

**MINISTRY OF EDUCATION AND RESEARCH OF
THE REPUBLIC OF MOLDOVA
ACADEMY OF MUSIC, THEATER AND FINE ARTS
DOCTORAL SCHOOL *STUDY OF ARTS AND CULTUROLOGY***

As a manuscript

CZU:792.83:793.322(043.3)

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**THE CREATION OF THE *CARMEN* CHOREOGRAPHIC
SPECTACLE THROUGH SPORTS DANCE**

ABSTRACT

PhD thesis in Arts

SPECIALTY 654.01 - THEATER, CHOREOGRAPHIC ART

Professional PhD

CHISINAU, 2021

**The thesis was developed at the Doctoral School *Study of Arts and Culturology*,
Academy of Music, Theater and Fine Arts**

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The defense of the doctoral thesis will take place on **02.06.2022**, at 14:00, Senate Hall, at a meeting of the commission for defending a thesis for the degree of Doctor of Arts of the Academy of Music, Theater and Fine Arts, (Chisinau, A. Mateevich str., 11, Chisinau, Republic Moldova). The doctoral thesis and abstract can be found in the Central Scientific Library "Andrei Lupan" of the Academy of Sciences of Moldova (5a Academy str., MD 2008, Chisinau); in the Library of the Academy of Music, Theater and Fine Arts (111 A. Mateevich str., MD 2009, Chisinau) and on the websites of ANACEC (<http://www.cnaa.md/>) and AMTAP (<http://amtap.md/>).

The abstract of the doctoral thesis was sent out on _____2022.

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CONCEPTUAL BASES OF THE RESEARCH

Relevance of the research topic. The novel *Carmen* by Prosper Mérimée and later the opera by Georges Bizet were created in 19th century France. By the end of the century, the opera *Carmen* had become one of the most popular works of operatic art. The plot of *Carmen* from the 19th century to this day serves as the basis for many works of various types and genres of art, including choreography. The success of the productions is associated with the significance of the work, which raises universal and timeless problems of freedom of choice and gender relations, about the role of women in society, which are especially relevant in the modern world. The image of *Carmen* is an inexhaustible source for the ministers of art. His interpretation is also a touchstone in the choreographic genre.

For many generations, the *Carmen* novel, by the outstanding French writer Prosper Mérimée, is the quintessence of artistic, philosophical and psychological vision into the depths of the human soul, the mystery of female nature, the possibilities that allow this eternal plot to be used on stage venues around the world.

In this thesis, the author presents the potential of sports dance in the production of the one-act play *Carmen*. A retrospective analysis of the classical ballet performances of *Carmen* made it possible to use the experience of her predecessors in creating a choreographic performance of the same name, thereby making a connection with classical choreographic art and revealing new possibilities for sports dance. Sports dance is a combination of numerous dance traditions of different peoples around the world.

In modern conditions of development, sports dance, as a part of art and sport, is associated with current trends in the evolution of choreographic art. Sports dance is acquiring an increasingly bright aesthetic orientation, expanding the artistic possibilities of the choreographic language. Based on classical canons, using improvisation, developing the personal style and manner of the dancer, sports dance can open up new opportunities for choreographic development, including in terms of involving classical plot themes.

In connection with the foregoing, *the relevance* of the topic of this work is predetermined by the trends in the sports dance's development, their relationship with other areas in modern choreographic art, interweaving with classical art, gymnastics, and the ability to reflect the diverse world surrounding a person. The relevance is also predetermined by the insufficient level of research into the problem of the development of sports dance in the context of the modern development of choreographic art, the need to improve the training system, both for choreographers and sports dance performers.

Thus, the relevance of the study allows us to identify the following contradiction: on the one hand, there is a need to develop sports dance within the framework of the relationship of various types of choreographic art, including ballet, based on classical plots, and on the other hand, not using all the possibilities of sports dance in this direction.

The problem of our research lies in the artistic use of the plot of *Carmen* in creating a choreographic performance by means of sports dance.

The subject of the research - the process of creating and staging a choreographic performance of *Carmen* based on a sports dance.

The purpose of the study: artistic substantiation and implementation of the choreographic performance of *Carmen* by means of sports dance.

Research objectives:

1. Analysis of the evolution of choreographic productions of *Carmen* in the specialized literature.
2. Analysis of *Carmen*'s image in modern choreography.
3. The dramaturgy's development of the choreographic performance *Carmen*.
4. Scenario development and staging of the choreographic performance *Carmen* by means of sports dance.

Research hypothesis: a choreographic performance of *Carmen*, created by means of sports dance, can meet the requirements of choreographic art if: (1) the experience of staging *Carmen* in ballet art is taken into account; (2) the principle of interaction between different types of choreographic art will be used; (3) the potential of sports dance will be used and enriched in the production of *Carmen*.

The material for the analytical study of various interpretations of *Carmen*'s image was video recordings of various choreographic performances, films and works of fine art on the plot of *Carmen*, as well as literary sources: a novel by Prosper Merimee, a poem by T. Gauthier in various translations, poems by Federico Garcia Lorca, texts by poets of *the Silver Age*: A Blok, M. Tsvetaeva, B. Pasternak, Igor Severyanin, S. Parnok, V. Khodasevich and others.

