

## Dance in the realm of ethics

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**Abstract:** They say wisdom “comes” with age... that's because life experience teaches us everything, we need to know to make the right decisions and achieve professional, emotional, mental and physical fulfillment alike. And I think that with age we develop a kind of respect for ourselves, for the work done up until then, but also for all those dear to us in our personal lives, and professionally, for those who were and are our teachers, mentors, guides, coaches, superiors or even disciples. I believe that this respect grows as we discover more details, hit more obstacles and store more “life lessons”, which delivers a moral conscience that will be a kind of constant guide in everything we do, undertake in all fields of activity. Applied in our doctoral research, I feel the ethical conscience both towards the supervisor, towards my mentor and towards the evaluation committee of the final doctoral thesis, as well as towards the topic of the paper that I have chosen and towards its consistency, but with security and towards the obligation and responsibility that I think I have in the field in which I work, towards all those involved in the field, actively or passively alike; this is due to the fact that our doctoral thesis entitled “Key Points Of Rhythmic Gymnastics And Ballet In The Effective Training And Improvement Of The Professional Dancer”, in addition to the ongoing rigorous research, aims to extract all the concrete, truthful and indisputable details that form the content of the thesis, from all sources of information, but especially from experience as a practitioner in several sections of this field of activity, dance.

**Keywords:** ethics, dance, gymnastic, training.

### 1. Introduction

They say wisdom “comes” with age... that's because life experience teaches us everything, we need to know to make the right decisions and achieve professional, emotional, mental and physical fulfillment alike. And I believe that along with age we develop a kind of respect for ourselves, for the work done up until then, but also for all those dear to us in our personal life, and professionally, for those who were and are our teachers, mentors, guides, coaches, superiors or even disciples. I believe that this respect grows

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as we discover more details, hit more obstacles and store more “life lessons”, which gives birth to a moral conscience that will be a kind of constant guide in all that we undertake, in all fields of activity. Once kindled, this consciousness makes no more distinctions; it becomes part of us and impacts everything we do: at home, at work, with family, friends or colleagues, but especially in the academic environment, where discipline and rigor have prevailed since primary school.

Applied in our doctoral research, I feel ethical conscience both towards the coordinating professor, towards my mentor and towards the committee for evaluation of the final doctoral thesis, as well as towards the topic of the paper that I have chosen and towards its consistency; but certainly also towards the obligation and responsibility that I think I have in the field in which I work, towards all those involved in the field, actively or passively alike; this is due to the fact that our doctoral thesis entitled “Key points of rhythmic gymnastics and ballet in the effective training and improvement of the professional dancer”, in addition to the rigorous research that is already underway and will continue, aims to extract all the concrete, genuine and indisputable details that form the content of the work, from all sources of information, but especially from the experience as a practitioner in several sections of this field of activity, dance.

## **2. Towards an ethical consciousness**

Without being in competition with anyone else but myself, the one from yesterday, ten years ago and ever since I have known myself, that ethical conscience dictates the path of my research, without having unrealistic or exaggerated expectations from the supervising professor. And a strict self-evaluation, in my case, reduces the fear of failure, dictated precisely by a moral conscience that may be excessive, but so necessary and beneficial.

In this presentation, I have chosen to lay down some ideas that merge aspects related to doctoral research and my profession, both theoretically and practically, referring to the second chapter of our doctoral thesis, where the ratio and meaning of body movement in rhythmic gymnastics and ballet are exposed and analyzed from the perspective of performance sport compared to art, with the main aim of identifying and outlining the most effective training methods, while also highlighting the barriers, blockages or deficiencies in the strategy meant to improve the skills of the versatile dancer.

On a perfectionist note, a dancer who shapes their character and builds their personality along with the discipline applied at a practical level over years of study in a strategically structured training that also develops a

strong and balanced ethical conduct, aims, in an ideal vision, at all the aspects that complete a thorough artist on stage – the technique and the specific elements of difficulty, the body plasticity and aesthetics, the theatricality of their movements, the interpretation of the role and the materialization of the thought behind the movement, and, why not, the conveying of a message, the revelation of an ideology or the discreet planting of a small thought, seemingly irrelevant, but which can lead to a revelation.

