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**THE FORMATION OF ARTISTIC VALUES IN STUDENTS
IN THE PROCESS OF CHOREGRAPHIC TRAINING**

Specialty: 533. 01 – University Pedagogy

**SYNOPSIS
of the doctoral thesis in educational sciences**

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LIST OF ABBREVIATIONS

y.e. - year of enrollment

AC – artistic competence

CS - choreographic skills

CD – classical dance

FD – folk dance

MD – modern dance

IC – choreographic training

CT – research batch

The VASIC model – The pedagogical model for the formation of students’
artistic values in choreographic training

CONCEPTUAL HIGHLIGHTS OF THE RESEARCH

Topicality and importance of the topic addressed. The topicality of the problem is explained by the fact that the dynamism of contemporary society and its inherent cultural processes generate the emergence of tendencies to clarify the artistic dimensions of choreographic art (valuable choreographic work), in the form of essential attitudes in the interpretation of the choreographic work. From this point of view, university studies represent the period of formation of a system of values, especially artistic values, which can become tools of the personal development of the student-teacher of dance throughout his life.

The opportunity of the research topic is also determined by the concerns of the scientific community regarding artistic education, in particular, *choreographic education*. The condition of the work of choreographic art, which, as is known, is unitary and plural due to its uniqueness and self-sufficiency, as in the case of the work of art in general, is attributed and associated with the social endeavor. In the conjuncture of the requirements of the contemporary school and society, such areas as those intended for the cultivation of artistic values in the younger generations are quite susceptible to new changes. Social and artistic activity are complemented by the educational process, which examines the uniqueness of the being of the trainee, in general, and the syncretic nature of the students' knowledge, in particular, as well as the extended space of artistic knowledge in the *Dance* specialty, especially. From this point of view, university studies constitute the period of formation of a system of values, of artistic values, which can become tools of the personal development of the dance student-teacher throughout his life.

Education systems and educational programs must be man-oriented, offering satisfactory perspectives and means and engaging more insistently and more obviously the artistic-choreographic phenomenon in support of spiritual development, without which man is not only deprived of inner wealth, but is in danger of extinction as a human being [14]. With regard to this idea, the artistic life of dance student-teachers is perceived as a continuous process of adaptation to multiple changes on a social, cultural, political, etc. level.

Another topical aspect is based on the fact that, today, the world community accepts and supports a multitude of educational objectives, one of which is the development of the student's personality, his spiritual and physical capacity and skills at the level of his potential [18]. Choreographic training fully fits into the achievement of this objective, because the goals of choreographic training focus on the need to form the choreographic culture of students, as a component of their spiritual culture. In relation to spiritual education, choreographic art is marked by historical and psychological events, whose consequences were amplified by aesthetic causes, by the way ballet artists/dancers adapted to the events and the changes caused by them. The historical

context of modernity was accentuated, at the beginning, by the comparison between rationalism and empiricism, by the methodological process of knowledge, promoted by Descartes, so that later, Kant, Hegel and existentialist philosophers, such as Kierkegaard, Nietzsche, Sartre, Jaspers or Heidegger, to come back to the relationship between the individual and individual experiences, where art is partially approached in its specific nature, in its demand, in the action and power of the message it carries, in a spiritual life and act of value [29]. In evolutionary terms, philosophers from different eras considered dance an unleashing of one's own *Self*, precisely because of the philosophical-spiritual force.

The topicality of this research is also determined by some educational policy documents: the 2005 UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions (Document renewed within a European Agenda in 2018; EU External Strategy in the Field of Culture), the Culture Development Strategy "Culture 2020", Regulation on the activity of amateur artistic formations in the Republic of Moldova, the Cultural projects: Traditions and expressions of traditional choreographic art or practice, the Reference Framework of Education and Extracurricular Education in the Republic of Moldova and by the attestation of methodological gaps in university choreographic training .

Description of the situation in the field and identification of the research problem. Fundamental works from philosophy, art theory and education served as theoretical and methodological basis of the research, aiming at the axiological side reflected in the teleological, content and process aspects. In this referential context, philosophers and pedagogues P. Andrei [2], L. Blaga [9], T. Vianu [27] and Vl. Pâslaru [24] crystallized the problem of values from a philosophical and pedagogical perspective, giving them a definition and classification. The determination of values from the point of view of culture and civilization, an essential aspect addressed in the research, is the scientific interest of S. Mehedinți [23], M. Măciu [22], G. Mantzaridis [21], G. Antonescu [3], L. Antonesei [4], D. Pichiu and C. Albut [25], etc.

D. Roșca analyzes the following perennial values: truth, justice, good, beauty, happiness, scientific ideas, works of art; L. Blaga states that value is an existential modality specific to man and him alone. He argues his position through the two postures of the individual: paradisiacal – the being of man in the horizon of the given, sensible world – and Luciferic – posture in which man becomes the creator of culture and civilization, of cultural values; T. Vianu provides evidence for the fact that aesthetic values (*beautiful, tragic, comic, sublime, etc.*) are cultural creations, they are goal-values, they have a singular, concrete, unique, unrepeatable and disinterested character. "They satisfy spiritual aspirations and not material and vital needs, they are felt more like a *free form of human activity, dissociated from practical interests and therefore closer to play*" [12, p. 72]. A series of conclusive ideas is formulated by Г. Гурвич,

who claims that values are equivalent to the attitude that members of a social group have towards themselves, towards the products of their activity, towards the environment in which they live. Representative authors in the field determined connotations and dimensions of the concept of *artistic value*: I. Gagim [18], who axiologically approaches the dimension of education; N. Silistraru - the system of national values; L. Cuznețov - the source that profiles the solutions of modern education through axiological optimum education and the implementation of fundamental/universal values [16].

In the works of the researchers, we attest to the problem of the formation of aesthetic values and general human values, in particular, but the field of formation of artistic values is investigated fragmentarily. The mentioned researches, but also the current state of the field, which has generated a series of contradictions in the choreographic training system in its progressive complexity, confirm the topicality of the research theme. Thus, the **contradiction** between the exaggeration of the technical side of interpretation becomes evident, while the essential sides remain on the secondary level: feelings, sensitivity, artistic expressiveness, soul cultivation, spiritual elevation and the formation of the spirit of continuity of popular traditions, the formation of beliefs regarding the promotion of authentic folklore, the development and the successful completion of the cultural heritage with new authentic choreographic works, attesting to a significant incoherence between artistic values and general human values in the structure of professional goals.

This state of affairs generated **the research problem**: What are the theoretical-applicative benchmarks for the formation of artistic values for students-teachers of dance in choreographic training in order to capitalize on the essential sides, recorded by artistic sensitivity and expressiveness?

The purpose of the research is to determine the theoretical-applicative benchmarks for the formation of artistic values for students-teachers of dance, in the context of their knowledge, understanding, and internalization in the process of choreographic instruction.

Research hypothesis: The process of choreographic training in higher education can have a positive impact on the action of forming artistic values in students, if:

- the theoretical and technological basis for exploiting the choreographic work will be determined;
- the artistic values of the choreographic art will be established from a pedagogical aspect, in correlation with the philosophical and psychological aspects;
- the aesthetic (artistic) possibilities will be demonstrated through the development and validation of the *Pedagogical Model for the formation of artistic values in students through choreographic training*;
- *the Technology of forming students' artistic values in choreographic training* will be implemented.

Research objectives:

1. To analyze the theoretical, praxeological and choreographic benchmarks of the process of forming artistic values in students-teachers of dance in the process of choreographic training;
2. To identify the dynamic evolution of the meanings, content and structure of the artistic values implemented through the Folk Dance, Classical Dance and Modern Dance courses;
3. To study analytically and synthetically the curriculum regarding the formation of artistic values in dance students-teachers, in the process of choreographic training, from the perspective of the particularization of the connections that are established between the component elements of the various dance genres;
4. To establish the criteria and develop the tools in order to capitalize on the artistic values of dance students-teachers in the process of choreographic training, in order to promote sensitivity and expressiveness;
5. To develop, implement and validate through experiment the Pedagogical Model for the formation of artistic values in students' through choreographic training and the Technology for the formation of students' artistic values in choreographic training;
6. To analyze qualitatively and quantitatively the results of the pedagogical experiment.

