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Structure of the qualification work:

1. theoretic part of the art project
2. art project – choreographic composition

The place of my love

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## INTRODUCTION

In the ever-evolving landscape of scholarly inquiry, the exploration of topics that resonate with both theoretical and practical implications is paramount. This paper delves into a research endeavor that addresses a subject of contemporary relevance, offering new insights and contributing to the existing body of knowledge. The following sections outline the rationale behind the chosen topic, the objectives of the study, the specific object and subject under investigation, the methodologies employed, the analysis of relevant literature, the novelty of the research, its practical significance, and the structured approach taken to present the findings.

### The Relevance of the Research Topic:

The selected research topic is not only timely but also deeply intertwined with current societal issues and academic debates. It addresses a gap in the literature and has the potential to influence policy, practice, and further research in the field.

### Purpose:

The purpose of this study is to critically examine the multifaceted nature of the subject, providing a comprehensive understanding that can inform future research and practical applications.

### Objectives:

To achieve the purpose, the study aims to:

1. Define and explore the key concepts related to the research topic.
2. Analyze existing literature to identify patterns, trends, and knowledge gaps.
3. Develop a novel framework or model based on the findings.
4. Evaluate the practical implications of the research for stakeholders.

### Object of the Research:

The object of the research is to investigate the specific aspects of the research topic that have been identified as critical to understanding its broader implications.

### Subject of the Study:

The subject of the study consists of the data, participants, and phenomena that are directly related to the research question and objectives.

### Research Methods:

This paper employs a mixed-methods approach, integrating quantitative and qualitative methodologies to ensure a robust and comprehensive analysis.

### Analysis of Sources (Literature):

A thorough review of the relevant literature is presented, critically analyzing the existing theories, methodologies, and findings that inform the current research.

### Novelty of the Study:

The novelty of this research lies in its integration of various theoretical perspectives, the development of a novel framework, and its contribution to the underexplored areas of the subject.

### Practical Significance:

The practical significance of the study is discussed, highlighting how the findings can be applied to real-world scenarios, policy-making, and professional practice.

### Structure of the Work:

The paper is structured to systematically present the research, starting with the introduction, followed by the literature review, methodology, analysis, discussion, and conclusion. This structured approach ensures that the reader can follow the research process and understand the implications of the findings.

## CHAPTER 1. THEORETICAL FOUNDATIONS OF REALIZATION OF CHOREOGRAPHIC COMPOSITION

### 1.4. Differences between modern and contemporary dance: the choreographic aspect

Modern dance is a genre that focuses on a dancer's own interpretations and movements derived from inner feelings, rejecting the limitations of ballet. It originated in late 19th century Europe as a protest against classical ballet and flourished in the US where ballet traditions were weaker. Contemporary dance combines elements of modern, jazz, lyrical and ballet styles, focusing on floor work, versatility and improvisation unlike the strict structure of ballet.[1,p4]

In this choreographic work of mine, a contemporary dance form is used to present the story. The aim is to tell the audience the story that is generally sad and depressing in hopes of making them an emotion.

choreographic aspect: There is no great difference between modern dance and contemporary dance in terms of choreography. Contemporary dance advocates further emancipation of the limbs in terms of artistic concepts, believing that form is everything, and that movement is an end in itself rather than a means of conveying emotions, thus creating a series of new choreographic techniques, and contemporary dance creativity seeks to produce qualitative changes from quantitative changes, Doris. Doris Humphrey once said: "Do you want to make a great dance? Then make 100 bad ones first." [2,p177] This quote shows that contemporary dance requires a lot of experimentation. No style of contemporary dance work can be dismissed unilaterally.