The didactic strategies that sum up the totality of rules, methods and types of exercises in training within gymnastics and classical dance are extremely different, both in terms of method, purpose and motivation, so that bodies subject to changes resulting from years of continuous body shaping also change structure and appearance at the anatomical level, and most of the time, the effect is irreversible. That is why I consider it extremely important, vital in a dancer's career, to discover and realize from the beginning what does them more harm than good, so that they can then understand and choose what truly helps them.

Both in gymnastics as in ballet, the intention to execute the specific technical elements correctly is unmistakably there. Both aim for a clean and precise evolution, as well as a perfect body plasticity, but the difference between them is the goal: gymnastics aims to win a reward (the medal) and a status (a position in the hierarchy of competitors), while classical dance aims for the perfection of movement per se and towards the theatricalization of bodily movement. Thus, in gymnastics body alignment and the perfectionist vision of the body's aesthetic line and the correct positioning of some segments are sometimes overlooked, in favor of obtaining a high degree of technical difficulty, which will place the athlete ahead of the other competitors in the ranking. This aspect represents a danger for the body of the performer, because the incorrect execution of the specific elements from the anatomical point of view can change the body's conformation in a wrong way, which will endanger not only the aesthetics, but also the health.

From an ethical perspective, concretely, in classical dance moral conscience plays an important role; it dictates the correct execution of the technical and connecting elements, although, ironically, its specificity is the turn “en dehors” and the immaculate body alignment, which makes it all the more difficult to execute correctly, and requires a deeper body control, and by comparison, gymnastics in some circumstances ignores the correctness of the execution of the movement in favor of increased technical performance (for example, using the specific terminology, for connoisseurs, the gymnast can achieve five *pirouettes*, instead of three, but with the toe of the active foot in the *passé* lower and with a fallen *relevé*). However, ethical sense in gymnastics is not entirely lacking; instead, it dictates a different

kind of moral consciousness, which amplifies the motivation and ambition of the athlete to persist in the training, enduring pain and any other physical, mental or emotional discomfort, in terms of the type of preparatory exercises and the number of repetitions, in order to develop strength, endurance, skill, speed and suppleness, basic motor qualities, as well as specific ones, such as coordination, musicality, precision of movement or masking its difficulty, skills that need to be owned at a much higher level in order to achieve the main purpose, namely, performance.

The aesthetic side, on the other hand, is a very subjective aspect and is found in gymnastics and ballet alike; the aesthetic image, although not concretely defined, materializes in everyone's vision according to preferences, tastes and personality, but it falls within the area of general and universally valid aesthetic concepts, because we all recognize “beauty” when we see it. As “tea, ennobled, turns into the art of tea, the religion of aesthetics, the adoration of everyday beauty [...] and constitutes essentially a religion of imperfectness, because it tries to transpose the impossible of everyday life into a possible form”<sup>2</sup>, similarly, the body of a dancer becomes a white canvas in the eyes of art-thirsty spectators, who admire their bodily plasticity on stage and look for, driven by the need for an inner “moral geometry”, the striking, fluttering, exaggerated, harmonious, perfectly defined or almost imperceptible aesthetic lines, according to everyone's artistic sense.

The artistic side represents the crossroads of the two fields of activity, where the difference in terms of intention of the performer during the performance becomes noticeable. While gymnastics is recognized for its rather “mechanical” movements, focused towards a clear end goal, targeting the performance of the choreographic routine, classical dance gives rise to a deep theatricality that places this style of movement on a much higher artistic level. And this happens because the ballerina's mind and body has been taught for years to externalize her inner feelings and emotions, studying ever new ways of materializing the thought behind movement. Conveying a message, a revealing idea or a strong emotion, mentally transposing into the skin of the character, whether it is a specific role or not, becomes a priority for the dancer on stage, and is what transforms a simple dance routine in a performance. The gymnasts, in the competition, have a present and shared gaze, while the dancers, whether they are playing a character or are being themselves, completely transpose themselves during the performance, and their gaze is lost as if in another parallel universe – the stage universe.