Scientific research methodology. The investigation was carried out based on the study and valorization of the concepts and principles of artistic education and choreographic education, musical and plastic education. *The theory of the philosophy of arts* R. Polin [30]; M. Scheler [31]; T. Vianu [27]; D. Pichiu, C. Albut [25]; *research in the field of arts theory*: B. Voicu [28], Aristotle [5], Plato; *research in the field of education focused on the aesthetic cultivation of the individual and the artistic training of people of different ages*: C. Cucuș [15], Gh. Bunescu [11], T. Vianu, Vl. Pâslaru, N. Silistraru [26], L. Cuznețov [16]; *some philosophical aspects and theses regarding aesthetic values*: W. Allport [1], A. Antonescu [3], M. Hadîrcă [20]; *strategies and principles of choreographic education*: Z. Guțu [19]; *research in the field of aesthetic education*: L. Blaga [9], L. Bârlogeanu [6], Ș. Bârsănescu [7], V. Bîcikov [8], C. Borhan [10], A. Cîrlan [13], M. Dufrenne [17] etc., served as theoretical benchmarks, regarding the formation of artistic values in students and as the basic structure of their personality.

Research methods: *theoretical*: scientific documentation, description, classification, comparative analysis, analytical-synthetic analysis, systematization, generalization; *practical*: the pedagogical experiment, the questionnaire, the conversation, the investigation, the interview, the observation, the test; *statistical-mathematical* processing of experimental data and the results of the current research.

The novelty and scientific originality of the research resides in: the foundation, implementation and valorization of the *Pedagogical Model for the formation of artistic values in students through choreographic training / the VASIC Model*, in order to increase the choreographic culture of students-teachers of dance in the process of

choreographic training, which promotes the idea of *trichotomous orchestration* as the connectionist essence of dance genres (folk dance, classical dance, modern dance); the identification of the *current prospects for exploiting the choreographic competence* in the training process; analytical review of the basic meanings of artistic value (content and structure) by synthesizing the multitude of aesthetic and psycho-pedagogical meanings; the *definition of artistic value* and its descriptors, the identification of the *Technology for the formation of artistic values in students through choreographic training* and the development of a *complex system of practical tests* for the formation of artistic values in students-teachers of dance; testing the *Methodological Sheet in the perspective of the process of perception of the choreographic work*.

The obtained results that contribute to the solution of the research problem consist in the *determination and capitalization of the theoretical-applicative benchmarks* of the artistic values of students-teachers of dance, structured in the *Pedagogical Model for the formation of artistic values in students through choreographic training / the VASIC* and the *Technology of forming artistic values in students through choreographic training*, which led to the formation of students' artistic values, contributing to the growth of choreographic culture, *in order to direct* the instructional process towards emphasizing the aspects of sensitivity and expressiveness.

The theoretical value of the research consists in the theoretical and methodological argumentation of the process of formation of artistic values in students-teachers of dance; the analysis of the notions of *value, artistic value, aesthetic value, artistic culture, choreographic competence*; the examination of the evolution of the aspect of artistic value, highlighting the content and structure of artistic values; the determination of the evaluation criteria and the description of the levels of formation of artistic values; the conceptualization and elaboration of the *Pedagogical Model for the formation of artistic values in students through choreographic training*, in order to make the *formative* training process more efficient in the *Folk Dance, Classical Dance* and *Modern Dance* courses.

The applied value of the research resides in the identification of the Training Technology and the development of a complex of *tests, methods and practical forms*, oriented towards the formation of artistic values; the description of the levels and indicators of formation of artistic values in students-teachers of dance; experimental validation of the *VASIC Model*, which can be successfully applied in other artistic disciplines.

The implementation of the scientific results took place within the pedagogical experiment carried out at the Faculty of Educational Sciences and Computer Science of "Ion Creangă" State Pedagogical University on an experimental sample made up of 92 students (the exploratory experiment); 62 students (the basic pedagogical experiment) and 6 teachers, including through methodical meetings and practical activities with students.

Approval of scientific results. The basic ideas and the results of the theoretical and experimental investigation were promoted and approved through communications at national and international conferences and at the annual scientific conferences of teachers and students from “Ion Creangă” State Pedagogical University in Chisinau. The research results were presented in 30 scientific and practical-methodological papers; these are included in the bibliography.

Key words: artistic values, aesthetic values, choreographic training, folk dance, classical dance, modern dance, choreographic culture, teacher of dance, choreographic skills, perception of the choreographic work.

CONTENT OF THE THESIS

The Introduction includes the topicality and importance of the research problem, the description of the situation in the research field, the problem, object, purpose, objectives and hypothesis of the research, the methodology of the scientific research, the novelty and scientific originality of the research, the theoretical and applied significance of the research, the approval and implementation of the research results, the summary of the chapters of the thesis.

Chapter 1 “Theoretical approaches to the formation process of choreographic artistic values” contains the epistemological study of the problem and highlights the essence and content of the basic concepts: *folk dance, classical dance, modern dance, choreographic training, artistic education, aesthetic and artistic values.*

Clarifying the essence of philosophical, sociological, culturological theories and perspectives regarding artistic values ensured the highlighting of their specificity, which contributed to determining the functional directions of choreographic training in the context of the formation of artistic values in higher pedagogical education. Through analytical synthesis, it was found that the artistic value is formed by the unity of the objective meanings that are the basis of a work; in the given case this work is embodied in dance. The truly meaningful works of art belong to artists who create for the good of man and thereby protect, affirm and poeticize the significant values of life and culture. According to several criteria, such as: author/creative subject, importance, national affiliation, extent, frequency, field of use, etc., the values were structured into multiple *classes of values and axiologies.*

Arising from the fact that the teleology of education in the modern world is entirely based on the fundamental values of human nature, of the spiritual culture of man, both as pre-existing values of education and as values created by education, the essential choreographic education/training forms innovative skills in subjects; allows their participation in various fields of creative activity, introduces the values of

cultural diversity, cultivates reaction to the arts and artistic taste, establishes the capacity for critical rebalancing and helps shape individual cultural attitudes. The establishment and relief of conceptual benchmarks, the formulation of significant criteria and notes of the values of artistic perception, which have been correlated with the aspects of the methodological and artistic evolution of dance genres, are an essential formative benchmark in ensuring the quality of choreographic training in higher education. At the same time, the key aspect that has been established is the need to correlate the thematic areas in the training process: *folk dance, classical dance and modern dance*, which entails opportunities and aesthetic values in the initiation and formation of artistic values in the students-future dance teachers within higher education.

The artistic and aesthetic values are ways of expressing cultural values. Aesthetic values form a class of values “that relate to the idea of beauty or, more precisely, to the properties of objects considered in terms of their form/configuration. The category of beauty remains fundamental for any aesthetic system, but it is no less true that beauty does not constitute a trans-historical category: on the contrary, it varies according to cultural eras, temporal and spatial coordinates”, mentions the researcher G. Duda. *The beautiful* does not appear embodied only in artistic objects; it can be found in a very large number of natural objects, such as a forest clearing, a waterfall, the sea at dusk or at sunrise. It follows that aesthetic values have a wide field of manifestation. In a society perfected as a discipline, where the invisible harmony manifests itself in the profane existence we perceive, *the beautiful* is always thought, on the one hand, at an ideational level and, on the other, at a concrete level. This means that beauty is never objective or subjective, but equally apparent, being in concrete existences and, essentially, beauty is as an idea that can be perceived by the soul. But since the world is in a continuous transformation, it must have a principle that stimulates it and this principle of motion is called by the philosophers of the classical age “soul”.

Today Dance, along with music and sports, represents one of the elements of traditional culture, indicating the attachment that Bessarabian Romanians have to their own cultural tradition. Being a totality of plastic movements, gestures and steps, which are performed successively to the rhythm of certain music, externalizing its emotional content, dance can be an artistic manifestation (folk dance; professional) or a form of entertainment in society, such as is considered ballroom dancing. The evolution of the art of dance represents a long historical-cultural process, from the old dances of primitive man, which were imitations of movements characteristic of some work processes, to the complex forms of contemporary choreographic art. The dance reached a high artistic perfection even in antiquity, which is reflected in Figure 1.1.