### 1.5. Expressive means of contemporary dance in the process of creating a choreographic project

Contemporary dance, with its roots in modern dance and a wide range of influences, allows for a diverse array of expressive means. Here are some key elements that are often utilized:

1. Movement Quality: Contemporary dancers are known for their versatile movement quality, which can include fluidity, sharpness, release, fall, and contact improvisation. The quality of movement is often a means of expressing emotion or narrative.
2. Improvisation: Many choreographic processes begin with improvisation, where dancers explore movement possibilities. This can lead to the development of unique, spontaneous, and personal movement that becomes a part of the choreographic language.[3,p47]
3. Relationships Between Dancers: The interactions between dancers can be highly expressive. Partnerships, group dynamics, solos, duets, and ensembles can all convey emotional content and narrative through physicality.
4. Cultural Influences: Choreographers may draw from their cultural heritage or global influences to create movement that is reflective of diverse experiences and perspectives.[4,p101]
5. Costuming: Contemporary dance often features costumes that are non-traditional, emphasizing the body and its movements without the distraction of elaborate or constricting garments.[5,p33]
6. Sound and Music: The use of non-traditional music and soundscapes can significantly enhance the expressiveness of contemporary dance. Music can range from ambient to rock, and even incorporate recorded sounds or live performance.[6,p90]
7. Space: The way dancers occupy and move through space is a powerful form of expression. The choreographer may use spatial dynamics to convey themes of isolation, unity, or transformation.[7,p119]
8. Lighting: Lighting design can be used to focus attention on certain dancers or movements, create mood, or symbolize different elements of the narrative.

9. Symbolism and Metaphor: Contemporary dance frequently employs symbolism and metaphor to express complex ideas and emotions. The choreographer may use everyday objects or movements to create meaning.

10. Choreographic Structure: The way in which movement is structured—its tempo, repetition, and rhythm—can express different states of being or emotional arcs.[8,p197]

The process of creating a choreographic project with these expressive means typically involves several stages:

Conceptualization: Defining the theme, story, or emotion that the piece aims to convey.

Research: Gathering inspiration from art, music, literature, and life experiences.

Composition: Experimenting with movement and sound in the studio, often with improvisation as a tool.[9,p64]

Development: Refining the choreography, possibly with the help of dancers and other collaborators.

Rehearsal: Repeatedly working on the piece to refine movements and refine the performance quality.

Performance: Presenting the work to an audience, which can also provide valuable feedback for further development.

Throughout this process, the choreographer uses their creative vision and the expressive means of contemporary dance to create a unique and impactful work.

## 1.6. Analysis of the source base

1. Modern Dance: Contemporary dance emerged from the modern dance movement, which began in the late 19th and early 20th centuries. Modern dance pioneers like Isadora Duncan, Mary Wigman, and Ruth Saint Denis rejected traditional ballet's rigid form and emphasized a connection to the natural world and emotional expression. They sought to break free from the



constraints of classical ballet and explore the human body's full range of movement.[10,p51]

2. Improvisation: A significant foundation of contemporary dance is the emphasis on improvisation. Many contemporary dancers and choreographers, such as contact improvisation founders Steve Paxton and Mary Fulkerson, value spontaneous creation and the exploration of movement in the moment. This approach encourages dancers to be present and respond to their own and their partners' movements, fostering a sense of authenticity and creativity.[11,p138]

3. Technique: Contemporary dance has developed a wide range of techniques that emphasize floor work, fall and recovery, and a strong connection to the ground. Techniques such as release, floor work, contact improvisation, and somatic practices (like Alexander Technique or BodyMind Centering) have become integral to contemporary dancers' training.

4. Choreography: Contemporary dance choreography often challenges traditional structures and forms. Choreographers like Pina Bausch, William Forsythe, and Mats Ek have pushed the boundaries of narrative, form, and performance. These works often feature non-linear narratives, abstract themes, and a focus on the body as a means of expression rather than as a vehicle for storytelling.[12,p92]

5. Performance Space: Contemporary dance has expanded the performance space beyond the traditional proscenium stage. Many contemporary pieces are performed in unconventional spaces, such as warehouses, theaters in the round, or even outdoor locations. This approach to the performance space encourages a closer relationship between the dancers and the audience, blurring the lines between performer and viewer.

6. Theater and Film: Influences from theater and film have played a role in shaping contemporary dance. Elements like storytelling, character development, and visual storytelling have been integrated into contemporary

dance performances, drawing on the techniques and styles found in these other art forms.[13,p193]

7. Globalization: The globalization of dance has led to the exchange of ideas and techniques between different cultures and countries. Contemporary dance has absorbed influences from various forms of dance, such as street dance, folk dance, and traditional Asian and African dance forms, enriching the art form's diversity.