Methodological basis. The method of theoretical analysis and the synchronous-diachronic method made it possible to more fully reveal the artistic solutions in various productions of *Carmen* in the context of cultural and historical transformations, a change in understanding and interpretation of the artistic meaning of the work - characters, conflicts and ideas. The method of expert evaluation and the method of comparison and generalization allowed us to trace the evolution of *Carmen*'s image in various artistic versions of the plot. The artistic method was used in the creation of the choreographic performance *Carmen* (dramaturgy, script, choreography).

Artistic basis of the study. In this study, is relied on the works of well-known authors in the field of the theory of choreographic art: V. Vanslov, V. Gaevsky, V. Krasovskoy, G. Dobrovolskaya, Yu. Slonimsky, I. Sollertinsky. script for a future production, work on creating an image with performers), the works of famous theater directors, choreographers and teachers, such as K. Stanislavsky, V. Chekhov, P. Brook, R. Zakharov, F. Lopukhov, G. Bogdanov, V. Nikitin, R. Zaripov, E. Valyaeva and others.

The novelty and artistic originality of the research is determined by the following provisions:

1. The choreographic production of *Carmen* by means of sports dance became the object of a special study for the first time.
2. The tendencies of the artistic interpretation of the plot of *Carmen* in choreographic productions are revealed, in a retrospective plan.
3. The concept, dramaturgy and scenario of the choreographic performance *Carmen*, embodied by means of sports dance, based on the principles of: historicism, the relationship of various types of choreographic art; correlations between the specifics of *Carmen's* image and the language of sports dance.
4. For the first time, a choreographic performance based on *Carmen's* plot was staged by means of sports dance, which is of artistic value.

Scientific and artistic problems solved. The thesis solves the artistic staging's problem of the choreographic performance *Carmen* by means of sports dance.

The theoretical and artistic significance of the study is determined by the following provisions:

1. The theory of choreographic art is developed through the artistic substantiation of the performance *Carmen*, carried out by means of sports dance.
2. The theoretical and artistic analysis of various choreographic productions is given in retrospective and current plans.
3. A system of principles has been developed for developing approaches to staging a choreographic performance of *Carmen* by means of sports dance.
4. The concept of the choreographic performance *Carmen* based on sports dance is substantiated.
5. The results of the study contribute to the development of a new direction in choreography – sports choreography.
6. The results of the study open up new opportunities and directions in the development of sports dance, including within the framework of other productions of classical subjects.

The practical and artistic significance of the study is determined by the possibility of showing the choreographic performance of *Carmen* in various audiences, as well as the use of research materials in modern sports dance training courses at all levels of choreographic education in the Republic of Moldova, leaders of circles, coaches of sports clubs, etc.

Approbation of the research results was carried out in the course of repeated discussions at meetings of the coordinating commission of the doctoral candidate and speeches at scientific conferences of the AMTH (2016-2020), as well as in the publication of materials in the form of articles reflecting the main provisions of the thesis. The thesis was discussed at the meeting of the Bureau of the Doctoral School of the Academy of Music, Theater and Fine Arts in 2021 and recommended for defense.

Publications on the topic of the thesis: The author has published eight papers in specialized scientific journals of the Republic of Moldova.

Structure of the research: The structure of the thesis includes an introduction, two chapters, general conclusions and recommendations, bibliography (141 sources), 70 pages of main text, 2 tables and 4 appendices.

Key words: choreographic performance, choreographic art, choreography, dance, classical dance, sports dance, dramaturgy, script, *Carmen* novel.

MAIN CONTENT OF THE THESIS

The **Introduction** substantiates the relevance, the choice of the subject of research, determines the goals and objectives of the study, the degree of scientific novelty and practical significance of the study, and also determines the methodological and artistic foundations of the study.

The first chapter "The evolution of the interpretation of Prosper Merimee's *Carmen* novel in various genres of stage and other arts" consists of three paragraphs focused on the analysis of various stage productions of *Carmen*, the analysis of *Carmen*'s image in choreography and in other arts.

In paragraph 1.1. "Retrospective analysis of the stage productions of *Carmen*" focuses on the description of the historical, cultural and literary prerequisites for the emergence of *Carmen*'s image, created by the brilliant French writer Prosper Mérimée. The famous *Carmen* novel was first published in the *Revue des Deux Mondes* newspaper, and then in the author's collection in 1846 and entered into the treasury of world culture.

Appeal to the eternal images of literature and art is a large-scale phenomenon, an inexhaustible source for world art. Writers, poets, composers and artists bring new features to an

already existing image, modify it. But the essence of the eternal image remains unchanged. *Carmen's* image from the novel of the same name by Prosper Mérimée gave rise to the opera by Georges Bizet, as well as poetic cycles by A. Blok, M. Tsvetaeva, Garcia Lorca and other works of world art [6].

Carmen's story continues in new interpretations in different genres of art. Her mystery lies in an amazing female archetype, which combines the features of a seductress, a manipulator, who uses sexual and sensual energy for her selfish and selfish purposes, and at the same time embodies external beauty and attractiveness, excellent intelligence and cynicism, great inner strength and love of freedom, combined with the desire to subjugate people, regardless of their feelings. The amazing power of the earth coexists in this woman with pessimism and submission to fate. And this is the enduring *Carmen's* secret, which magically combines a bright desire for human happiness with the destructive chaos that accompanies her.