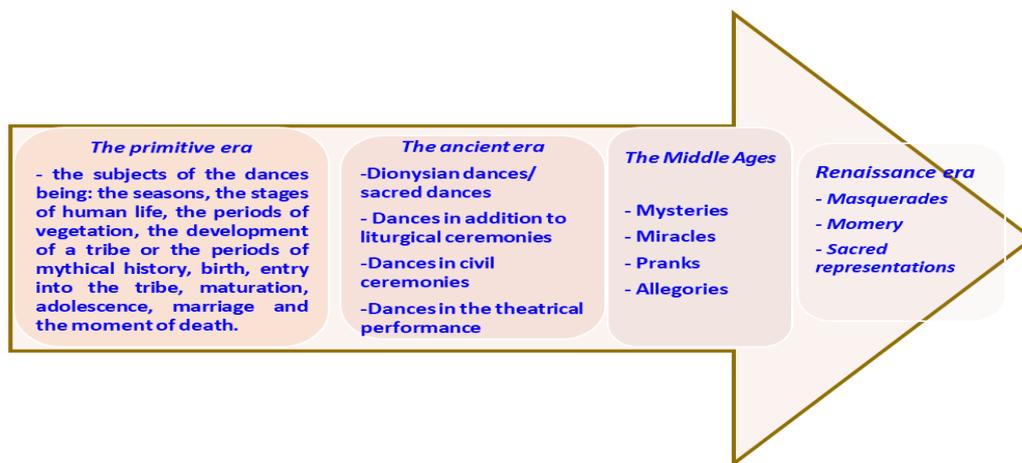


Figure 1.1. Chronological axis of the evolution of the art of dance

In order to exploit the means of expression of the art of dance within the act of creation, execution and training as a practical cultural-spiritual side of human activity, it is indispensable to know and exploit the sources of the emergence of dance as a whole.

Compared to aesthetic values, artistic values “have a limited field of manifestation, because they relate only to artistic beauty, to objects considered in their quality as works of art, i.e. free of any immediate utility” [Ibidem]. Artistic values can only be thought insofar as they refer to an object understood as an artistic object. Therefore, *artistic value oscillates between objective and subjective character, representing the result of an action of choice.*

The structure of values within the artistic-aesthetic disciplines is expressed by the formula → fundamental values of *humanity (truth, goodness, beauty, freedom)*, values specific to *artistic creation* (aesthetic, moral, religious, theoretical), *contextual values* (immanent values and values *in actu*) of the work of art. At the same time, it is necessary to take into account that education is the renovation of the human quality in man, which takes place in the dialogue between the educator and the educated, and this update refers to either parties or interlocutors (teacher - student, in our case).

Artistic-aesthetic education in the Republic of Moldova is linked to the school of artistic-aesthetic education that was established in the 80s of the XX century and which developed original concepts of artistic-aesthetic education that, for the first time, argue its *teleology, contents and methodology* through principles of art in interaction with principles of general didactics and education, supplementing the principles of general didactics with specific principles of artistic-aesthetic education C. Cuceș, Vl. Pâslaru, I. Gagim, C. Șchiopu, Z. Guțu, M. Morari, M. Vacarciuc, E. Koroleova, etc.

Chapter 2 “Methodological benchmarks for the formation of artistic values in students through choreographic instruction” reflects the concept of the formation of artistic values in students-teachers of dance from various perspectives, namely: philosophical, sociological, psychological and pedagogical, where artistic value considers the development of creative and methodological abilities to create an artistic work specific to an art.

Art is given a compensatory function of equilibrating the spirit by cultivating high aspirations and affections.

The main relations of man within culture are defined by the *trichotomy of culture*, which consists of the relations: *Man-Nature*, *Man-Man*, *Man-Absolute*. These perspectives are also the basis of the choreographic training process.

VI. Pâslaru notes that the definition of value is not indifferent to education in general either, which means a system of ordered *epistemological*, *teleological*, *content (axiological)* and *technological actions for the formation and development of the human being*, each of the defining components of education being a value, like the act of educating. This phenomenon is shown in Figure 2.1.

From the point of view of finalities, the aesthetic value implies aesthetic receptivity and creativity, while the artistic value considers the development of creative and methodological capacities to create an artistic work specific to an art.

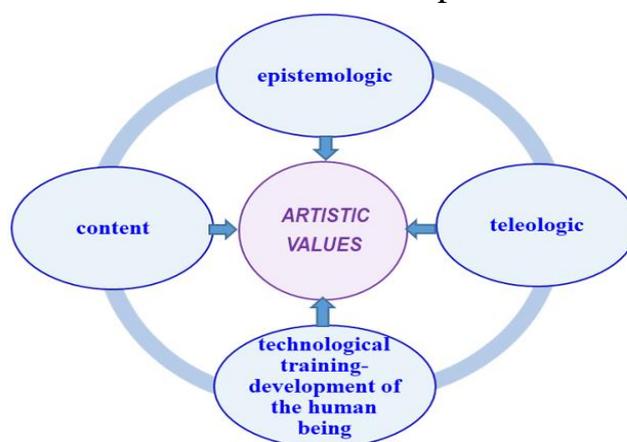


Figure 2.1. Influences in the formation of artistic values in students-teachers of dance

Curriculum as the value of education. The main tool for designing, teaching and training the educated (students-teachers of dance) is the *curriculum*, which represents “one of the most important values of education”, claims researcher S. Cristea.

In this sense, the teaching-learning-training-evaluation activities acquire their specificity in the process of *choreographic training*, first of all, dance being a practical activity, based on composition-interpretation-audio-visualization, as a result of which not only the values of the person are produced, but they themselves are considered values of education. So, we find that all the structures of the curriculum in *choreographic training* represent and challenge the values of education, thus the curriculum itself is a value of education being very important in the whole complex of educational actions. In the given context, the formation of artistic values in students-teachers of dance requires an interdisciplinary approach to the field of *choreographic education*: choreological, psychological and pedagogical.

In order to train specialists in the field of choreographic education, *Folk and Classical Dance Study Program* in pedagogical higher education institutions, the

curriculum for the discipline *Incursions into Choreographic Opera* has been developed, which will ensure the effectiveness of the teaching-learning-evaluation process of dance courses and will allow the future teacher the possibility of selecting some strategies for organizing the educational approach corresponding to the specialized standards and the requirements of the labor market.

The development of creativity in choreographic activities includes the formation of the skills of free expression of one's visions and preferences in rendering the themes and subjects of choreographic works. For the most efficient development of choreographic skills in pedagogical higher education, it is proposed that the didactic process be focused on principles specific to choreographic instruction.

In the process of developing the conceptual and methodological benchmarks for the formation of artistic values in students in the process of choreographic training, we focused on the axiological approach to education; the theory of values and artistic values; axiological benchmarks of choreographic art; the psychological and pedagogical legitimacy of the formation of artistic values in students in the process of choreographic training.

When developing the model (Figure 2.2.), we started from the idea that, due to its quality, the pedagogical model is a universal and indispensable tool.

The Pedagogical Model for the formation of artistic values in students through choreographic training (the VASIC Model) represents a theoretical construction necessary for the capitalization of epistemological and praxeological benchmarks in professional training from the perspective of configuring artistic values.

At the first level of the Model, the dialectical relationship between the two key notions of the research is presented: *artistic values* and *choreographic values* as functional benchmarks. Choreographic values are represented here as values *in actu* or action values, which are formed and developed in the instructional process.

At the second level, the values of each dance genre are placed, selected according to the principle of similarities and differences, a fact that must be made aware and accepted by the students in the instructional process. Also, the given relationship is completed by the instructive essences: the principles of choreographic education, the formation of choreographic competence, the nuances of the dance learning activity.

At the third level, we stopped at the innovative notion of ***trichotomous orchestration***. Apart from the fact that this notion adequately reflects the vision we promote, summarizing synthetically that artistic values correspond to students' choreographic values, this notion equally adequately translates the reality of values *in actu*, involving a connectionist path in the instructional process of the three genres of dance.

Thus, we can reaffirm that the connectionist or ***trichotomous orchestration*** interpretation, by which a special place is assigned to the instructive discourse and establishes it as a connected entity, is relevant.