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<sup>2</sup> Okakura Kakuzo (2010), *Cartea ceaiului* [The book of tea], translated from English by Irina Holega, Editura Nemira, Iași, p. 7.

Another essential difference in the approach to the physical and mental training of gymnasts and ballerinas consists in the fact that in dance there is an academic system that sums up valuable information about the pioneers of this trade, about their work and achievements, about their beliefs and discoveries, about style, methods and techniques of movement, providing precise examples of body movement throughout the history of dance, which in itself has a greater freedom of expression than the principles and rules by which gymnastics builds its routine for competition. Dance has always been and always will be an inexhaustible and highly promising field, forever in a continuous evolution, which makes it possible to invent an infinity of movement variants, performed by thousands and thousands of different bodies, creating perfection through their imperfection in the eyes of the beholder, as dance allows any type of body build to express itself, thus giving rise to countless body lines and visual images, compared to gymnastics, whose strict rule is a svelte and tall physique, which pragmatically reduces the chances of movement aficionados to express themselves.

And speaking of pioneers, I think the great dancers and choreographers of the world found their motivation in different spectrums, but they all felt the need, as Kurt Jooss testifies, in his international journal “The Dance Theatre of Kurt Jooss“, to “reach the hearts of others, to touch what is outside the self, to convince oneself and others of their convictions, and to make themselves understood through one's art – through choreography”. Always passionate about human beings, “his artistic spirit guided him to develop a new concept of dance, with a new attitude, a new aesthetic of movement and a new technique”, but “two fundamental principles remained basic: Laban's *Coreutics* (the law of space) and *Eukinetics* (the law of dynamics)”<sup>3</sup>. Fascinated by dancers with imagination and purpose, Jooss listened to his ethical conscience and began to build his own school, as all dance pioneers did. And after a rigorous research, coordination and evaluation of the data obtained from the choreographic experiments in the workshop, their interests, goals, ways of working, their curiosity, daring, perseverance and madness led to the formation of their own, original techniques and concepts of movement, which later helped define many of the dance styles and movement techniques existing today.

Just like Jooss, the choreographic vision of free dancers and choreographers has always tended to extend its wings outside the comfort zone, towards theater and acting, giving birth to the theatricality and interpretation of dance movements. That is why today dance is much more

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<sup>3</sup> Suzanne K. Walther (1993), *Choreography and Dance. An International Journal. The Dance Theatre of Kurt Jooss*, Vol. 3, Part 2, Harwood Academic Publishers, p. 45.

than movement; barriers merge, and theatricality in dance and dance in theater have innovated a long-awaited and long-dreamed-of dance-theatre in all academic institutions and in all major companies, manifesting itself on all stages of the world, in countless artistic forms.

Spirituality, the imaginary and reason – a ternary dialectic used by Gheorghe M. Ștefan in his work *Ethos, pathos, logos* as a methodology of human life in relation to existence and integration into the world, is the trilogy that attracts, in my opinion, a mental and bodily awareness in artists; a trilogy that awakens the ethical consciousness of man who is capable of more; of more than mere survival: of creation, research, profession and formation of disciples. And the man with an ethical spirit is a trainer not only of professionals in the field, but also of strong characters, authentic personalities and values.

At the same time, complementary to the concrete information and the artistic perspective, in this second chapter of our doctoral thesis I place great value on the serious consequences of the lack of information and the incorrect application of methods, exercises and training plan, especially during the initial training stages of the dancer, because of the fragility of the human body that transforms during the years of study due to the inappropriate ways of working following the insistence of the coaches. Consequences are irreversible and can cause serious health problems, they even damage the career itself.

But dancing is not just a career; dance means rigor and discipline, but also madness and freedom, it means sacrifice but equally fulfilment, pain but also pleasure, it means doubt but also opportunity, it means guidance but also ethical conscience... towards the profession, but especially towards the self.

Until recently, dancing for me never required words, for when I closed my mouth and opened my mind's eyes, and began to move in silence, my body created a story whose words were not spoken, but pictured, because to a greater extent than physical fitness exercises, it is the mind that shapes the body and empowers me to defy the laws of the Universe according to which we move...for a few moments, when I dance...