The story of the life and death of the freedom-loving, ardent and passionate *Carmen* served as a source of inspiration for many choreographers. In Madrid, in 1845, the great choreographer Marius Petipa staged a ballet called *Carmen and the toreador* based on the plot of the novel Merimee. The performance did not win the recognition of the public, who considered dance to be a plotless art [1].

Carmen was repeatedly staged on the ballet stage, and most critics were convinced that the best *Carmen* on pointe shoes was Maya Plisetskaya. The arrangement of Bizet's music was developed by the composer Rodion Shchedrin, the production was carried out by the Cuban choreographer Alberto Alonso.

The combination of classical dance and flamenco, as a new style in the realization of the image of *Carmen*, is presented in the works of Antonio Gades [8] and Rafael Aguilar.

The production by Antonio Gades has become a new stage in revealing the image of the femme fatale on a folklore basis. The ballets dedicated to the image of *Carmen* were mainly based on classical choreography. For the first time, attempts to make changes in classical ballet were made by Antonio Gades, who not only put folklore dance on a classical basis, but made it an expressive means in combination with the technical elements of classical ballet and flamenco. Inspired by *Carmen's* image, Hades created a performance in which he consistently transformed flamenco dance into a theatrical performance, turning it into a choreographic alternative to classical dance.

Carmen has become a timeless character. Since its appearance, her image has repeatedly attracted choreographers who seek to present the heroine in a new way in their productions, reveal the incomprehensible traits of her character, and interpret the story of the femme fatale in different

ways.

Section 1.2. “Peculiarities of the image of *Carmen* in the choreography of the 21st century” is devoted to the analysis of *Carmen's* image from different points of view.

On the basis of the classical approach to the image of the femme fatale, the combination of ballet choreography with new styles of modern art, modern, flamenco demonstrated a new look and boldness in interpretation in contemporary ballet productions. Playing with the genre, rearranging the characters, changing the storyline, the emergence of new traits in the character of the characters, the destruction of stereotypes, the creation of new modern art opened up in two of the brightest ballets: *Carmen.TV* Radu Poklitaru and *Carmen* Dada Masilo.

Modern trends were manifested in the staging of the ballet *Carmen* by the famous choreographer and choreographer Radu Poklitaru. The unique director, conductor of modern dance and progressive ballet directing creates his own interpretation of the iconic plot - *Carmen.TV*, which premiered on October 25, 2006 at *the Kyiv Modern Ballet Theater* [9].

The famous story of a gypsy girl is given a new development thanks to the choreography of this outstanding choreographer, emphasizing his individuality, creativity and freedom of expression. According to O.M. Vinogradov, Poklitaru "has a very interesting semantic choreography... It has everything: both dramaturgy and intonation, and it is very original in its plasticity..." [9].

The fusion of African style and classical dance brought Dada Masilo to the public. The internationally acclaimed young dancer and choreographer from Johannesburg, together with South African dance center *The Dance Factory*, offered her original version of the dance performance *Carmen*, which premiered in the fall of 2010. It was a new look at the embodiment of the image of the famous heroine in a unique choreography. Subverting the established theatrical and choreographic canons, the choreographer combined classical choreography, flamenco with modern dance, combining them with street aesthetics and African culture [2].

Ballet HISPANICO - Hispanico Club Havana and CARMEN maquia directed by Gustavo Ramiras Sansano showed modern world trends in productions about the legendary *Carmen*, a new look and new interpretations.

Another highlight was the *Carmen* of the Spanish director from Catalonia Calixto Bieito, which premiered in February 2021 at the Vienna Opera in the online broadcast mode. Reworking and rethinking Bizet's opera, the director presented *Carmen* not as a clichéd image of a femme fatale from male fantasies, not as a symbol of emancipation, but as a bright individuality.

Considering the *Carmen's* productions, one cannot help touching on the history of the National Opera and Ballet Theater in the Republic of Moldova. The first performance of the

Carmen opera in Moldova took place in Chisinau (chief director G. Gelovani, conductor I. Alterman, choreographer Semyon Drechin) on February 18, 1961. The premiere of the new, updated version was presented on August 17, 2000 by director M. Timofti, choreographer A. Litvinov, chief conductor N. Dohotaru. Having existed for more than half a century in various stage editions, it remains in the repertoire to this day.

The premiere of the ballet *Carmen Suite* by R. Shchedrin by the Bulgarian choreographer Paulina Ivanova in 1971 on the stage of the National Opera and Ballet Theater demonstrated the high skill of the ballerina Galina Melentyeva. Choreographic art in Moldova continues its traditions. Based on the world classical ballet, the Moldovan school developed its own national school. In 2001, Radu Poklitaru staged the one-act ballet *Carmen*, based on a musical fantasy based on the themes of an opera by J. Bizet. The main roles in the ballet were performed by A. Litvinov, Anatoly and Ekaterina Ustimova.

The analytical approach made it possible to determine the characteristic features inherent in the characters of the original source and its versions in the opera and ballet genres, the interweaving of complex relationships between the characters, as well as the methods and means of transferring the choreographer's own vision of collisions in the new interpretation he creates.

In **paragraph 1.3. "*Carmen in various works of art*"** presents *Carmen's* image in Russian and world poetry, in cinematography, in fine arts.

At the beginning of the 20th century, *Carmen's* theme entered Russian poetry. The image of a passionate gypsy attracts such poets as Alexander Blok, Marina Tsvetaeva, Igor Severyanin, Vladislav Khodasevich, Sasha Cherny, Vadim Andreev, etc. [3].