8. Technology: The integration of technology in contemporary dance has opened new possibilities for performance and choreography. This includes the use of digital media, lighting, sound, and video to create immersive experiences and push the boundaries of what can be considered dance.[14,p19]

In conclusion, the source foundations of contemporary dance are rooted in the modern dance movement, with a strong emphasis on improvisation, technique, choreography, performance space, and the integration of influences from other art forms and cultures. This multifaceted approach has allowed contemporary dance to evolve into a dynamic and diverse art form that continues to push the boundaries of traditional dance.

## 2. CHAPTER 2. ANALYSIS OF CHOROGRAPHIC ANALOGS AND ARTISTIC PROTOTYPES OF THE CREATIVE PROJECT

### 2.1. Peculiarities of plot and characters Interpretation in Different ArtForms

The interpretation of plot and characters in different art forms varies greatly, as each medium employs unique techniques to convey meaning, emotion, and narrative. Here's how these peculiarities manifest across various forms:

#### 1. Literature

- Plot: Delivered through descriptive language, inner monologues, and narration. The structure (linear or non-linear) and depth of description allow readers to imagine the setting and events in detail.

- Characters: Developed through thoughts, dialogue, and actions. Authors provide access to internal conflicts and motivations, creating deep psychological portraits.[15,p207]

- Interpretation: Readers often fill in visual and emotional gaps based on their imagination, leading to diverse interpretations.

## 2. Theater

- Plot: Relies on live performance, dialogue, and stage direction. The pacing and emotional weight of the plot are shaped by the actors' performances and staging.

- Characters: Brought to life through actors' expressions, gestures, and delivery. Costumes, makeup, and voice modulation add layers to their personalities.

- Interpretation: Viewers' interpretations can vary based on the production style, such as minimalist vs. elaborate sets or abstract vs. literal portrayals.

## 3. Film

- Plot: Told through a combination of visual imagery, editing, and sound. Cinematography and special effects can enhance or alter traditional storytelling techniques.

- Characters: Explored through close-ups, subtle facial expressions, and dialogue. Background scores or silence can amplify a character's emotional state.[16,p141]

- Interpretation: The director's vision strongly influences interpretation, but viewers can focus on different visual or narrative elements to derive meaning.

## 4. Painting and Visual Arts

- Plot: Implied rather than explicitly told. Scenes are frozen in time, leaving viewers to piece together the story based on visual cues like composition, color, and symbolism.[17,p107]

- Characters: Depicted in a single moment, their emotions and roles conveyed through posture, expression, and surrounding objects.

- Interpretation: Highly subjective; every viewer may perceive a different narrative or emotional tone based on personal experiences.

## 5. Music

- Plot: Represented abstractly through melody, rhythm, and dynamics. Lyrics in vocal music can provide a literal narrative, but instrumental pieces rely on tonal shifts to suggest progression.

- Characters: Portrayed through leitmotifs (recurring musical themes) or variations in instrumentation and tempo to reflect personalities or emotions.

- Interpretation: Open to individual feelings and associations; listeners may “visualize” plots or characters based on mood and imagination.

## 6. Dance

- Plot: Expressed through movement, choreography, and interaction between dancers. Symbolism in gestures and spatial patterns conveys story arcs.

- Characters: Embodied by dancers through posture, fluidity, and energy. Costumes and lighting can emphasize traits or roles.[18,p211]

- Interpretation: Varies based on cultural context, audience familiarity with the style, and personal connections to the movement.

## 7. Video Games

- Plot: Interactive, allowing players to shape or influence the narrative. Multiple endings or branching storylines add complexity.

- Characters: Explored through gameplay, dialogue options, and cutscenes. Players often form emotional bonds due to direct involvement.[19.p79]

- Interpretation: Personalized based on the player’s choices, actions, and engagement with the world.

Each art form has its own peculiarities, making the interpretation of plots and characters a rich and diverse experience that depends on both the medium and the audience’s perspective.

