

Aesthetic experience and emotional identification in the performances of different types of artistic dance

Maja Vukadinović*

Higher School of Professional Business Studies, Novi Sad

In this paper, we will attempt to provide an answer whether aesthetic experience and emotional identification in the performances in different types of artistic dance are related, and, if the answer is affirmative, to judge what the kind of their relationship is.

Artistic dance, compared to a spontaneous rhythmic dance, is defined as a specific type of human, complex and highly articulated movement, deliberately and systematically cultivated for its own sake, or in other words, as a system of organized and formalized movements conveying a meaning which an artist expresses consciously and transfers to a spectator on purpose (cf. Duncan 1981; Jowit 1994; Layson 1994; Carter 1998; Blom and Chaplin 2000; Meekums 2005; Grove, Stevens and McKechnie 2005; Tufnel and Crickmay 2006). In order to have dance defined as performing art, artistic dance is inextricably bound to the importance of dancing context (McFee 1992; Layson 1994) in which the attendance of spectators is essential.

Keeping in mind this artistic aspect, and also, keeping in mind that dance represents such communication which includes the choreographer, performers and observers, we may conclude that, apart from its specific dancing context (McFee 1992; Layson 1994) and its historical development, form and performance (Layson 1994), dance aims to affect aesthetically not only the choreographer and performers but also spectators.

Having in mind that this paper investigates the relationship between emotional identification and aesthetic experience of dance performances, in order to provide greater clarity, in the following text "performances of different types of artistic dance" and "performances of different dance form" will be used as synonyms.

* llubicica@gmail.com

Spectator's aesthetic experience of dance

The results of many different studies and research (Arnheim 1966; Arnold 1995; Thomas 1980; Fenemore 2003; Hagendoorn 2003, 2005; Grove, Stevens and McKechnie 2005; Arnold 2005; Montero 2006; Turner 2008; Stevens, Schubert, Morris, Frear, Chen, Healey, Schoknecht and Hansen 2009) have provided numerous interesting answers to the questions about the aesthetic experience of spectators observing a dance.

Spectators' aesthetic experience of dance may be observed from the perspective of somaesthetic studies (Fenemore 2003; Arnold 2005; Shusterman 2005; Turner 2008), from the perspective of neuroaesthetic studies (Calvo-Merino, Glaser, Grezes, Passingham and Haggard 2005; Cross, Hamilton and Grafton 2006; Calvo-Merino, Jola, Glaser and Haggard 2008; Calvo – Merino 2009; Hagendoorn 2011; Sevdalis and Keller 2011), and from the perspective of cognitive-oriented research on dance and aesthetic experience of dance (Stevens, McKechnie, Malloch and Petocz 2000; McKechnie 2002; Glass 2005; Grove, Stevens and McKechnie 2005; Stevens, McKechnie, Glass, Scuhbert and Chen 2007).

In this paper aesthetic experience is defined as a particular state of mind that is characterized by a focus on a certain object which engages and fascinates a subject, whereas all other actions in the environment are excluded from consciousness (Ognjenović 2003; Marković 2007, 2010). Recent studies (Marković 2010; Polovina and Marković 2006) suggest that similar characteristics of aesthetic experience may be empirically specified as well. In their factor analysis study Polovina and Marković (2006) suggest that the essence of aesthetic experience consists of fascination with an extraordinary object and may appear in situations with different emotional qualities. Fascination may relate to both pleasant objects and somewhat unpleasant objects and situations (Marković 2010).

In previous study (Vukadinović 2010) an instrument for measuring the aesthetic experience of dance performances was constructed, and the structure of both dancers' and spectators' aesthetic experience was investigated. The experiments are carried out during eight different performances of various dance forms, including classical ballet, contemporary dance, flamenco and folklore. Three factors of aesthetic experience of dance performances are identified: Dynamism, Fascination and Evaluation. The work reveals that dancers' aesthetic experience has a somewhat different factorial structure from that of the spectators'. Unlike spectators' aesthetic experience, dancers' aesthetic experience singles out the Excitement factor. Dancer's aesthetic experience and that of the spectators proved to be both quantitatively and qualitatively different, and in terms of relation between them, there is a correlation and regularity.

For the purpose of measuring the aesthetic experience of dance performances the instrument, constructed in the previous study (Vukadinović 2010) was used. The instrument consists of 12 seven-degree scales. Each of 3 dimensions was

measured with 4 rating scale: *Dynamism* (expressive, powerful, strong, exciting), *Fascination* (eternal, unspeakable, unique, exceptional) and *Evaluation* (delicately, elegant, seductive, emotionally).

Emotional identification

Most recent study (Sevdalis and Keller 2011) suggests that dance is an effective medium for examining the communication of performer's emotions and intentions as well as aesthetic qualities of movements. Basic emotions, such as sadness, anger, happiness and fear, expressed in dance can be communicated accurately (Camuri, Lagerlöf and Volpe 2003; de Meijer 1989). Also, other authors (Stevens, Schubert et al. 2009) found that audience perception of the emotions expressed in dance performance was congruent with choreographer's expressive intentions.