Carmen never lost her attraction to the poetic world at all times. She appears in the works of Yunna Moritz, Andrey Dementiev, Alexander Mezhirov, Tatyana Smertina and others [3].

Cinema from its very inception turned to this type of femme fatale. Since the era of silent films, interest in the image of *Carmen* has attracted many famous directors. The great comedian Charlie Chaplin is making a parody film that combines elements of tragicomedy. The film adaptation of *Carmen* by Spanish, French, Italian and other directors continues the theme of love and freedom of choice, updating and supplementing, revealing in a new way the essence of the tragedy of human passions.

The image of *Carmen* in painting manifested itself in a variety of styles, directions and trends. Many artists turned to the image of a gypsy, depicting her mainly in black and red. These were sketches of costumes for opera and ballet performances, portraits of ballerinas and opera divas who performed the main roles in performances. Great masters of the brush turned to the image of *Carmen*, such as Henri-Lucien Doucet - *Carmen*; E. Manet - *Emilia Ambre as Carmen*;

M. Vrubel - *Tatyana Lyubatovich as Carmen*; A.Ya.Golovin – *Portrait of M.N. Kuznetsova-Benois as Carmen*; John Byam Liston Shaw - *Carmen*; Pablo Picasso - *Conchita Supervia as Carmen*. Salvador Dali, Richard Jack, A. Benois, R. Olbinski, M. Chagall, T. Bruni, P. Skotar left behind wonderful works inspired by the characters of Merimee's novel.

The analysis of the previous stage and other interpretations of Prosper Mérimée's novel carried out by the author of the thesis made it possible to develop his own project for staging *Carmen* based on the basic elements of modern sports choreography. This made it possible to formulate the principles of the author's approach to the creation of the choreographic performance *Carmen*, realized by means of sports dance:

1. Based on the classical plot, develop an original choreographic interpretation;
2. When creating images, characteristics of heroes, use the technical features of sports choreography;
3. Taking into account the current trends in sports dance art, use the opportunity to create a performance based on sports choreography based on classical samples.
4. Taking into account the interest of the youth audience in the problems of interpersonal relationships, to popularize the timeless plot of *Carmen* by means of modern sports choreography.

The **second chapter** "*New possibilities for the implementation of the production of Carmen in modern choreography*" presents the dramaturgy and scenario of the choreographic performance of *Carmen*.

In **paragraph 2.1. "Dramaturgical foundations of the choreographic performance of Carmen"** defines the concept of "dramaturgy of the choreographic performance", presents the structure of the choreographic performance, artistic principles and main ideas of the choreographic content of the performance of *Carmen*.

In our understanding, the dramaturgy of a choreographic performance represents the plot basis and the construction of the action, which includes two components: vertical and horizontal.

The vertical component of the structure of the dramaturgy of a choreographic performance includes the synthesis of three arts: literature (*Carmen* novel), music (Georges Bizet and Rodion Shchedrin) and choreography (means of sports dance).

The horizontal component of the structure of drama is a five-stage construction: (1) exposition, i.e. background of intrigue; (2) the plot - the beginning of the intrigue; (3) action development; (4) climax - the highest point of intrigue development; (5) a denouement that completes the intrigue ...

The above elements of the dramatic structure are interconnected.

“Each subsequent element organically follows from the previous one, complements and develops the figurative and meaningful picture of the choreographic work. It is no coincidence that they are also called dramatic laws” [4].

When building the dramaturgy of the new performance based on *Carmen's* plot, the main task was to reveal the main line of the plot development, to find new opportunities in creating *Carmen's* image and other characters using the expressive means of modern sports choreography.

Sports dance is an art form in which artistic images are created by means of plastic movements and rhythmically clear and continuous change of expressive movements of the human body with the inclusion of sports and acrobatic elements [7].

When developing the dramaturgy of the new performance based on *Carmen's* plot, the main task was to reveal the main storyline of the classical work by means of sports choreography, using the technical basics of the Latin American and European programs, based on the following principles: the dramatic construction of the performance; relationship between music and choreography; dramatic interaction of music and choreography; logical construction and development of the plot; the relationship of various types of choreographic art; creating an artistic image by means of sports dance; choreographic character's development of the performance; correlations, relationships, specifics and language of sports dance; unity of form and content.

The conceptualization of the choreographic content of *Carmen* was based on the use of selected elements and specialized figures of sports dance, as well as on: the complication and diversity of dance compositions due to the inclusion of new combinations of the main figures; the use of a variety of supports, positions and postures; performance of the main figures with the help of non-standard connections of the work of the body and hands; inclusion of original elements, syncopated rhythms, change of musical material; development of speed and dynamism of dance; using acting skills, elements of the Spectacle to enhance emotional perception.

For the choreographic content of the storyline, the creation of new combinations based on basic figures was included, which diversified and complicated the choreography of the performance. Dance combinations were chosen according to the musical material and the characteristic features of the characters. The use of specific movements in the process of staging, a variety of ballet, gymnastic lifts, positions and poses emphasized the climaxes. Due to the unaltered musical material, when performing the main figures, it was necessary to combine non-standard combinations of the work of the body and hands, the inclusion of original elements, syncopated rhythms, the development of speed, dynamism or slowing down of the dance. Based on the classical music of the opera by G. Bizet and the *Carmen - Suite* by R. Shchedrin, a musical

soundtrack was created for a new choreographic performance, where the change of musical material varied depending on the storyline and the characteristics of the characters.