## 2.2. The specific of interpretation of the plot and characters in European and Chinese dance culture

The interpretation of plot and characters in European and Chinese dance cultures reflects their distinct historical, philosophical, and cultural roots. Here's an analysis of the specific characteristics in both traditions:

## European Dance Culture

European dance has evolved through court traditions, theatrical forms, and contemporary expressions. The interpretation of plot and characters often emphasizes storytelling, emotion, and individuality.[20,p95]

### 1. Plot

- **Linear Narratives:** Ballet, a cornerstone of European dance, often follows structured narratives (e.g., *Swan Lake*, *The Nutcracker*) with clear beginnings, climaxes, and resolutions.
- **Emotional Expression:** Focuses on dramatic arcs and emotional depth, often exploring universal themes like love, tragedy, and heroism.[21,p154]
- **Abstraction in Modern Dance:** While classical ballet uses explicit storytelling, modern dance (e.g., works by Martha Graham or Pina Bausch) conveys themes abstractly, allowing audiences to interpret the narrative through movement.

### 1. Characters

- **Psychological Depth:** Characters are depicted with strong emotional and psychological nuances. For instance, the Swan Queen in *Swan Lake* embodies both vulnerability and strength.
- **Symbolism and Archetypes:** Characters often represent archetypes (hero, villain, lover) or abstract ideas (e.g., freedom, despair).
- **Technical Mastery:** The portrayal of characters relies heavily on precise techniques, such as pointe work and dynamic expression.

### 3. Interpretation

- Audience Connection: European dance often seeks to evoke empathy or provoke thought, with characters and plots mirroring human experiences.
- Cultural Heritage: Stories rooted in European mythology, folklore, or historical events resonate deeply within the cultural context.

### Chinese Dance Culture

Chinese dance, deeply influenced by traditional opera, folklore, and philosophical concepts like Confucianism and Taoism, often blends narrative and symbolism.[22,p212]

#### 1. Plot

- Mythology and Folklore: Stories often derive from ancient texts, legends, or historical events, such as the Journey to the West or The Butterfly Lovers.
- Narratives: Reflecting Taoist and Buddhist influences, plots may emphasize cycles, harmony, and moral lessons rather than linear progression.
- Integration with Opera: Dance often complements the storytelling in Chinese opera, using movement to amplify dramatic elements.

#### 2. Characters

- Stylized Depiction: Characters are defined through codified gestures and movements, such as the sleeve dance (water sleeves) that signifies grace and emotion.
- Moral Representation: Characters often embody moral qualities or cosmic principles, such as good vs. evil or yin and yang.

- Physical Fluidity: Movements highlight flow, control, and precision, reflecting harmony with nature and inner balance.[23,p207]

### 3. Interpretation

- Symbolism: Audiences interpret characters and plots through symbolic gestures, costumes, and props, which convey deeper meanings.

- Cultural Resonance: Traditional values, such as filial piety and loyalty, form the foundation of character actions and plotlines.

- Aesthetic Over Drama: Chinese dance prioritizes the beauty and elegance of movements, often leaving emotional interpretation to the audience.[24,p89]

### Comparison of Interpretation

Aspect	European Dance	Chinese Dance
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Narrative Structure	Linear, dramatic storytelling	cyclic,symbolic storytelling
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Character Depth	Emotional and psychological nuance	Archetypal and moral representation
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Movement Style	Focus on technical
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## CREATIVE PROJECT

### SECTION 1. COMPOSITIONAL PLAN OF A CHOREOGRAPHIC COMPOSITION

Choreographic composition «The place of my love»

- 1 Theme – part 1: A person living in a big city for a long time, psychological anxiety stress of life. the process of change in the girl's emotions.

part 2: love and support from parents, which helps in different life situation

- 2 Idea – a mother's true love is the only thing that protects and gives happiness
- 3 Type – contemporary
- 4 Form – choreographic composition
- 5 Genre – drama lyrical
- 6 Time of the dance – our century, there are no season restrictions, but the action takes place over the course of a few days.
- 7 Place of the dance – China. the action takes place in several locations. The first part is a metropolis (home, office and other places are associated with hard work, routine and stress) The second part is the mother's house, a place of harmony and happiness.
- 8 Characters - A mom is a gentle loving woman who creates and protects her child's happiness. She treats her daughter reverently, keeps the warmth of the home. The daughter is a girl living in a metropolis, caught in the abyss of life's difficulties. She seeks calmness in her parents' home, strives for happiness and harmony.
- 9 Libretto - Recording the happy moments of childhood, the mother wishes her daughter health and happiness, and her love will always be with her daughter and happiness.