The psychological approach to the formation of artistic values in students, in the process of choreographic training, focuses on the psychology of arts (the legitimacy of choreographic creativity, the emotional dimension, attitudes, motivation, etc.), the psychology of values (artistic values) and the psychology of the formation of artistic values in students (the principles of creativity, internalization and production of values). The pedagogical approach to the formation of artistic values in students-teachers of dance resides in the research from the positions of the humanistic and axiological paradigm in education: humanistic values, integrity, beauty, capitalizing on the axiological potential of choreographic art, which provides the theoretical framework for conceptualizing and modernizing the training artistic values in students in the process of choreographic training.

The particularities of the *VASIC Model* relate to its integration into the general process of professional training of choreography specialists.

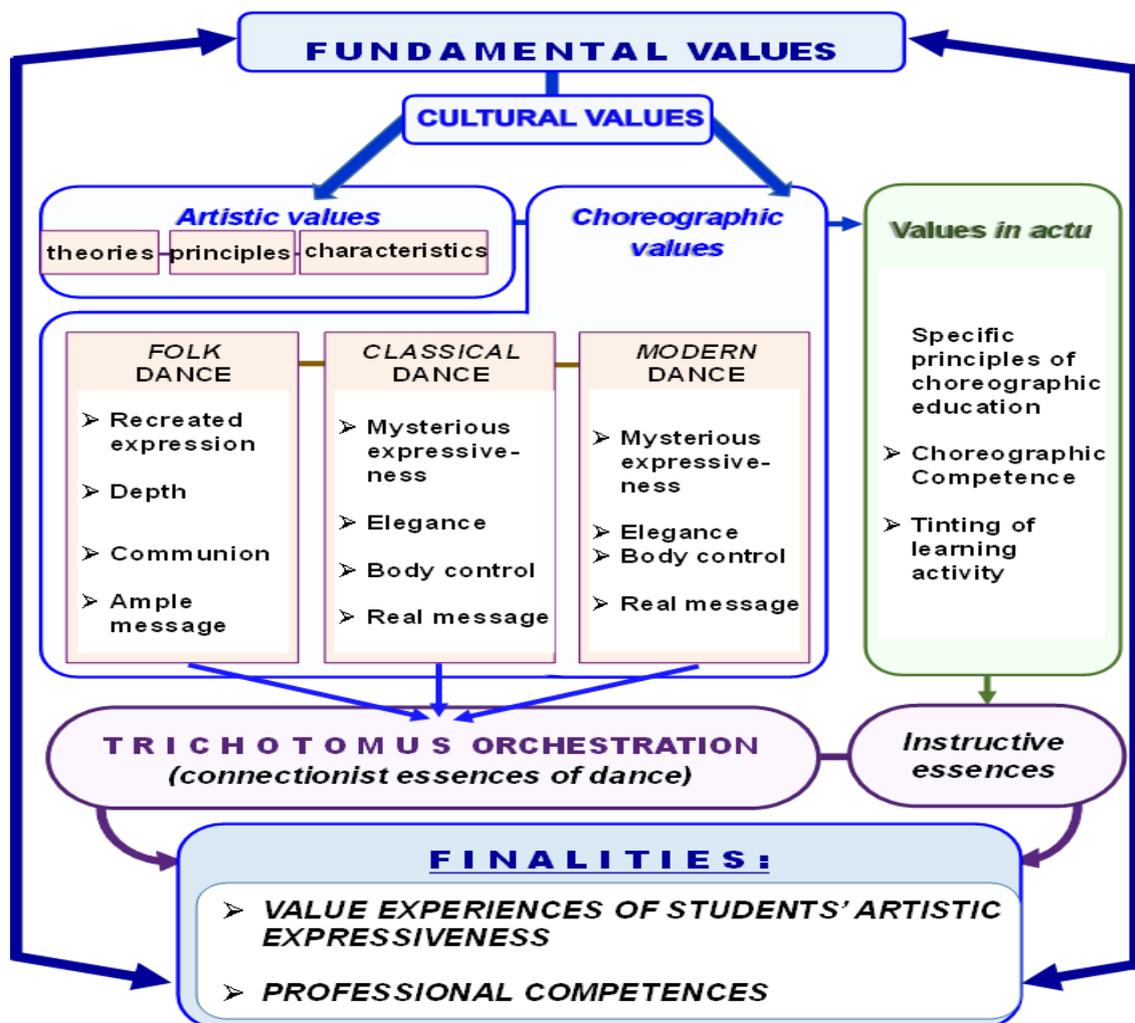


Figure 2. 2. The pedagogical model for the formation of artistic values in students through choreographic instruction

In Chapter 3 “Experimental Valorization of the Pedagogical Model for the Formation of Artistic Values in Students through Choreographic Training”, the pedagogical experiment is configured in all its stages (of exploration, ascertainment,

training and control) based on the *Technology of Forming Artistic Values in students through choreographic instruction*.

The research design is explained (Table 3.1.), the development of each stage of the investigated actions and activities is presented; the results obtained are presented and examined; the terms of carrying out the research and the conclusions made based on the experimental investigation are highlighted.

Table 3.1. Experimental Design

<i>Stage</i>	<i>Period</i>	<i>Subjects involved in research</i>
Exploration	2013-2016	92 students from the Dance Bachelor's degree program
Methods:		
1. Questionnaire to identify priority values, as main guidelines in the life of the student-teacher of dance (after Schwartz Shalom H)		
2. Test to analyze imaginative-creative thinking in student-teacher dance (after P. Torrance)		
Ascertainment	2016-2017 2017-2018 2018-2019	62 students from the Dance Bachelor's degree program, 1 st year, September
Methods:		
1. Investigation regarding the degree of determination and evaluation of the artistic values of choreographic works		
2. Self-assessment of the predilection for the genres of the choreographic work		
Training	2016-2017 2017-2018 2018-2019	38 students from the Dance Bachelor's degree program, 1 st and 2 nd year
Training program and assessment tests		
Control	2017-2018 2018-2019 2019-2020	62 students from the Dance Bachelor's degree program, 2 nd year, May

In order to more clearly observe the dynamics of changes in the level of manifestation of artistic values among students of the choreographic specialty, the pedagogical experiment was carried out on a sample of 62 subjects (38 training and 24 control) and 6 teachers, according to the *before-and-after* research technique method, of the type *before* and *after*. The samples of the *before* and *after* type (investigation of a single sample according to the *before-and-after method*), used in research, involves the realization of ascertainment, training and verification actions on one and the same sample.

Stage 1. The phase of the exploratory experiment was carried out at the beginning of the academic year for the first-year students, study years 2013-2016, *Dance* specialty. In total, in the period 2013-2016, 92 students were tested. During this period of time, two research methods were applied: the questionnaire/test to identify priority values as main guidelines in the life of the student-teacher of dance (after Shalom H. Schwartz) and the test to analyze creative imaginative thinking in students - teachers of dance (after P. Torrance).

For our research, all general human values presented graphically and in tables are relatively important. At the time of admission to higher education at the “Ion Creangă” State Pedagogical University, students, future teachers of dance, pay the most attention to the aspect of *success*, which accumulated 20.6%. Obviously, in the era of globalization, the speed of events and of possibilities, especially of the financial ones, students are enticed to become famous in a record time in the world of dance, thus the students’ choice for the value of *success* is significant (*Table 3.2.*).

Table 3.2. List of priority values, as main guidelines, in the life of the student-teacher of dance (after Shalom H. Schwartz)

Values	2013	2014	2015	2016	Total no. of students	%
<i>Freedom</i>	3	3	2	2	10	17.64%
<i>Creativity</i>	2	2	1	2	7	10.3%
<i>Respect for traditions</i>	3	3	1	2	8	13.23%
<i>The world of beauty - the beauty of nature and art</i>	2	2	1	2	7	10.3%
<i>Health</i>	2	3	2	2	9	13.23%
<i>Curiosity</i>	2	2	3	3	10	14.7%
<i>Success</i>	4	3	3	1	11	20.6%

In the second phase of the ascertainment experiment, in order to be able to establish the individual scale of artistic values of students-teachers of dance, the respective questionnaires were applied, elaborated on the basis of the criteria for the manifestation of artistic values, which were generalized and structured in two variables:

1. The investigation regarding the degree of determination and evaluation of the artistic values of choreographic works.
2. The investigation regarding the self-assessment of the predilection for the genres of the choreographic work.