The performance's dramaturgy was created taking into account all of the above constituent elements: the literary basis, music, multifaceted choreography, theatrical skills, including pantomime, stage design, etc.

Section 2.2. "The script for the choreographic performance Carmen based on sports dance" is devoted to the rationale for various approaches and stages to the development of the script and editing of the choreographic performance *Carmen*.

The script is the literary basis of a choreographic performance. *The libretto* is a literary presentation of the plot basis of the choreographic performance *Carmen*.

Conditional elements of the stage production of the choreographic performance *Carmen*:

The theme of *Carmen* is a tragedy of a strong character in the duel of love and death.

Idea: assertion of the human right to freedom, feelings and love.

The novelty and relevance of the material chosen for the production: the possibility of creating a new choreographic version of the *Carmen* performance by means of sports dance based on the novel by P. Merimee, the opera by J. Bizet and the ballet *Carmen - Suite* by R. Shchedrin; the embodiment of the plot, images and characters of the characters by means of expressiveness, plasticity and movements of sports dance.

When developing the performance's scenario plan, the central attention was paid to the combination of choreography with musical material. The main task was to create choreography based on the basic movements of ballroom dance, capable of expressing the plot without changing the musical style of the classical work.

Table 2.1. Plan-scenario of the choreographic performance based on novels by Prosper Mérimée and Georges Bizet's opera Carmen.

| Dramaturgical structure | Scene content |
|--------------------------------|---|
| Exposition | <p>Scene 1. The curtain opens.</p> <p>Seville. Early morning. Ringing of bells. The city is awakening. An early meeting between Mikaela and José. Tenderness and love accompanies them. Saying goodbye for a moment, they do not know that they will say goodbye forever.</p> <p>Windows open. Everything wakes up. People take to the street. Crowded busy square. The market is filled with townspeople. Soldiers go to work down the street. There is general prosperity in the square.</p> |
| Plot | <p>The sound of a bell breaks the silence and calmness. The city has woken up.</p> |

| | |
|-------------------------------------|---|
| | <p>The girls cheerfully rush to work at the cigarette factory. Among them is <i>Carmen</i>. Men are fascinated by her, but José is interested in her. Meeting him awakens her passion. Light flirting abruptly ends, <i>Carmen</i> throws a flower and runs away.</p> <p>A sharp change in music portends trouble. Tranquility violates <i>Carmen</i>, starting a quarrel.</p> <p>Factory workers are horrified by what is happening. A fight breaks out. Rival girls attack each other. The fight ends in a tragic ending. <i>Carmen</i> wins. Everyone freezes in shock at the unexpected ending, cursing <i>Carmen</i>. Soldiers surround <i>Carmen</i> and José arrests her. He must deliver the culprit of the quarrel to prison. <i>Carmen</i> promises José her love if he helps her escape. Unable to resist, José submits. The spell of the gypsy is omnipotent. On the way, <i>Carmen</i>, flirting with José, runs away from him ... José is arrested. Explanations don't save him. Sitting in prison, he remembers <i>Carmen</i>. The unexpected appearance of a gypsy gives him strength and they run away together.</p> |
| <p>Development of action</p> | <p>Scene 2.</p> <p>Evening. Citizens, officers, soldiers go to the tavern, where people have fun and rest. Everywhere is noisy and fun. <i>Carmen</i> appears at the bar. Everyone is happy to see her. The men take it off the table. Dancing, she flirts with everyone, everyone raises their glasses in her honor. She is the queen desired by all.</p> <p>The fun is interrupted by the appearance of the Toreador Escamillo. The glory and love of the people elevated him above the rest. Beauties surround him. In the crowd, he notices <i>Carmen</i>. But the pride of the Toreador is above all. He leaves the tavern with the crowd.</p> <p>The gypsy waits for the arrival of José. Dragoon appears and watches her. Finally they are alone. <i>Carmen</i> seduces José. The meeting with his beloved ends with the sudden appearance of Zuniga, José's boss, who also hopes for <i>Carmencita's</i> favor. But when he sees a runaway soldier, he draws his sword. The fight ends tragically. José and <i>Carmen</i> leave together.</p> <p>Scene 3.</p> <p>Smuggler's camp. Stealthily they go to the camp, carrying bags of stolen goods. The unexpected appearance of soldiers. There is a skirmish between soldiers and smugglers. Arrest of smugglers.</p> <p>Evening. Gypsies guess. One fortune-telling predicts a young handsome groom, the other - a middle-aged, but very rich. What does the fate of <i>Carmen</i> promise? <i>Carmen's</i> love for José has cooled. The choice between José and Escamillo is painful for her. Divination does not bring joy. In the cards, the prediction of death But that doesn't stop her. She hurries to the call of Escamillo, José blocks her way. But <i>Carmen</i> cannot be stopped, so she leaves the camp. The curtain.</p> |

| | |
|------------------------------|--|
| Climax and denouement | <p>Scene 4.</p> <p>Bright sunny day. The square in Seville is full of people. The people welcome Toreador Escamillo and <i>Carmen</i>. They are together and seem to be happy. The fight is dedicated to <i>Carmen</i>. But the Toreador, drunk by his fame, is increasingly fascinated by fans. The Spectacle starts in the arena.</p> <p>The Toreador ends, the people honor Escamillo, who is drunk with fame and leaves <i>Carmen</i>.</p> <p>José appears. He stops <i>Carmen</i> and asks her one last time to be with him. But the gypsy is relentless. “I was born free, I will die free.” The last, farewell duet of heroes. José kills <i>Carmen</i>. The light goes out.</p> |
|------------------------------|--|

After writing the libretto and the plan-scenario, the next stage begins - staging, rehearsals and presentation of the performance.

