	54.4	55.1	35.4	34.3	10.2	10.6
creatively-emotional	55.3	54.5	35.4	34.8	9.3	10.7
activity-information	54.6	55.3	34.3	35.4	10.8	9.4
weighted average	54.5	54.9	35.1	34.9	10.2	10.2

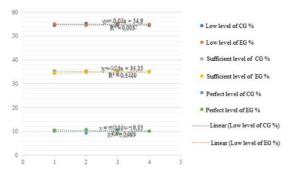


Figure 5. Model of results in the control and experimental groups at the beginning of the formative experiment

It should be noted that during the carrying of the formative stage of the experiment, the process in the experimental group was organized with the introduction of the experimental factor, and in the control one - without its application. At the end of the first stage, the diagnostic of development of the components of the artistic perception of choreographic works was carried out, the results of which are presented in Table 9 and in Figure 6.

Table 9
Comparison of results in the control and experimental groups after the first stage of the formative experiment

Components	Low le	Low level		Sufficient level		level
	CG	EG %	CG % CG %		EG %	CG %
	%					
motivational-cognitive	50,6	48,9	36,8	37,4	12,6	13,2
creatively-emotional	44,9	42,4	40	41,2	15,1	16,4
activity-information	50,6	46,8	36,6	38,6	12,8	14,6
weighted average	48,7	46,2	37,8	39,1	13,5	14,7

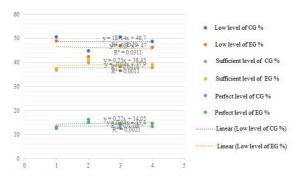


Figure 6. Model of results in the control and experimental groups after the first stage of the formative experiment

The data in the table showed a slight increase in the level of development of artistic perception in terms of all criteria. Further, the formation and consolidation of the obtained competencies was carried out, which were forming

on the basis of improving the general form of perception of the choreographic work. The results are presented in Table 10 and in Figure 7.

Table 10 Comparison of results in the control and experimental groups after the second stage of the formative experiment

Components	Low le	Low level		Sufficient level		evel
	CG	EG	CG %	CG %	EG %	CG %
	%	%				
motivational-cognitive	37.4	27.5	41.1	46.5	21.5	30.5
creatively-emotional	36.7	24	40.3	45.8	23.3	30.1
activity-information	35.9	22.1	41.3	46.6	22.8	31.3
weighted average	36.6	23.5	40.9	46.1	22.5	30.4

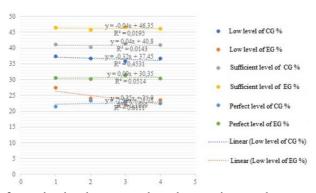


Figure 7. Model of results in the control and experimental groups after the second stage of the formative experiment

The results of the second stage of the formative experiment showed that there was a significant increase in the level of development of artistic perception, people began to realize the need to artistically perceive works of art for their own artistic-creative growth, in many of them were actualized the motivatives of responsibility for the results of their activities.

The essence of the third (self-interpretative) stage was the formation of artistic and choreographic images, the creation of its own interpretation of choreographic works. At this stage, the correction of all components of artistic perception (associatively, imagery, emotionality) was envisaged by expanding and deepening creative knowledge, avoiding fragmentation and superficiality of artistic perception; identifying the ability to formulate the purpose and objectives of the activity, the ability to analyze and summarize the artistic experience.

At the end of the third stage of the formative experiment, a diagnostic slice was made, which showed an increase in the level of development of artistic perception on all components (Table 11, Figure 8).

Table 11
Results in the control and experimental groups after third stage of the formative experiment

Components	Low level		Sufficient level		Perfect level	
_	CG	EG	CG %	CG %	EG %	CG %
	%	%				
motivational-cognitive	25.2	8.4	46.5	50.4	28.3	41.2
creatively-emotional	25.4	7.8	46.8	50.8	27.8	41.4
activity-information	25.5	7.3	46.8	50.8	27.7	41.9
weighted average	25.3	7.8	46.8	50.6	27.9	41.6

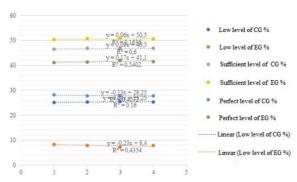


Figure 8. Model in the control and experimental groups after second stage of the formative experiment

At the final stage of the experiment, a statistically significant dynamics of growth of the level of development of artistic perception in the experimental group compared with the control group was revealed. At the same time, the changes that occurred between the diagnostic and the third intermediate section, were persuasively testifying (Table 12, Figure 9).

Table 12
The Dynamics of the levels of development of artistic perception in the choreographic work

Levels	Diagnostic cut		First diagnostic cut		Second diagnostic cut		Third diagnostic cut		changes,		
	Abs.	%	Abs.	%	Abs.	%	Abs.	%	%		
EG											
low	15	54,9	12	46,2	7	33,5	2	7,8	47,1		
sufficient	9	34,9	11	39,1	13	46,1	13	50,6	15,7		
perfect	3	10,2	4	14,7	1	20,4	12	41,6	31,4		
CG											
low	15	54,5	14	48,7	10	36,6	7	25,3	29,2		
sufficient	9	35,2	9	37,8	11	40,9	13	46,8	11,6		
perfect	3	10,3	4	13,5	6	22,5	7	27,9	17,6		

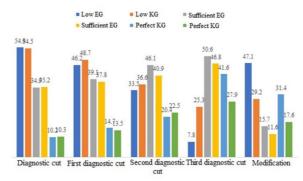


Figure 9. Model of the levels of development of artistic perception in the choreographic work

These tables' data show an increase in the levels of development of artistic perception in the experimental group. The number of people with low levels decreased by 47.1% (from 54.9% to 7.8%); a sufficient level were reached 50.6%, and a perfect - 41.6% against of 10.2% at the beginning of the experiment. In the control group, where people were engaged using the traditional method of growth of the level of development of artistic perception of the choreographic work was carried out more slowly.

Conclusion

Summing up, let's emphasize that artistic perception, including choreographic, has its own specifics, which distinguishes it from the perception of any other phenomena of the surrounding world. It is a complex, multifaceted and controversial process, something that must necessarily be taken into account in the psychological activity of the individual. The essence of these contradictions lies in the fact that, on the one hand, the structure and orientation of perception are programmed by the choreographic work, and on the other hand, it includes the listener's creative activity, which in some way changes the images embodied in the work under the influence of individual life experience, aesthetic ideals, world outlook positions, purposefulness, etc.

When a listener perceives choreography, the emotional state arises which the author sought to cause with his work, but the emotional state and experiences of the listeners are deeply individual, unique and personal. On the one hand, in the process of perception, the listener assimilates the aesthetic information contained in the work, and on the other hand, the overlay of life and art experience on the perceived leads to the cognition of new content that goes beyond the limits expressed in music. The perception has a beginning and ending, determined by the initial and final state of the listener. Consequently, each act of perception is a process and at the same time an element of a more lengthy process of forming choreographic perception.

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