The ascertainment experiment aimed to observe the students’ abilities to perceive choreographic works of art and choreographic genres. We thought it appropriate to carry out tests that would highlight the skills of perceiving works of art of the students-teachers of dance. Thus, we can conclude that going through the content units, developed by us within the disciplines of *Folk Dance*, *Classical Dance* and *Modern Dance*, not only positively influenced the personality formation of the students-teachers of dance, where significant qualities are refined and specified from the professional point of view of future dance teachers (creativity, emotional stability, knowledge, skills that contribute to the implementation of practical activities in a team), but they formed and developed artistic values, which represent the finalities of specific competences.

Stage 3. The training experiment represents the next stage of the pedagogical experiment and aimed to capitalize on the Technology of forming students’ artistic values through the disciplines of *Folk Dance*, *Classical Dance* and *Modern Dance* based

on the elaborated *VASIC Model*, using didactic tasks, exercises, problem situations, targeting perception/receptivity, creation, interpretation and reflection. *The training experiment* also included the experimental use of the ***Methodological Sheet in order to develop and carry out the process of perception of choreographic works***.

The control stage. The main objectives of the pedagogical experiment aim, at the control stage, to validate the Training Technology in the aspect of perceiving a choreographic work and to illustrate the level of individualized formulation of the students' abilities to distinguish a choreographic work according to some indicators. The control sample involved the resumption of the *survey regarding the degree of determination and evaluation of the artistic values of the choreographic works and the self-assessment of the predilection for the genres of the choreographic work*. The evaluation was carried out according to the same criteria as at the ascertainment phase of the pedagogical experiment. The results are included in Table no. 3.3 and reveal the evolution in the formation of the capacities to perceive a choreographic work.

The results presented in Table 3.3 demonstrate the level of reception/perception of the artistic values of the choreographic works by the same students included in the pedagogical experiment, only in the second year of studies in the first cycle, in order to more clearly observe the evolution or involution of the analyzed level.

Looking at the students' capabilities as a whole, it is concluded that the research group, towards the end of the second year of studies in the first cycle, realizes the importance of the orientation methodology towards the perception of the choreographic work of art, registering an obvious increase in the level of reception/perception of the artistic values of choreography works by 14.3% and 17.8% of the *emotional impact*, thus positioning themselves at a *medium* and *high* level.

Emotional intelligence has been an important and controversial topic in recent decades. Emotional intelligence is key to feeling, thinking, learning, problem solving and decision making. This change is a fundamental and natural one, because through the "*emotional impact*" the student-teacher of dance manifests his valorization of aesthetic qualities, which he intentionally brings to life through the creation or consumption of choreographic works. Namely, the provision of this emotional *pleasure* was drawn to his attention in the process of the formative experiment. Although *the role and the aesthetic aspect of the costume/the image of the dancer* in the aesthetics of the choreographic work are of great importance, they are not decisive, as can be seen from the positioning at an *average* level by the first year students, in the first cycle; the level of reception of the artistic values of the choreography works signals a decrease of this variable towards the second year (graduate year).

The difference in the cognitive and emotional reception of own choreographic art productions, by knowing the content incorporated with the form of the work by students and teachers, is a significant one. The evaluation of choreographic productions from the

perspective of artistic values is a continuous process, which lasts over time, and which extends its action to *cycle II (Master)* and to *continuous training*. Art is an experience of truth, of mystery. The contemplation of the work of choreographic art implies the actualization of this horizon in the receiver/spectator, so that the individual/student becomes an integrated part in his own ontological way.

The application of the questionnaire, the results of which are described in Table 3.3, was possible starting from the end of the first year, as a result of the implementation of specific artistic skills in the curriculum of the subjects *Folk Dance, Classical Dance and Modern Dance*.

Table 3.3. The level of reception/perception of the artistic values of choreography works (compared)

Values	Year of study	No. of surveyed students	Levels							
			high		medium		below medium		low	
			n o.	%	n o.	%	n o.	%	no.	%
Originality	2016-2017	12	5	17.8	4	14.3	1	3.6	2	7.14
	2017-2018	7	2	7.14	3	10.7	2	7.14	0	0.0
	2018-2019	9	3	10.7	3	10.7	1	3.6	2	7.14
Image as a whole	2016-2017	12	6	21.4	5	17.8	0	0.0	1	3.6
	2017-2018	7	5	17.8	1	3.6	1	3.6	0	0.0
	2018-2019	9	4	14.3	3	10.7	1	3.6	1	3.6
Synchronization of movements with music	2016-2017	12	4	14.3	4	14.3	2	7.14	2	7.14
	2017-2018	7	3	10.7	2	7.14	1	3.6	1	3.6
	2018-2019	9	3	10.7	4	14.3	1	3.6	1	3.6
The logic of the action	2016-2017	12	3	10.7	4	14.3	3	10.7	2	7.14
	2017-2018	7	5	17.87	1	3.6	1	3.6	0	0.0
	2018-2019	9	4	14.3	3	10.7	1	3.6	1	3.6
Ethical meaning	2016-2017	12	4	14.3	4	14.3	3	10.7	1	3.6
	2017-2018	7	3	10.7	2	7.14	1	3.6	1	3.6
	2018-2019	9	4	14.3	3	10.7	1	3.6	1	3.6
The aesthetic aspect of the costume/the image of the dancer	2016-2017	12	5	17.8	4	14.3	1	3.6	2	7.14
	2017-2018	7	4	14.29	1	3.6	2	7.14	0	0.0
	2018-2019	9	4	14.29	3	10.7	1	3.6	1	3.6
The emotional impact	2016-2017	12	5	17.8	4	14.3	1	3.6	2	7.14
	2017-2018	7	2	7.14	3	10.7	2	7.14	0	0.0
	2018-2019	9	3	10.7	3	10.7	1	3.6	2	7.14
Ideological/ intellectual impact	2016-2017	12	6	21.4	5	17.8	0	0.0	1	3.6
	2017-2018	7	5	17.8	1	3.6	1	3.6	0	0.0
	2018-2019	9	4	14.3	3	10.7	1	3.6	1	3.6
Music (musical accompaniment)	2016-2017	12	4	14.29	4	14.29	2	7.14	2	7.14
	2017-2018	7	3	10.7	2	7.14	1	3.6	1	3.6
	2018-2019	9	3	10.7	4	14.29	1	3.6	1	3.6

The results described in this table refer to the artistic perception of the choreographic work and the “pleasure” students experience in creating and consuming choreographic work. The variable “*Emotional impact*” represents a valuable *resource* for the novelty and added value in the process of choreographic training.

On the research problem addressed in the training process of the *Folk dance*, *Classical dance* and *Modern dance* courses, I designed a questionnaire that was addressed to the teachers involved in the activity of the *Preschool Pedagogy, Physical Education and Dance Chair, Dance* specialty. The sample that answered the questions of the questionnaire consisted of 6 teachers of dance with a professional training in the field of classical, folk and modern dance. The questionnaire included a number of questions related to the current level of artistic training of the students at the initial stage, that is, at the time of admission to studies at the “Ion Creangă” State Pedagogical University in cycle I.

Question no. 1: *In your own opinion, distribute according to the ranking the value of the components of artistic training in students (future dance teachers).* With reference to the value of the components of artistic training, we note the following ranking presented in Table 3.4.

Table 3.4. The components of artistic training in students-teachers of dance

Types of training	<i>The aesthetic</i>	<i>Plasticity</i>	<i>Expressiveness</i>	<i>Creativity</i>	<i>Originality</i>
<i>Average values (points)</i>	2.4	2.8	3	2	1.2
<i>Ranking</i>	3	2	1	4	5

In choreographic art, *expressiveness* is the ability of the dancer/performer to render the message of the work/choreographic work through facial expressions, pantomime, gesture, movement. One of the individual features of a dancer who manages to capture the viewer’s attention is *artistic expressiveness*, thus, it occupies the first place in our ranking.

We emphasize that body plasticity is the specific and mandatory component for classical dance and modern dance, however, when performing folk dance tricks, the component (plasticity) has a leading place, ranking it second.