Section 2.3. “Staging a choreographic performance of Carmen” describes the process of creating the stages of a choreographic performance.

At the first stage, after the emergence of the idea, preparatory work began with works dedicated to the collective *Carmen’s* image. A large amount of information was reviewed from various sources. Archival materials, historical documents, works of painting, sculpture and literature were studied. Everything was further analyzed, processed and synthesized into the creation of a compositional plan - a script, including a director's development based on the plot of *Carmen*.

At the second stage, on the basis of the studied materials, work was carried out on the creation of composite material, including the director's development of the plot and the selection of musical accompaniment for the choreographic performance.

The next stage, the third stage, is staging. The stage director introduced the performers to the music and the content of the performance, to the era, theme, idea and images of the main characters, their character and behavior, the reason for their actions in a given situation. In the compositional plan, the solution of the theme, ideas and images of all the characters were revealed. Breaking the action into fragments, we determined in the smallest detail the main task set for the performers. On the basis of the musical material, mise en scenes were outlined, individual movements and combinations were learned, certain fragments of the performance were staged, primarily solo parts, duets and mass, group scenes.

At the fourth stage, the rehearsal process was carried out: the staging and improvement of individual parts, crowd scenes that met the requirements of dramaturgy were carried out. The rehearsal work ended with a full rehearsal to check the progress of the action and the appearance of the artists on stage, as well as to control the physical endurance and breath of the performers.

Additionally, an analytical stage was carried out - the disclosure of the images and characters of the characters [5].

The choreographic performance is presented in the form of a video recording on the **youtube**: <https://www.youtube.com/watch?v=GV81uE0NW8w>.

The presented research material demonstrated the vertical structure of a choreographic performance as a synthesis of three arts: literature, music and choreography, where choreography is one of the main ones, and its horizontal dramatic structure, which is a rather complex multi-stage construction.

The director's concept of the play *Carmen*, based on the problem of revealing the theme of love and death, a tragedy of a strong character, a person's right to freedom, vivid feelings, showed the possibility of full use of the means of the genre originality of sports dance in the emotional and aesthetic impact on the modern audience.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

Developing the concept of a choreographic performance based on sports dance and on on classical canons, we can draw the following conclusions:

1. A retrospective analysis of world art, mainly classical ballet performances, allows you to transfer the acquired experience to the basis of sports dance, revealing its potential for further development and advancement at the present stage.
2. The relationship of sports dance with other areas of art acquires new opportunities in creating original artistic performances based on sports choreography.
3. Developing the concept and dramaturgy of the new choreographic performance on the principle of interaction of sports dance with other types of choreographic art, the emphasis was on the maximum use of the choreographic language in revealing *Carmen's* image and creating an aesthetic context.
4. The work reveals the potential of sports choreography for the implementation of new ideas and its further development as a new art form.
5. In the process of choreographic work on the performance, the previous experience of staging *Carmen* in ballet was taken into account, the principle of interaction of various types of choreographic arts was applied, and special training of the main performers was carried out.
6. The unique experience of staging the choreographic performance *Carmen* by means of sports dance gives a new impetus to the development of original concepts of this artistic direction.

RECOMMENDATIONS:

- 1.** Continue research aimed at a comprehensive study of sports dance as a new art form.
- 2.** To use the materials and conclusions of this study in future works on the relevance, development and raising this type of sports choreography to a new level.
- 3.** Based on the results of this work, to use new opportunities and directions in the development of sports dance for subsequent productions based on the classical plots of world literature.
- 4.** Realize the potential of new ideas for the further development of sports dance as a new art form, theatrical performance.
- 5.** This work can be used as a practical guide for teachers working in sports clubs, in schools with a choreographic bias for subsequent productions and their implementation in competitive programs and various stage performances
- 6.** Continue to promote sports dance as a new form of performing art.

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ANNOTATION

Varnacova Eleonora. Creation of the choreographic performance *Carmen* by means of sports dance. PhD thesis in Arts. Specialty 654.01 – Theatrical, choreographic arts. Professional doctorate. Chisinau, 2021.

Structure of the thesis: *creative part*: staging the choreographic performance *Carmen* by means of sports dance; ***scientific research*:** the work includes an introduction, two chapters, general conclusions and recommendations, bibliography (166 sources), 70 pages of the main text, 2 tables, 4 appendices. The results of the study are reflected in 8 scientific articles published in scientific journals and presented at national conferences with international participation.

Keywords: choreographic performance, choreographic art, choreography, dance, classical dance, sports dance, dramaturgy, script, *Carmen* novel.

Field of study: Choreographic art.

The aim of the thesis: artistically substantiate and stage the choreographic performance *Carmen* by means of sports dance.