When I dance, it's like I'm taking off the body I was born in and put on another body, when I get into the skin of a character on stage, but that's because I have pushed it beyond the limits of normality and I touched the unreal, as it were, when I began to change my body, from the superficial level to the anatomical level, during all the years of consistent study. And so, dance came to represent an escape for me... a doorway to the outside, a window in a doorless room, a breath of air that saved me when I felt like I was suffocating; and because of this, when I dance, I feel obliged to give the impression that the impossible is achieved without the slightest effort.

But over time, along with the development and refinement towards performance in the field of practice, concurrently with the deepening of theoretical information in the academic setting, words gradually acquired meaning, value and power...

In this discussion on the ethics of dance, I touched upon the three milestones mentioned in the title of Gheorghe M. Ștefan's work, precisely because I felt over the years that dance incorporates them all, and I find myself in dance: *Ethos* – because through dance, I got involved in a rigorous research in order to analyze, structure and further apply my own system of values and moral principles, a part of the training methodology, whose motivation is the passion and total dedication for this job – *Pathos*; and because I have always been guided by the voice of inner reason, a necessary order both in my thoughts and in the ranks of our doctoral research, but especially in motion, referring to the practical aspect, a kind of “organized chaos” in an infinity of spectacular possibilities that can alienate a dancer in this profession – *Logos*.

Dance and ethics have often been put in balance by many, as Naomi M. Jackson has done in her work entitled *Dance and Ethics*, being one of those who appreciates human values in our society. While today “dance encompasses a vast field that provides meaning on multiple fronts” – entertainment and performance, exercise and health, personal expression, cultural connection, multiple perspectives, consolation and spiritual fulfillment, among many other benefits – it wasn't always considered ethical; but dance defeated the narrow mentality and valorized its features, so that in these times, the job of dancer is a dignified one, like any other profession; moreover, it is an occupation framed in the field of art, belonging to the philosophical and ethical register, and implicitly, therefore, more appreciated.

At the same time, being an “artistic” craft, Naomi Jackson wonders if it is ethical for dance to leave its non-profit status and go commercial? Certainly “the line between *non-profit* and *profit-oriented* dance is difficult to draw” (in this case, commercial dance referring to the *for-profit* dance indulged in Broadway shows, Hollywood movies, music videos of various artists from the market, music concerts, commercials and TV or Internet shows, compared to *non-profit* dance that is studied and perfected in academic spaces, studios and dance companies, although this type of dance is also paid). But while ethics, in the general sense of the word, analyzes behaviors and catalogs them as moral or immoral, in this work the focus on ethics in dance radiates in three directions, outlining three categories, equally important in value: “*ethics relative to virtue* – which focuses more on the character of the person, *deontological ethics* – focused on rules, laws and rights, and *consequentialist ethics* – focused on the results and

consequences of human behavior”. The complexity of our field means that the notion of ethics is found both in general matters and in their sublayers of a diverse nature, “including everything from a choreographer who drags a dancer's hair across the floor in rehearsal, to a dancer who offends and verbally attacks a member of the audience, a critic who asks favors of the choreographer whose work is to be analyzed and for whom they will write a review, a manager who comes on behalf of acquaintances to ensure that the company's performances are converted into stage festivals or the one that creates an atmosphere of general fear in the entire dance company”, these being just some of the examples that can fall into the categories: disrespect, abuse of power, humiliation, degradation, betrayal, exploitation, manipulation, discrimination , negligence, aggression. But ethics in dance is not only about what is right and what is wrong, from a moral point of view, but supports the ideology that claims that dance is based on the “consequentialist paradigm”, where the value is predominantly placed on results, because when you “experience impeccable work in dance, it offers deep spirituality.” But what are the ethical boundaries in dance? Is it moral and permissive for an oppressive and abusive choreographer to practice, if he produces works of art? Do his creations weigh more than the dancers' feelings or the physical and mental damage they are subjected to? Does the end justify the means? Does justification erase consequences? Does genius status give you more rights?<sup>4</sup>