Analyzing the other items, we notice that the opinions of the teachers of dance are convincing in terms of the decision to rank the aesthetics of the artistic execution on the third place, with an average value of 2.4 *points*, representing the importance of the existing beauty in choreographic art, attributed to the level of artistic education and expressed at an informative-formative level. On the fourth place is creativity, with the average value of 2 *points* and the fifth place – originality, with 1.2 *points*, which has a real, indisputable value through authenticity. Creativity and originality are categories of motor intelligence, determining executive competence.

The possibilities of movement in choreography are limitless as long as the dancer/performer, and in our case the student-teacher of dance, uses his imagination and creativity. All these endow the student with individuality, memory and form an artistic aspect. The preparation of choreographic compositions by searching for movements and combinations of movements, the work with musical accompaniment forming and perfecting choreographic compositions and developing execution qualities helps to form virtuosity and artistry in *Dance* specialty students.

Question no. 2: *In your opinion, is it necessary that artistic expressiveness, in the students of the Dance specialty, be realized in the teaching-learning process from the early stage with a well-established program?*

From the total number of dance teachers surveyed, 83% affirm their agreement in the case of the *artistic expressiveness* component, its development being necessary in the teaching-learning process of the disciplines *Classical Dance*, *Folk Dance* and *Modern Dance*, with a well-defined program, shown in Figure 3.1.

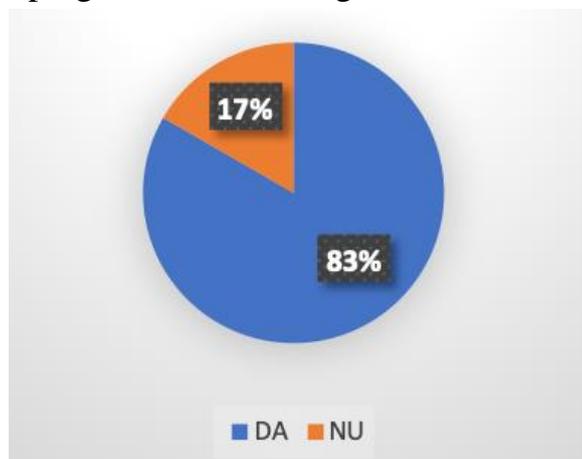


Figure 3. 1. The need to implement a special program for the development of artistic expressiveness

Thus, we conclude that *artistic expressiveness*, as an exact and complete concordance of the performed choreographic composition (from an educational combination to an artistic-scenic image), has as its foundation the author's intention, the musical basis, its own attitude based on emotionality. When performing choreographic works, the dancer/performer embodies the ideas generated by his own imagination, seeking to reveal his inner world with the help of different artistic means.

GENERAL CONCLUSIONS AND RECOMMENDATIONS

Affirming once more that the artistic values represent the sum of the essences deduced from the structural diversity of the choreographic works, we will be able to fix as general constants the following *conclusive ideas*, articulated and based on the logical order of the reflexive rendering. Attempting an overview of the investigative approach, an

aesthetic is detached that evolved along with the course of the research, clarifying itself in several ideational architectures.

- The theoretical analysis and interpretation allowed to reveal the essence of the basic concepts: *value, artistic value, aesthetic value, folk dance, classical dance, modern dance*, with repercussions in *choreographic training*. Clarifying the essence of philosophical, sociological, culturological theories and perspectives regarding artistic values ensured the highlighting of their specificity, which contributed to determining the ***functional directions of choreographic training*** in the context of the formation of artistic values in students-teachers of dance. Through analytical synthesis, it was found that the artistic value is formed by the unity of the objective meanings that are the basis of a work; in the given case this work is embodied in dance. Resulting from the fact that the teleology of education in the modern world is entirely based on the fundamental values of human nature, of the spiritual culture of man, both as pre-existing values of education and as values created by education, the essential choreographic training forms innovative skills in trainees, allows participation in various fields of creative activity, introduces the values of cultural diversity, cultivates reaction to the arts and artistic taste, establishes the capacity for critical rebalancing and helps to the modeling of individual cultural attitudes (Chapter 1, subchapters 1.1. and 1.2.).

- The theoretical attempts, to which are added the praxeological ones in various analytical plans, sought to reflect on ***the peculiarities of the formation of artistic values*** in the students in the process of choreographic training: classical dance, folk dance, modern dance, the connection of the specific activity with the general ones and the connection between the exploited dance courses. The idea that art is given a compensatory function of equilibrating the spirit by cultivating high aspirations and affections has been pursued. The approach to education through the arts accepts multiple and combined options, such as: music and dance, music and painting, theater and cinematography, music and theater, photography and visual arts, not ignoring the law of balance and coherence of contents specific to each artistic field. It was deduced that the goals pursued must highlight the possibility of guiding the processes of learning and artistic improvement by approaching interdisciplinary education and valuing the aspects that have the common goal of forming the ability to select and appreciate beauty, of interest in art, for the aesthetic quality of human existence.

- In the vision we propose, ***choreographic competence*** recovers part of the real complexity of the phenomenon of artistic value, since the aspects we have in mind can be considered as emanations of the resulting training, representing artistic competences, whose training stages condition each other and constitute a continuous cycle, which advances the artistic performances of the students. It is important to realize that artistic competence belongs to certain fields of activity at university level. In choreographic education, for example, these areas are: audio-visual, dance (performance), creation,

reflection. *The formation of choreographic competence* is not exhausted within these fields, but involves the competence of audio-visualization-reception of dance; the skill of improvisation; creative competence; analysis-characterization competence. Deepening this vision, we can affirm that the artistic values, formed during training (through choreographic values) focus on “*knowledge* - choreographic language, choreographic works, the values of choreographic art; *capacities* – artistic/interpretive, aesthetic and *attitudes* – genre of choreographic art, aesthetic preferences, aesthetic taste. The values that are manifested in the process of *choreographic training* are called *the general skills of the student (emotion, imagination, creative thinking, choreographic consciousness, choreic intelligence)* and ultimately determine the spiritual value as the ultimate achievement of any education. Thus, the purpose of *choreographic training*, at the current stage, being treated as a value, encompasses the functions and purposes of the values of culture, in general, in the process of which man knowing/valuing the world, knows himself, becoming *a spiritual value*.

- By capitalizing on philosophical, psychological, sociological and pedagogical approaches, the foundations necessary for **the conceptualization and elaboration** of the *Pedagogical Model for the formation of artistic values in students through choreographic training (the VASIC Model)* were represented. In the vision we represent, the Model includes the notion of *trichotomous orchestration*, as an element of novelty. In the process of choreographic training, the psychological approach to the formation of artistic values in students focuses on the psychology of arts (legitimacy of choreographic creativity, the emotional dimension, attitudes, motivation, etc.), the psychology of values (artistic values) and the psychology of the formation of artistic values in students (principles of creativity, the internalization and production of values). The pedagogical approach to the formation of artistic values in students-teachers of dance resides in the research from the positions of the humanistic and axiological paradigm in education: humanistic values, integrity, beauty, capitalizing on the axiological potential of choreographic art, which provides the theoretical framework for conceptualizing and modernizing the training of artistic values in students in the process of choreographic training.

- By conducting experimental investigations, it was demonstrated that the research variables were represented by indicators of viable artistic values, which allowed certain findings regarding the level of formation of artistic values at each stage of the pedagogical experiment. The pedagogical experiment led to the verification of the real situation regarding the training of students-teachers of dance in higher education, a situation that directed the process of forming artistic values, based on the *Technology of forming artistic values in students through choreographic training*. It was found, thus, that the objectives of the experimental research were achieved, and the results obtained from the application of statistical methods proved the effectiveness of the *VASIC Model*; the

training technology focuses on the interconnection of scientific knowledge, empirical knowledge and artistic knowledge; the artistic values of choreographic art, correlated with those presented in the content of the disciplines *Folk Dance, Classical Dance, Modern Dance*; the teleological approach to the formation of artistic values in students in the process of choreographic training: the structure of artistic values in values-creativity, values-perception (attitude) and values-emotion; the correlation of the purposes of forming artistic values in students in the process of choreographic training with the artistic values of creativity, with the values of perception (attitude), with the emotional values, but also with the valences and content of the disciplines *Folk Dance, Classical Dance, Modern Dance*. The ensemble of formative tools highlighted the ***performances of the students-teachers of dance*** and capitalized on their perception of the choreographic work, the percentage differences recording ***an increase from 10.5% to 34% at a high level***.