The objectives of the thesis: analyze the image of *Carmen* in world art and analyze the evolution of the choreographic productions of *Carmen* in modern choreography; development of the dramaturgy of the performance *Carmen*, development of the scenario and methods of implementation based on sports dance and staging of the choreographic performance *Carmen*.

The novelty and originality of scientific and artistic research lies in the creation of a choreographic production of *Carmen* by means of sports dance. For the first time in the Republic of Moldova, the choreographic production of *Carmen* by means of sports dance has become the object of a special study. In a retrospective plan, the tendencies of the artistic interpretation of the plot of *Carmen* in choreographic performances are revealed. The concept, dramaturgy and scenario of the choreographic performance *Carmen* were developed, embodied by means of sports dance, based on the principles: historicism, the relationship of various types of choreographic art; correlations between the specifics of the image of *Carmen* and the language of sports dance. For the first time, a choreographic performance based on the plot *Carmen* was staged by means of sports dance, which is of artistic value.

The scientific and artistic problem solved in the research consists in the creation and staging of the choreographic Spectacle *Carmen* through sports dance.

Theoretical and artistic significance of the research: The theory of choreographic art is developed through the artistic substantiation of the performance *Carmen*, carried out by means of sports dance. A theoretical and artistic analysis of various choreographic productions in retrospective and current plans is given. A system of principles has been developed for developing approaches to staging the choreographic performance *Carmen* by means of sports dance. The concept of the choreographic performance *Carmen* based on sports dance is substantiated. The results of the study contribute to the development of a new direction in choreography - sports choreography. The results of the study open up new opportunities and directions in the development of sports dance, including within the framework of other productions of classical plots.

The practical and artistic significance of the research is determined by the possibility of showing the choreographic performance *Carmen* in various audiences, as well as the use of research materials in the training courses for teaching modern sports dance at all levels of choreographic education in the Republic of Moldova, leaders of circles, coaches of sports clubs, etc.

Approbation of the results of the research was carried out in the course of repeated discussions at meetings of the coordinating commission of the doctoral student and speeches at scientific conferences of the AMTH (2016–2020), as well as in the publication of materials in the form of articles reflecting the main provisions of the thesis. The thesis was developed and discussed at the meeting of the Bureau of the Doctoral School of *Arts Studies and Culturology* of the Academy of Music, Theater and Fine Arts of the Republic of Moldova in 2021 and recommended for defense.

ADNOTARE

Varnacova Eleonora. Crearea spectacolului coregrafic *Carmen* prin intermediul dansului sportiv. Teză de doctor în arte. Specialitatea 654.01 – Arta teatrală, coregrafică. Doctorat profesional. Chișinău, 2021.

Structura tezei: partea creativă: punerea în scenă a spectacolului coregrafic *Carmen* prin intermediul dansului sportiv; **cercetare științifică:** lucrarea cuprinde introducere, două capitole, concluzii generale și recomandări, 166 de surse bibliografice, 70 pagini text de bază, 2 tabele și 4 anexe. Rezultatele studiului sunt reflectate în 8 articole științifice publicate în reviste științifice și prezentate la conferințe naționale și internaționale.

Cuvinte-cheie: spectacol coregrafic, artă coregrafică, coregrafie, dans, dans clasic, dans sportiv, dramaturgie, scenariu, novela *Carmen*.

Domeniul de studiu: Arta coregrafică.

Scopul cercetării: fundamentarea artistică, crearea și montarea spectacolului coregrafic *Carmen* prin intermediul dansului sportiv.

Obiectivele cercetării: imaginea lui *Carmen* în arta mondială, analiza evoluției montărilor spectacolelor coregrafice *Carmen* în arta coregrafică contemporană; analiza chipului *Carmen* în diferite genuri de artă; elaborarea dramaturgiei spectacolului coregrafic *Carmen*; elaborarea scenariului spectacolului coregrafic *Carmen* prin intermediul dansului sportiv; montarea spectacolului coregrafic *Carmen*.

Noutatea și originalitatea științifică și artistică a cercetării este obiectivată de următoarele prevederi: problema creării și montării spectacolului coregrafic *Carmen* prin intermediul dansului sportiv pentru prima dată a devenit obiectul unei cercetări speciale; în plan retrospectiv au fost stabilite tendințele interpretării artistice a novelei *Carmen* în arta coregrafică; elaborate conceptual, dramaturgia și scenariul spectacolului coregrafic *Carmen* prin intermediul dansului sportiv, axate pe principiile corelării/ interacțiunii diferitor genuri de artă (*literatură, muzică, coregrafie*), corelării specificului chipului *Carmen* cu limbajul dansului sportiv.

Problema științifică și artistică soluționată în cercetare constă în crearea și montarea spectacolului coregrafic *Carmen* prin intermediul dansului sportiv.

Semnificația teoretică și artistică a cercetării constă în: dezvoltarea teoriei artei coregrafice prin fundamentarea conceptuală a spectacolului coregrafic *Carmen*, prin intermediul dansului sportiv; analiza teoretică și artistică a diferitor montări coregrafice a novelei *Carmen* în plan retrospectiv și actual; fundamentarea principiilor, dramaturgiei și scenariului spectacolului coregrafic *Carmen* prin intermediul dansului sportiv; fundamentarea conceptului spectacolului coregrafic *Carmen* bazat pe dans sportiv; rezultatele cercetării contribuie la dezvoltarea unei noi direcții în coregrafie – coregrafie sportivă; deschiderea de noi oportunități și direcții de dezvoltare a dansului sportiv în baza operelor de arte clasice.

