

brīvību. Sākumā man prasīja sīkus norādījumus - kā turēt roku, kā kāju. Es nepieņemu tam vērību. Es izrādi iestudēju milzu lieliem triepieniem, bet sīkumos lielāko daļu paļaujos uz dejotājiem. Uzskatu, ka tas ir profesionāls ansamblis, ka dejotāji ir labi un spēcīgi, un līdz ar to daudz ļauju viņiem darboties un strādāt pašiem“ ( Lembergs 1985: 54).

Šis citāts liecina, ka Lembergs kā gudrs pedagogs rosinājis dejotājus gan uz diverģentu līdzdarbību („jo lielāku mākslinieku redzu, jo lielāku dodu viņam šo brīvību“), gan uz konverģenci („jābūt horeogrāfa un izpildītāja sadarbībai, mijiedarbībai un saskaņai“). Tādējādi integratīva pieeja izpaudusies ne vien viņa dejotāja, bet arī baletmeistara darbībā.

## **Secinājumi**

Radošās līdzdarbības diverģentais virziens īstenojas dejotāju ķermeniskajā variabilitātē, savukārt konverģentais – saskaņojot dažādas izpratnes par izrādes koncepciju. Tomēr visaugstākais ideāls ir integratīva līdzdarbība, kurā konverģence un diverģence apvienojas. Izprotot un projektējot klasiskā baleta apguvi kā veselumu, ir iespējams veidot arī integrētu pieeju baleta apmācībai. Jo īpaši aktuāli tas ir mūsdienās, kad darba tirgū tiek pieprasīti augsti profesionāla līmeņa, daudzfunkcionāli dejotāji ar līdzvērtīgi spēcīgu tehnisko un emocionālo sniegumu. Zināšanas par radošās līdzdarbības veidiem, to savstarpējo mijiedarbi un arī atbilstoši piemēri no ievērojamu personību (šajā gadījumā, Aleksandra Lemberga) mākslinieciskās prakses var kļūt par nozīmīgu līdzekli šādu dejotāju audzināšanā.

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## **CREATIVE COLLABORATION IN THE CLASICAL BALLET: MAIN FORMS AND THEIR MANIFESTATION IN THE CREATIVE WORK OF ALEKSANDRS LEMBERGS**

**Regīna Kaupuža**

**Summary**

### **INTRODUCTION**

The classical dance delivers a message to the spectator, and the only way to do it is the dancer's full commitment to the process. Nevertheless a routine often takes place and not every performance is creative. The strength of the classical ballet lies in its traditions lasting for centuries, however interaction between the tradition and innovation incited by the dancer's creative contribution makes the performance attractive and up-to-date.

The aim of this article is to analyse the creative collaboration phenomena within the process of the classical ballet acquisition and to reveal the pedagogical conditions for the effective enhancement of the creative collaboration. The main research methods used are cognitive analysis of the philosophical and psychological aspects, analyses of the dancer's memoirs, reflections of personal experience.

#### CREATIVE COLLABORATION FROM THE THEORETICAL POINT OF VIEW

Matthias Nöllke emphasizes that the creativeness is accessible to everyone and points out that the main task is to provoke it and to find new solutions. A creative idea must replenish the routine thinking. It must be brought out, as an isolated idea cannot be creative. According to Matthias Nöllke, one who never steps off the track of routine would never be creative. Creative people must crisscross the lands, seeking for their own way (Nellke 2003: 15).

To picture its character of "splitting, branching and separating from the aggregate", researcher Joe Paul Gilford called this process '**divergent**' (cf. Nellke 2003: 15). According to Gilford divergent thinking means to avoid the 'thinking blockades' and critical objections. The more absurd are the results measured by the convergent thinking, the more room is there for the divergent thinking. Thus the divergent thinking is an indicator of a creative person (cf. Nellke 2003: 14).

The above mentioned opinion opposed to the existing theory, indicating that problems must be solved in a logical sequential and rational way. To distinguish from the creative contribution, Gilford called the convenient way of thinking '**convergent**' (cf. Nellke 2003: 28). American scientist Nicholas C. Burbules describes convergent thinking as a process of gradual approach and match of separate unlinked features in the process of studies (Burbules 1993: 56). Matthias Nöllke summarises that the divergent collaboration in its creative way does not work without convergent thinking (Nellke 2003:15).

Within the process of learning and teaching the classical ballet the **integrative** collaboration shows as a purposeful interaction between the teacher and student in order to enhance the comprehension of the task as a whole and its separate parts.

The author suggests the following comparison of the convergent, divergent and integrative collaboration within the classical ballet:

<b>Convergent collaboration in ballet</b>	<b>Divergent collaboration in ballet</b>	<b>Integrative collaboration in ballet</b>
Logically rational	Playfully associative	Logical and playful at the same time

One way	Multi-directional	Multi-directional
Strictly follows the theme	Seeks new ways	Seeks new ways, keeping in mind the initial target
Homogeneous/connatural, rejects contradictions	Heterogeneous/not uniform, accepts contradictions	Heterogeneous/not uniform, accepts contradictions
Routine in ballet	Impulsive creativeness in ballet	Experience-based creativeness in ballet
Critical objections are helpful to keep in frames	Critical objections are distractive	Critical objections enhance the creativeness
Sure solutions	Many original solutions	New useful methods are being created

## CREATIVE COLLABORATION IN THE BIOGRAPHY OF ALEKSANDRS LEMBERGS

**Aleksandrs Lembergs** (1921–1985) was the leading dancer of the 20<sup>th</sup> century's Latvian ballet, choreographer, the chief ballet master of the Latvian S.S.R. State Opera and Ballet Theater (nowadays Latvian National Opera). The case study is based on the unpublished autobiography of Lembergs (Lembergs 1985). The manuscript is in the process of preparation for book *Lembergs on Lembergs*. It follows from this study that Lembergs proves the effectiveness of the union of convergent, divergent and integrative directions.

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## CONCLUSIONS

The **convergent** direction indicates the union of different interpretations for the sake of the concept of the performance. In this case the dancer's dramatic contribution in the classical ballet converges. The **divergent** direction shows in the dancer's bodily contribution's variability. The **integrative** direction shows in the meaningful comprehension of the play and the character and the expression of the message by the means of unique bodily variability, determined by the dancer's personality.

In order to effectively enhance the creative collaboration innovative up-to-date methods of teaching are being looked for. It is especially important nowadays because there is a rising demand for multi-functional dancers with equally strong technical and emotional performance at the contemporary classical ballet job market. The knowledge about the forms of creative collaboration and the case study of Lembergs' experience can be helpful in the ballet pedagogy.