Analyzing the final results of the pedagogical experiment, it was concluded that the formation of artistic values in students has an added effectiveness and is convincing in terms of ***placing sensitivity and expressiveness first*** in the hierarchy of values, which is the dancer's ability to render the message of the choreographic work through various expressions (facial, pantomime, gesture, movement, etc.). These results confirm the hypothesis and research objectives. However, ***the scientific results that led to the solution of the research problem*** consist in the *determination and valorization of the theoretical-applicative benchmarks* of the artistic values of students-teachers of dance, structured in the *Pedagogical Model for the formation of artistic values in students through choreographic training / the VASIC Model* and the Technology of formation of students' artistic values in choreographic instruction, which led to the formation of students' artistic values, contributing to the growth of choreographic culture, *in order to direct* the instructional process towards emphasizing aspects of sensitivity and expressiveness.

The limits of the research mainly concern the difficulties of operating extra-curricular disciplinary contents.

PRACTICAL-METHODOLOGICAL RECOMMENDATIONS:

1. Re-updating through praxeological investigations of the curriculum in the disciplines Folk Dance, Classical Dance, Modern Dance from the perspective of including in it the ***component of developing the perception of the choreographic work***, a fact that would contribute to the efficiency of the activity of forming artistic values.

2. The development of ***a system of artistic values*** in the context of current social challenges and the dimensioning of this system of artistic values specific to choreographic art on the basis of the elaboration of the National Framework of Qualifications for the Dance specialty.

3. The technological tools proposed in the research on the formation of artistic values in students-teachers of dance, through additional praxeological research, can be applied

within the II cycle and in the continuous training courses of dance teachers, of choreographers by developing a *Methodological Guide "Artistic values - dance values"*.

4. The results of the research can be used as the basis of a *Strategy for the development of artistic higher pedagogical education*, which would facilitate the activity of managers of higher education institutions in promoting artistic values at institutional level.

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ADNOTARE

Talpă Svetlana

Formarea valorilor artistice la studenți în procesul de instruire coregrafică

Teză de doctor în științe ale educației, Chișinău, 2023

Specialitatea: 533.01 – Pedagogie universitară

Volumul și structura tezei: Introducere, trei capitole, concluzii generale și recomandări, bibliografie (161 de surse), 11 anexe. În total conține 152 de pagini text de bază, 16 de figuri și 17 tabele. Rezultatele obținute au fost publicate în 30 de lucrări științifice.

Publicații la tema tezei. Rezultatele au fost publicate în 30 de lucrări științifice.

Cuvinte-cheie: valori artistice, valori estetice, instruire coregrafică, dans folcloric, dans clasic, dans modern, cultură coregrafică, profesor de dans, competențe coregrafice, perceperea operei coregrafice.

Domeniul de studiu: Pedagogie universitară.

Scopul cercetării constă în determinarea reperelor teoretico-aplicative de formare a valorilor artistice studenților-profesori de dans, în contextul cunoașterii, înțelegerii, interiorizării acestora în procesul instruirii coregrafice.

Obiectivele cercetării: Analiza reperelor teoretice, praxiologice și coregrafice ale procesului de formare a valorilor artistice studenților-profesori de dans, în procesul de instruire coregrafică; identificarea evoluției dinamice a semnificațiilor, conținutului și a structurii valorilor artistice implementate prin cursurile de *Dans folcloric*, *Dans clasic* și *Dans modern*; studierea analitico-sintetică a curriculumului privind formarea valorilor artistice la studenții-profesori de dans, în procesul de instruire coregrafică, din perspectiva particularizării conexiunilor ce se stabilesc între elementele componente ale diverselor genuri de dans; stabilirea criteriilor și elaborarea instrumentarului în vederea valorificării valorilor artistice studenților-profesori de dans, în procesul de instruire coregrafică, în vederea promovării sensibilității și expresivității; elaborarea, implementarea și validarea prin experiment a Modelului pedagogic de formare a valorilor artistice studenților în instruirea coregrafică și a Tehnologiei de formare a valorilor artistice studenților în instruirea coregrafică; analiza calitativă și cantitativă a rezultatelor experimentului pedagogic.

Noutatea și originalitatea științifică a cercetării rezidă în: fundamentarea, implementarea și valorificarea *Modelului pedagogic de formare a valorilor artistice studenților în instruirea coregrafică / Modelul VASIC*, întru sporirea culturii coregrafice a studenților-profesori de dans în procesul de instruire coregrafică, prin care se promovează ideea *orchestricii trihotomice* ca esență conexionistă a genurilor de dans (dans folcloric, dans clasic, dans modern); identificarea *perspectivelor actuale de valorificare a competenței coregrafice* în procesul instruirii; revizuirea analitică a *semnificațiilor de bază ale valorii artistice* (conținut și structură), prin sintetizarea multitudinii semnificațiilor estetice și psihopedagogice; *definirea valorii artistice* și descriptorilor acesteia, identificarea *Tehnologiei de formare a valorilor artistice studenților în instruirea coregrafică* și dezvoltarea unui sistem *complex de probe practice* pentru formarea valorilor artistice a studenților-profesori de dans; testarea *Fișei metodologice în perspectiva procesului de percepție a operei coregrafice*.

Rezultatele științifice care au condus la soluționarea problemei de cercetare constau în *determinarea și valorificarea reperelor teoretico-aplicative* ale valorilor artistice la studenții-profesori de dans, structurate în *Modelul pedagogic de formare a valorilor artistice studenților în instruirea coregrafică / Modelul VASIC* și *Tehnologiei de formare a valorilor artistice studenților în instruirea coregrafică*, ceea ce a condus la formarea valorilor artistice ale studenților, contribuind la creșterea culturii coregrafice, în vederea *direcționării* procesului instructiv spre accentuarea aspectelor de sensibilitate și expresivitate.

Semnificația teoretică a cercetării constă în argumentarea teoretică și metodologică a procesului de formare a valorilor artistice la studenții-profesori de dans; analiza noțiunilor de *valoare*, *valoare artistică*, *valoare estetică*, *cultură artistică*, *competență coregrafică*; examinarea evoluției aspectului de valoare artistică, evidențierea conținutului și a structurii valorilor artistice; determinarea criteriilor de evaluare și descrierea nivelurilor de formare a valorilor artistice; conceptualizarea și elaborarea *Modelului pedagogic de formare a valorilor artistice studenților în instruirea coregrafică*, în vederea eficientizării procesului *formativ* al cursurilor *Dans folcloric*, *Dans clasic* și *Dans modern*.

Valoarea aplicativă a lucrării rezidă în identificarea *Tehnologiei de formare* și elaborarea unui *complex de probe, metode și forme practice*, orientat spre formarea valorilor artistice; descrierea nivelurilor și indicatorilor de formare a valorilor artistice la studenții-profesori de dans; validarea experimentală a *Modelului VASIC*, care poate fi aplicat cu succes și în cadrul altor discipline artistice.

Implementarea rezultatelor științifice s-a realizat în cadrul experimentului pedagogic desfășurat la Facultatea Științe ale Educației și Informatică, Universitatea Pedagogică de Stat „Ion Creangă”, pe un eșantion experimental alcătuit din 92 studenți (experimentul de explorare); 62 studenți (experimentul pedagogic de bază) și 6 cadre didactice, inclusiv prin intermediul ședințelor metodice și al activităților practice cu studenții.

ANNOTATION

Talpă Svetlana

The formation of artistic values in students in the process of choreographic training

Doctoral thesis in Educational Sciences, Chisinau, 2023

Structure of the thesis: Introduction, three chapters, general conclusions and recommendations, bibliography (161 sources), 11 annexes. In total, it contains 152 pages of basic text, 16 figures and 17 tables. The obtained results were published in 30 scientific papers.

Keywords: artistic values, aesthetic values, choreographic training, folk dance, classical dance, modern dance, choreographic culture, dance teacher, choreographic skills, perception of choreographic work.

Field of study: University pedagogy.