10 Full content - A typical metropolis in China - hustle and bustle, routine, lots of work, social stresses. A young girl lives in these conditions. She strives for self-realisation, searching for her place under the sun. The heroine is ready to work hard and go to the goal for the sake of transparent happiness. For the sake of achieving the goal, she



works hard every day, copes with domestic difficulties, solves many problems and issues. But there comes a period of emotional burnout: fatigue accumulates, a sense of meaninglessness of what is happening, nervousness, stress.

The girl thinks about whether this is the real path to happiness. She recalls happy moments from her childhood, in which there were so many good events, joy, comfort and care. Among these memories, the image of mum, who was always there and gave happiness, is distinct. The heroine realises that it is now that she needs her mother's love and support.

The young girl aspires to her "safe harbour", the place of her strength - her native home. A place where childhood memories and happiness live. She is met by her mother, as always hugging and kissing her daughter. They are one and the same again: they talk a lot, share news, spend time together, recall happy events from the past. Mum supports her daughter, calms her down, gives her the comfort of home and the warmth of a mother's hands. The girl finds peace in her mother's embrace. Isn't this the long-awaited and much-desired happiness that she has been striving and trying to achieve for so long?

Dancers make degaje with Port de bra, staying in the backstage.

## 11. Costumes (describing and picture)

First part: daughter's outfits are homey, with outfits that are on the slouchy, casual side, with long T or short T on top and stretchy trousers on the bottom.



Second part: mother and daughter are the same costume. pale pink leotard and pink mid-length skirt (chiffon fabric with thickness) and flesh pink dance shoes.



12.Music analysis:soundtrack version

13.Stage light -first parts:spotlight preparation.all lights at the start of the music until the end of the music.

Second part: Before the music starts, there is a spot light on the stage, 28seconds later it gives the face light and all the lights are on. 1.08seconds to give the chasing light a beam. 1.23seconds one chasing light split into two beams for each of the two. 1.46 seconds to light up the field and give a face light until the end.

## SECTION 2. PRODUCTION PLAN OF THE CHOREOGRAPHIC COMPOSITION

### 1. Introduction

- A. Briefly introduce the theme of love and its significance in various aspects of life.
- B. Introduce the concept of "the place of my love," which could be a physical location, a feeling, or a memory.
- C. Provide an overview of the composition plan, including the structure, movement style, and themes to be explored.

### 2. Structure

#### A. Introduction (Act 1)

- 1. Begin with a slow, serene introduction to set the mood of love and longing.
- 2. Explore the concept of "the place of my love" through abstract, fluid movements.
- 3. Gradually build intensity and emotion, leading into the first major theme.

#### B. Discovery (Act 2)

- 1. Present a series of solos or duets that delve into different aspects of "the place of my love."
  - a. A solo representing the discovery of the place, filled with excitement and anticipation.
  - b. A duet showcasing the emotional connection between two individuals in that place.
  - c. A trio that emphasizes the community or group experience of love in that place.
- 2. Introduce a dance style that reflects the character of the place, such as contemporary, ballet, or hip-hop.

#### C. Challenges (Act 3)

- 1. Introduce obstacles or challenges that test the strength of the love and connection in the place.
  - a. A solo or duet that represents the struggle to maintain the bond.
  - b. A group piece that shows the community facing adversity together.
- 2. Incorporate a contrasting dance style, such as lyrical or jazz, to highlight the emotional contrast between love and adversity.

#### D. Resolution (Act 4)

1. Return to the serene, loving mood of the introduction.
2. Present a final group piece that symbolizes the enduring power of love and the strength of the connection in that place.
3. End with a powerful, unifying movement that signifies the unity and happiness of the community or individuals involved.