Of yet another ethical nature, a dilemma that often troubles a creator is represented by classical utilitarianism; do we create from the original inner impulse or out of the needs dictated by the audience and the standards set by the audience, by their expectations? A piece of advice for all young creators around the world that resonates with an excellent ethical conduct was published in 2018 by author Katherine Beard in *Dance Spirit* magazine: “Don't create what you think someone else wants to see. Be authentic with your vision. Be bold in your choices.”<sup>5</sup>

Generally, ethics and integrity encompass a universal set of values, beyond religion, political beliefs, social status, marital status, emotional baggage or future aspirations, and it takes extreme strength of character to overcome obstacles, temptations or shortcuts to success, which could jeopardize professional integrity and ethics.<sup>6</sup>

But how do we resist the temptation to reduce the workload or the time to achieve results, how do we approach the moral dilemmas by navigating

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<sup>4</sup> Naomi M. Jackson (2022), *Dance and Ethics. Moving Towards a More Humane Dance Culture*, Published by Intellect Ltd, Bistol, UK/ Chicago, USA, pp. 11-23.

<sup>5</sup> *Idem*, p. 19.

<sup>6</sup> *Idem*, pp. 279-281.



between strength and weakness? How to avoid failure and cultivate our values, strengthen our virtues and define our principles? “Addressing questions of a moral nature through a kinesthetic intelligence and empathy accessible through the lens of dance,” experiencing movement by “touching the sensitive strings of the body,” until “we find the answers that feel right.” In this regard, dancer S. Ama Wray developed an approach she called *Embodiology*, “an improvisational approach that invites participants to decipher body-mind sensations, which asserts that intelligence is achieved by stimulating the inner bodily senses. This approach uses principles drawn from indigenous core methodology, particularly the cultural traditions and customs existing in West African dance rituals, to innovate and amplify well-being, vitality and empathy.” When Ama Wray applies this method in improvisation and communicates with the dancers, she says, “You will be a fire and light up the space you are in, as much as you will be lit by others in the space; [...] it is a form of *multi-poly-cross-integration* of the multitude of forms of human existence”<sup>7</sup>.

Analyzing things in depth when we talk about dance and ethics, I inevitably find of major importance the connection between the two, their binder and foundation, namely: philosophy. The existential problem and the interest in the human dimension make philosophy (explained from the word’s etymology, (“philos” – “love of” and “sophia” – “wisdom”)<sup>8</sup> indicate that “the philosopher is the one who tends towards wisdom, the one who seeks to live rightly and especially the one who seeks happiness. Philosophy, understood as a way of life, emphasizes the application in one’s own life of the results of philosophical reflection,” while also guiding and helping others “to lead their lives appropriately. The philosophy of personal ethics could become a collective project”, and “a real community of life could be formed around a philosopher”. This explains, at least partially, the birth of philosophical schools in Antiquity, and among those who embraced the concept of philosophy as a way of life are the Stoics Plato, Aristotle, Epicurus, Descartes, Spinoza, Sartre, Russell and many others. Of course, some have also chosen to view philosophy as an intellectual concept and not as a way of life; but beyond philosophizing, Nietzsche “defines his philosophy as the science of *Gaia*”, a concept that refers to philosophy viewed as a science of the earth, he being more interested in “this earthly world, not the other world, metaphysics, invented by philosophers compromised with transcendence”. And even if philosophy includes a boundless amalgam of ideas, concepts, visions and beliefs, “the man who investigates man is what characterizes the philosophizing that has achieved

<sup>7</sup> Naomi M. Jackson, *op. cit.*, pp. 390-391.

<sup>8</sup> Retrieved from <https://www.fssp.uaic.ro/despre-facultate/istoric>.

concrete results in the course of its long history, rendering conscious in the human mind universal principles and values, previously unexpressed or just intuitions”<sup>9</sup>; principles and values that give meaning to life, balance it, improve its quality and free the soul from the prison of a narrow mind. These philosophical principles and values revolve around the same idea that underlies ethical principles and values, just as dance has at its center and at its root, the human and everything that revolves around it, both literally and figuratively.