Valoarea aplicativă a cercetării este determinată de oportunitățile de a demonstra spectacolul coregrafic *Carmen* în fața spectatorilor; de a aplica rezultatele cercetării în formarea inițială și continuă a coregrafilor, dansatorilor. Conceptele științifice și artistice fundamentate în teză pot fi dezvoltate în teze de licență, masterat și doctorat ale viitorilor absolvenți ai programelor de formare profesională la domeniul *arta coregrafică*.

Aprobarea rezultatelor cercetării a fost realizată în cadrul discuțiilor la ședința Comisiei de îndrumare, care a evaluat și recomandat teza pentru susținerea în cadrul Consiliului și Biroului Școlii doctorale *Studiul Artelor și Culturologie* din cadrul Academiei de Muzică, Teatru și Arte Plastice din Republica Moldova. Totodată, rezultatele cercetării au fost reflectate în 6 articole științifice publicate în reviste științifice și prezentate la conferințe naționale cu participare internațională.

АННОТАЦИЯ

Варнакова Элеонора. *Создание хореографического спектакля Кармен средствами спортивного танца.* Диссертация на соискание ученой степени доктора искусств по специальности 654.01 – Театральное, хореографическое искусство. Профессиональный докторат. Кишинэу, 2021.

Структура диссертации: *творческая часть:* постановка хореографического спектакля «Кармен» средствами спортивного танца; *научное исследование:* работа включает введение, две главы, общие выводы и рекомендации, библиография (166 источник), 70 страниц основного текста, 2 таблицы, 4 приложения. Результаты исследования отражены в 8 научных статьях, опубликованных в научных журналах и представленных на национальных и интернациональных конференциях.

Ключевые слова: хореографический спектакль, хореографическое искусство, хореография, танец, классический танец, спортивный танец, драматургия, сценарий, новелла *Кармен*.

Область исследования: Искусство хореографии.

Цель исследования: художественно обосновать и осуществить постановку хореографического спектакля *Кармен* средствами спортивного танца.

Задачи исследования: образ *Кармен* в мировом искусстве, анализ эволюции хореографических постановок *Кармен* в специальной литературе; анализ образа *Кармен* в современной хореографии; разработка драматургии спектакля *Кармен*, разработка сценария и способов реализации на основе спортивного танца и постановка хореографического спектакля *Кармен*.

Новизна и художественная оригинальность диссертации заключается в создании хореографической постановки *Кармен* средствами спортивного танца. Впервые в Республике Молдова хореографическая постановка *Кармен* средствами спортивного танца стала объектом специального исследования. В ретроспективном плане выявлены тенденции художественной интерпретации сюжета *Кармен* в хореографических постановках. Разработаны концепт, драматургия и сценарий хореографического спектакля «Кармен», воплощённые средствами спортивного танца в хореографическом спектакле, основанные на принципах: историзма, взаимосвязи различных видов хореографического искусства; корреляции специфики образа *Кармен* и языка спортивного танца. Впервые осуществлена постановка хореографического спектакля на основе сюжета *Кармен* средствами спортивного танца, которая представляет собой художественную ценность.

Научная и художественная разрешенная проблема: в диссертации разрешена проблема художественной постановки хореографического спектакля *Кармен* средствами спортивного танца.

Теоретическая и художественная ценность исследования развита теория хореографического искусства посредством художественного обоснования спектакля *Кармен*, осуществленного средствами спортивного танца. Дан теоретический и художественный анализ различных хореографических постановок в ретроспективном и актуальном планах. Разработана система принципов по разработке подходов к постановке хореографического спектакля *Кармен* средствами спортивного танца. Обоснована концепция хореографического спектакля *Кармен* на основе спортивного танца. Результаты исследования способствуют развитию нового направления в хореографии – спортивной хореографии. Результаты исследования открывают новые возможности и направления в развитии спортивного танца, в том числе, в рамках других постановок классических сюжетов.

Практическая и художественная значимость работы определяется возможностью показа хореографического спектакля *Кармен* в различных зрительских аудиториях, а также использования материалов исследования в учебных курсах современного спортивного танца на всех уровнях хореографического образования в Республике Молдова, руководителями кружков, тренерами спортивных клубов и т. д.

Апробация результатов исследования осуществлялась в ходе неоднократных обсуждений на заседаниях координационной комиссии докторанта и выступлениях на научных конференциях АМГИИ (2016–2020 гг.), а также в публикациях материалов в виде статей, отражающих основные положения диссертации. Диссертация была разработана и обсуждалась на заседании бюро Школы Доктората Академии Музыки, Театра и Изобразительных Искусств 2021 г. и рекомендована к защите.

VARNACOVA ELEONORA

**THE CREATION OF THE *CARMEN* CHOREOGRAPHIC
SPECTACLE THROUGH SPORTS DANCE**

**ABSTRACT
PhD thesis in Arts**

**SPECIALTY 654.01 - THEATER ART, CHOREOGRAPHY
Professional PhD**

Approved for printing: 25.03.2022
Offset paper. Tipar offset.
Printing sheets: 1,4

Paper size 60x84 1/16
Edition. 25 ex.
Order nr.47/22

**Publishing-Printing Center of the State University of Moldova
Str. Alexei Mateevici, 60, Chisinau, MD-2009**