#### 3. Movement Style

- A. Begin with a contemporary style to set the mood and explore the concept of "the place of my love."
- B. Introduce ballet, hip-hop, lyrical, and jazz styles to reflect the various aspects of love and the challenges faced.
- C. Use a combination of slow, fluid movements and fast, powerful movements to convey the emotional depth and intensity of the story.

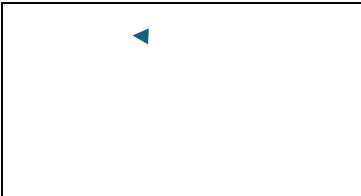

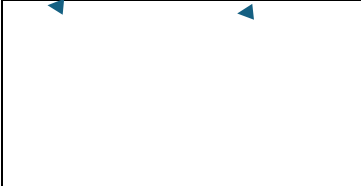
#### 4. Themes

- A. Discovery: The joy and excitement of finding a place that holds personal significance.
- B. Connection: The emotional bond formed between individuals and the community in that place.
- C. Challenges: The obstacles and adversity faced in maintaining the love and connection in the place.
- D. Endurance: The strength and resilience of love, and its ability to overcome challenges.

#### 4. Music and Sound Design

Picture	Takts	Description
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	1 t. – 8 t.	Dancers stay at the middle of the stage. One dancer (mum) parts the hair of the second dancer (daughter).
	9 t. – 16 t.	They start to make combination: parter movements with an arabesque and contemporary steps. Also they make port de bras.
▶	17 t. -18 t.	With some simple marching steps go to diagonal
	19t-20t	Overdo the music with por de bras and little jumps
	21t-22t	Triple run go to the center

		
	23t-27t	Group movements in modern ballet , including sisson/grand jete
	28t-30t	Running and grand jete to diagonal
	31t-34t	Spinning and little pose in the middle
	35t-36t	Do chain in their respective directions

	37t-40t	Two dancers doing the same movements ( grand battement back, front and side , posture with attitude and than do a high kick to their corner
	41t-42t	Two dancers run



◀      ▶		towards the middle of the stage ( one is do grand jete · another do contemporary rolling go down )
	43t-45t	Two dancers doing the same movements ( soutenu en dedans · turn with attitude · quickly rolling down and extend your front leg )
▶	46t-47t	One dancer stand up and run to the left of the other one
	48t-54t	This small part is a physical dramatization performance · no dance movements(holding hands and running happily, eyes contact,staring at each other)

	55t-56t	Approaching each other as the final ending position · one dancer continued to caress until the music ended

Select a diverse range of music genres to reflect the various themes and dance styles.

## CONCLUSIONS

As the final notes of the music resonate through the space, the choreographic composition "The Place of My Love" comes to a poignant and beautiful close. The audience has been taken on a journey through the heart of love, exploring its many facets and the profound impact it has on the human experience.

The final act, titled "Resolution," brought the dancers and audience to a shared moment of reflection. The serene, yet powerful group piece encapsulated the enduring nature of love, demonstrating how the "place of my love" serves as a sanctuary for the souls that inhabit it. The unifying movement, a collective expression of gratitude and joy, was a testament to the strength of the connections forged within that special place.

Through the exploration of discovery, connection, challenges, and endurance, the choreography revealed that love is not just a fleeting emotion but a resilient force that can shape and define us. It is a place, a memory, and a feeling that transcends time and space, connecting us to others and to our own essence.

"The Place of My Love" has left an indelible mark, not just on the dancers and creators, but on everyone who has shared in the experience, reminding us all that there is a special place in each of our hearts where love resides.

In the end, the choreography serves as a reminder that love is a journey, one that is both personal and collective. It is a place where we can find solace, grow, and ultimately, find ourselves. And as the echoes of the final movement linger in the air, we are left with a profound sense of connection to one another and to the enduring beauty of love.

Finally, I'd like to amplify one more point, contemporary dance has in common is that they have been or are being separated from tradition, or have broken through the traditional norms and standards, and this separation comes from the irresistible change of the times and the change of aesthetic requirements brought about by the change of human thought. [25,p1]The starting point and destination of modern dance is to create a dance that is original and belongs to the present age.

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