Touching on the ethics-philosophy core, I must definitely mention Aristotle's *ethics* – the *Nicomachean Ethics* (after the name of both his son and his father – Nicomachus), the *Eudemic Ethics* (after the name of his student – Eudemos) and the *Great Ethics (Magna Moralia)*. In his works Aristotle speaks both about human freedom, not as we understand it nowadays, but referring to the term *eleutheros/ eleutheria*, “which in ancient Greek only implies the social condition of a free man in relation to a slave”, as well as about ethical issues, where “happiness is in accord with virtue” and the way to achieve human happiness is that of a virtuous life, being the direct result of “doing good”, an immediate consequence of a life in which reason dominates affect and primal desire. Aristotle asserts that repeated rational choices and the incorporation of virtues lead to mental health, a moral health that gives rise to pleasure and happiness, and speaks (especially in the *Nicomachean Ethics*) of moral categories such as the good (Book I), Moral Virtue (Books II, III, IV and V), intellectual virtue (Book VI), pleasure (Book VII), friendship (Book VIII and IX) and happiness (Book X).<sup>10</sup> However, “postulating the existence of the supreme good as the ultimate goal of human life, Aristotle only evokes the well-known doctrine elaborated by Plato”, where “the teleological perspective will remain dominant in his conception, a support on which he builds his entire ethical system”.<sup>11</sup>

Returning to dance, but maintaining the discussion around the concept of happiness, it represents happiness in itself for most performers; viewed from the Platonic and Aristotelian perspective; dance was created by God to serve man, to bring him happiness and pleasure, but also professional integrity.

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<sup>9</sup> Nicolae Sfetcu (2021), *Filosofii care au influențat dezvoltarea umanității (Philosophers who influenced the development of humanity)*, Editura MultiMedia, pp. 5-10.

<sup>10</sup> Valentin Mureșan (2007), *Comentariu la Etica Nicomahică* [Comment on the Nicomachean Ethics], second revised edition, Humanitas, București, pp. 17-25.

<sup>11</sup> Aristotle (1998), *Etica Nicomahică* [The Nicomachean Ethics], introduction, translation, comments and index by Stella Petecel, second ed, Editura IRI, București, p. 233.

And also in a philosophical vein, “from Socratic science to Aristotelian pleasure” (where “science” also has the meaning of “art”), Tiberius Vasiniuc is of the opinion that “the problems of ethics and integrity are closely related to the practical aspects of the creators’ life and those of the scientific evaluation of artistic works. In fact, it is an aspiration for excellence that, at individual level, but also at institutional level, we should set ourselves as a goal”. At the same time, he asks himself “why?... “why get involved in a research, why produce (value) an artistic act?” and he provides the answer himself: “a first answer is related to the need (unconscious or not) to get closer to the truth”. Balance and modesty are two virtues that facilitate the establishment of “ethics in academic and artistic life” alike. Why research? Another possible reason was revealed by Socrates, who was convinced that “all the evil around us has its root in ignorance”; education is therefore the only truly powerful weapon that can combat lies, falsehood, delusion and human ignorance in favor of morality, authenticity and happiness. Later, Aristotle will reformulate many Socratic ideas, considering that man, in order to develop ethics and integrity on any level, must have good health, satisfactory living conditions, must follow reason, act with good intentions, but also have the power to obtain pleasure and remove pain, but without falling into “animality”. Diderot, on the other hand, was of the opinion that “art has no reason to submit to social morality, and even that “there is a morality specific to artists or art and this morality can be contrary to ordinary morality” and that between creation and moral rules, a huge chasm is born, because the artist, each with their own personality, tends to function according to their own rules, in order to fulfill the aesthetic function. Only Kant outlines the concept according to which “beauty can be appreciated as a symbol of ethics”, opening the gates “from a beauty of ethics to an ethics of beauty, to the *free* act, whose splendor is manifested through the artistic quintessence of the data of existence” and which holds the potential to achieve “that state of well-being”.<sup>12</sup>

Philosophy and art have always merged their foundations and resonance, because in essence they both explore human nature and follow its evolution, stimulate the intellect and cultivate it, having as object of study the human being itself. And besides the intellect, dance invests all resources in the physical, in corporeality, where the movement of living bodies, as opposed to inanimate bodies, but which have theatrical potential and with which they come into contact, represents art itself.