The purpose of the research is to determine the theoretical-applicative benchmarks for the formation of artistic values in students-dance teachers, in the context of their knowledge, understanding, and internalization in the process of analysis and interpretation of the choreographic work.

Research objectives: to record the theoretical, praxeological and choreographic-didactic benchmarks of the process of forming artistic values in students-dance teachers in the process of choreographic training; to identify the dynamic evolution of the meanings, content and structure of artistic values in the valorization of *Folk Dance*, *Classical Dance* and *Modern Dance* courses; to carry out the analytical-synthetic description of the curriculum regarding the formation of artistic values in students-dance teachers in the process of choreographic training from the perspective of the particularization of the connections that are established between the component elements of the various dance genres; to establish the criteria and develop the tools in order to determine the level of formation of artistic values in students-dance teachers in the process of choreographic training, so as to establish the initial basis of the pedagogical experiment; to develop, implement and validate through experiment *the Pedagogical Model for the formation of artistic values in students through choreographic training / VASIC Model*; qualitative and quantitative analysis of the results of the pedagogical experiment.

The novelty and scientific originality of the research lies in: the foundation, implementation and valorization of the *Pedagogical Model for the formation of artistic values in students through choreographic training / the VASIC Model*, in order to increase the choreographic culture of students-dance teachers in the process of choreographic training, through which the idea of *trichotomous orchestration* is promoted as the connectionist essence of dance genres (folk dance, classical dance, modern dance); the identification of the *current prospects for exploiting the choreographic competence* in the training process; analytical review of *the basic meanings of artistic value* (content and structure) by synthesizing the multitude of aesthetic and psycho-pedagogical meanings; *the definition of artistic value* and its descriptors, the identification of effective technology and the development of *a complex system of practical tests* for the formation of artistic values in students-dance teachers; testing the *Methodological Sheet in the perspective of the process of perception of the choreographic work*.

The scientific results that led to the solution of the problem consist in *the determination and valorization of the theoretical-applicative benchmarks* of the artistic values of students-dance teachers, structured in *the Pedagogical Model for the formation of artistic values in students through choreographic training / the VASIC Model*, which led to the formation of the artistic values of the students, contributing to the growth of choreographic culture, *in order to direct the instructional process towards effectiveness*.

The theoretical significance of the research consists in the theoretical and methodological argumentation of the process of forming artistic values in students-dance teachers; analysis of the notions of *value*, *artistic value*, *aesthetic value*, *artistic culture*, *choreographic competence*; examining the evolution of the aspect of artistic value, highlighting the content and structure of artistic values; determining the evaluation criteria and describing the levels of formation of artistic values; the conceptualization and elaboration of the *Pedagogical Model for the formation of artistic values in students through choreographic training*, in order to make the training process more efficient in the *Folk Dance*, *Classical Dance* and *Modern Dance* courses.

The applicative value of the work resides in the identification of the Training Technology and the elaboration of *a complex of samples, methods and test forms*, oriented towards the formation of artistic values; description of the levels and indicators of formation of artistic values in students-dance teachers; experimental validation of the *VASIC Model*, which can also be successfully applied within other artistic disciplines.

The implementation of the scientific results was carried out during the pedagogical experiment undertaken within the Faculty of Educational Sciences and Informatics, "Ion Creangă" State Pedagogical University on an experimental sample consisting of 92 students (exploratory experiment); 62 students (the basic pedagogical experiment) and 6 teaching staff, including through methodological meetings and practical activities with students.

АННОТАЦИЯ

Талыз Светлана

Формирование художественных ценностей у студентов в процессе хореографической подготовки в вузе Кандидатская диссертация на соискание степени доктора педагогических наук, Кишинэу, 2023.

Структура диссертации: введение, три главы, общие выводы и рекомендации, список литературы (161 наименование), 11 приложений. Работа включает 152 страницы основного текста, 16 фигур и 17 таблиц. Выводы и результаты исследования отражены в 30 научных работах.

Ключевые слова: художественные ценности, эстетические ценности, хореографическая подготовка, народный танец, классический танец, современный танец, хореографическая культура, учитель танцев, хореографические навыки, восприятие хореографического произведения.

Область исследования: педагогика высшей школы.

Цель работы состоит в теоретическом и методологическом обосновании процесса формирования художественных ценностей у студентов-преподавателей танцев в процессе хореографической подготовки на основе восприятия хореографического произведения.

Задачи исследования: определение теоретических, практических и методических ориентиров процесса формирования художественных ценностей у студентов-преподавателей танцев в процессе хореографической подготовки; определение эволюции значений, содержания и структуры художественных ценностей в процессе проведения дисциплин *Народный танец*, *Классический танец* и *Современный танец*; всесторонний анализ куррикулума с точки зрения формирования у студентов-преподавателей танцев художественных ценностей в процессе хореографической подготовки и выявления взаимосвязи элементов разных танцевальных жанров; определение критериев и разработка инструментария с целью определения уровня сформированности художественных ценностей у студентов-преподавателей танцев в процессе хореографической подготовки как основы педагогического эксперимента; разработка, внедрение и экспериментальное обоснование *Педагогической модели формирования художественных ценностей у студентов в процессе хореографической подготовки*; качественный и количественный анализ результатов педагогического эксперимента.

Научная новизна и оригинальность исследования заключаются в а) обосновании, внедрении и реализации *Педагогической модели формирования художественных ценностей у студентов в процессе хореографической подготовки* в целях повышения хореографической культуры студентов-преподавателей танцев в процессе хореографической подготовки, включающей идею *трихотомической интерцессии* как коннекционистской сущности танцевальных жанров (народный танец, классический танец, современный танец); б) определении *современных перспектив использования хореографической компетенции* в процессе обучения; в) аналитическом переосмыслении *основных структурно-содержательных характеристик художественной ценности* путем синтеза известных эстетических и психологопедагогических значений; г) определении *художественной ценности* и ее дескрипторов; д) выявлении эффективных стратегий и *разработке комплексной системы упражнений* для формирования художественных ценностей студентов-преподавателей танцев; е) тестировании *Методологических разработок по осмыслению хореографического произведения*.

Научная проблема, решенная в исследовании, состоит в *обосновании и использовании теоретических и методологических основ художественных ценностей* в процессе хореографической подготовки студентов-преподавателей танцев, включенных в *Педагогическую модель формирования художественных ценностей у студентов в процессе хореографической подготовки*, что привело к формированию художественных ценностей студентов и способствовало росту хореографической культуры *через направленность* процесса обучения к достижению результатов.

Теоретическая значимость исследования состоит в 1) теоретическом и методологическом обосновании процесса формирования художественных ценностей у студентов-преподавателей танцев; 2) анализе понятий *ценность, художественная ценность, эстетическая ценность, художественная культура, хореографическая компетенция*; 3) изучении эволюции аспектов художественной ценности, в представлении содержания и структуры художественной ценности; 4) определении критериев оценки и описании уровней формирования художественных ценностей; 5) концептуализации и разработки *Педагогической модели формирования художественных ценностей в процессе хореографической подготовки* с целью повышения эффективности образовательного процесса на занятиях по дисциплинам *Народный танец, Классический танец и Современный танец*.

Практическая значимость исследования заключается в выявлении технологии и разработке *комплексной системы упражнений*, ориентированных на формирование художественных ценностей; описании уровней сформированности художественных ценностей у студентов-преподавателей танцев; в экспериментальном апробировании *Педагогической модели формирования художественных ценностей у студентов-преподавателей танцев*, которая может быть использована и в преподавании других художественных дисциплин.

Внедрение научных результатов было реализовано в ходе педагогического эксперимента, проведенного в рамках Факультета Педагогических наук и информатики Кишиневского государственного университета имени И. Крянгэ. В эксперименте приняло участие 92 студента (исследовательский эксперимент); 62 студента (основной педагогический эксперимент) и 6 преподавателей. Внедрение результатов исследования осуществлялось и на основе обсуждений на методических семинарах и практических занятиях со студентами.

TALPĂ Svetlana

**THE FORMATION OF ARTISTIC VALUES IN STUDENTS IN THE
PROCESS OF CHOREOGRAPHIC TRAINING**

533.01. University Pedagogy

**Synopsis
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