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<sup>12</sup> Tiberius Vasiniuc (2000), *Principii de etică și integritate în arta spectacolului și în cercetarea artistică* [Principles of ethics and integrity in performing arts and artistic research], Editura UartPress, Târgu Mureș, pp. 15-24.

Dance is an art that incorporates and intertwines countless concepts and spheres of activity, and teachers are meant to “cultivate in children beauty, education, an ethical and aesthetic spirit”<sup>13</sup> That is why I think it is extremely important to merge, in our academic research on dance, in addition to philosophy and pedagogy, elements from the field of psychology. The time interval for education and assimilation of theoretical information, of experimenting the practical methodology specific to dance and arts, of developing innate skills and acquired psycho-motor skills, of professional improvement and instillation of human virtues, principles and moral values is childhood, which coincides with the challenges of universal human nature, specific in each age stage, but which interferes with many other factors “that influence the child’s development, his growth in a favorable or less favorable environment, the sociocultural and educational level that plays a fundamental role in structuring the psychic typology and behavioral style”, which will have a major impact on the development of individual character and personality. The human development path must be followed closely, step by step, step by stage, in order to analyze and regulate the “relationship between genetic and acquired”, because any exaggeration or shortcoming in one direction or another can produce an imbalance difficult to rehabilitate in the sensitive development of the child, an already extremely complex and laborious process, which can affect both his level of intellectual development, as well as success, but especially ethics, integrity, values and moral principles that will guide the whole life. An in-depth study on child psychology therefore comes to the aid of the dancers' trainers, so that they can form a training methodology and a systematic and logical organization plan based on “a series of rigorous genetic and environmental criteria, of which chronological age is a strong binder in relation to the age of psychic development”, physical and emotional characteristics of the professional dancer<sup>14</sup>.

### 3. Conclusions

During the years of professional study, concurrently with the child's biological growth, the trainer must favor “the functionality of the relationship between communication, personality and behavior in the child’s adaptation to the environment”, taking into account at the same time the child’s emotional baggage, as well as the balance between the

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<sup>13</sup> Rodica Pănășescu, Choreographer and Director of the “Nicolae Botgros” Palace of Culture in Cahul, holder of the honorary title “Master of Art” – Interview in *Ziua de azi*, retrieved from <https://ziuadeazi.md/prin-dans-educam-altfel-copiii-31-12-2019-1222-cultural/>.

<sup>14</sup> Emil Verza, Florin Emil Verza (2017), *Psihologia copilului* [Child psychology], collection coord. by Simona Reghintovschi, EdituraTreii, București, pp. 4-5.

“informational-cognitive and rational-affective content”, guiding him or her towards an emotional intelligence and a functional social adaptation, towards maturity and independence. The dancers' training aims at the development of basic cognitive-sensory processes – language and communication, thinking, imagination, memory, attention – simultaneously with “creative, artistic inclinations and skills”, i.e. the specific ones – musicality, theatricality of movements, body plasticity and aesthetics, physical, mental and emotional flexibility and adaptability (in conditions of major stress, physical pain or deprivation of basic needs – hunger, thirst, cold or heat), receptivity and understanding of the material covered and choreographic scores, ease of movement and virtuosity, innovation and originality (imprinting their personality in the dance style approached by the choreographer and in improvisation), but to the same extent, lays the foundation for the professional ethics and integrity of the dancer, through discipline and severity.<sup>15</sup>

So this is why the notion of ethics is so important; art and space, the dancer and the stage are always interconnected, but in order to work together, beyond the quality of the performance which depends on the talent and training of the performers, the smooth running of a performance in its totality depends on the ethics and moral integrity of all entities in collective, which shows respect, appreciation and devotion in equal measure to the whole mechanism and the whole team, both from an artistic and human point of view.

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<sup>15</sup>Emil Verza, Florin Emil Verza, *op. cit.*, pp. 229-250.

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