The contribution of authors (Glass 2005; Stevens, McKechnie et al. 2007) who investigated aesthetic experience in dance from the perspective of cognitive-oriented research, revealed interesting factors that affects aesthetic experience of dance. After conducting research on participants who observed contemporary dance, a group of authors (Stevens, Winskel, Howell, Vidal, Milne-Home and Latimer 2009; Glass 2005) identified that numerous factors, such as visual elements, characteristics of dancers, movement, choreography, interpretation, emotional recognition, novelty, spatial/dynamic, intellectual and emotional stimulation and previous experience, affect the aesthetic experience of dance. Concerning cognitive interpretation in dance performances Glass (2005) suggests that the attribution of meaning involves the spectator's cognitive background, and that it is not a specific property of the aesthetic stimulus. As it has been suggested by Glass (2005) body movement in dance could be a possible cue that causes emotional response in the spectator and affective response to body movement can be explained by sympathetic kinaesthesia (Stevens et al. 2000, cited in Glass 2005). When spectators observe a dance, it is possible that they create visual stimulation coming from dancers into kinaesthetic and visual images of themselves making movements. Such response to the stimulation caused by dancer's movements may lead to the situation when a spectator experiences and feels a dancer and thus emphatically experience the dancer's affect (Glass 2005). Also, according to Glass (2005) emotional response is characteristic of the spectator in relationship with dance it is not inherent trait in dance work.

Beside the fact that emotions expressed in dance are recognisable by the spectators (Sevdalis and Keller 2011; Camuri, et al. 2003; de Meijer 1989; Stevens, Schubert et al. 2009), above-mentioned results of different studies encourage further investigating whether emotional identification of spectator is related somehow with aesthetic experience.

Purpose of the study

Since the different formal characteristics of different types of dance influence the subjective experience of dance in the observer (Vukadinović 2008), and since three factors of aesthetic experience of dance performances can be identified (Vukadinović 2010) it can be expected that there will be correlation between aesthetic experience of dance performances and emotional identification.

In order to reveal the differences of spectators' aesthetic experience of dance performances and then differences of spectators' emotional identification Analyses of variance was conducted. To determine whether there is a relationship between the aesthetic experience of dance and emotional identification, Correlation analysis was carried out. The objective of this study consisted of investigating the relationship between aesthetic experience and emotional identification in the performances of different types of artistic dance.

Method

This research aimed at investigating the relationship between the degree of emotional identification and dimensions of aesthetic experience of different forms of dance performances.

Participants:

Spectators, 33 students from the Faculty of Philosophy, University of Novi Sad, without previous experience in any form of dance. Participants judged the aesthetic experience of dance performances, and a degree of emotional identification.

Stimuli:

Eight different performances of different types of dance including classical ballet, contemporary dance, flamenco and folklore. Performances of different forms of dance delivered live by the dancers in front of the participants. Dance performances which were included in the repertoire at the time of this research were selected.

Classical ballet

1. *The Lady of the Camellias*, Giuseppe Verdi, Libretto: Krunislav Simić, Choreographer and director: Krunislav Simić, Jovan Đorđević Stage, performed by the ensemble of The Serbian National Theatre, Novi Sad.
2. *Sylvia*, music: Léo Delibes, choreographer: Boris Tonin, Gala concert marking the 60th jubilee of the School of Ballet, Jovan Đorđević Stage, The Serbian National Theatre, Novi Sad.

Contemporary dance

3. *Metamorphosis*, Director: Jan Mahan; Choreographer: Saša Krga, Art klinika, Novi Sad.
4. *Divine Comedy*, inspired by Dante Alighieri, Choreographer and director: Staša Zurovac, Jovan Đorđević Stage, performed by the ensemble of The Serbian National Theatre, Novi Sad.

Flamenco

5. *Los recuerdos flamencólicos*, Choreographer: Maria Keck, Music: traditional, performed by "La Sed Gitana", Jazz Wheels Club, Novi Sad.
6. *La búsqueda del Felahmengu*, Choreographer: Tamara and Milena Verežan, Arijana Luburić - Cvijanović, Dajana Damjanović, Music: Nenad Patković and "Šinobusi", Annual Concert of the group "La Sed Gitana", Main Stage of the Youth Theatre, Novi Sad.

Folklore

7. *Ivanjsko cveće [Lady's Bedstraw.]*, Choreographer: Milorad Lonić, performers AKUD "Sonja Marinković", Trg Slobode, Novi Sad.
8. *Vilinska planina [Fairy Mountain]*, the head of performers, costume designer and screenwriter: Dragan Milivojević, the Annual Concert of KUD "Svetozar Marković", Jovan Đorđević Stage, performed by the ensemble of The Serbian National Theatre, Novi Sad.

Instrument:

For measuring the degree of emotional identification was used ten-degree rating scale.

Aesthetic experience of dance performances was measured by the instrument for measuring the aesthetic experience of dance performances, constructed in the previous study (Vukadinović 2010). The instrument consists of 12 seven-degree scales. Each of 3 dimensions was measured with 4 rating scale: *Dynamism* (expressive, powerful, strong, exciting), *Fascination* (eternal, unspeakable, unique, exceptional) and *Evaluation* (delicately, elegant, seductive, emotionally).

The design was repeated with all subjects, which means that all participants watched and evaluated all the performances.

Procedure:

Having observed the dance performance, the participants then rated the degree of their emotional identification on ten-degree rating scale, and then aesthetic experience of the performances observed on the instrument for measuring the aesthetic experience of dance performances.

The participants were told at the beginning of each performance to direct their ratings of emotional identification and aesthetic experience to the dance movements.

The time allotted for the ratings was 15 minutes.

Results

Emotional Identification - analysis of variance

The results of the one-way analysis of variance (ANOVA) show that among the participants, there are statistically significant differences in their perception emotional identification in performances of different forms of dance ($F(7,32) = 9.829, p < .000$). Table I shows the hierarchy of participants' assessments of emotional identification in performances of different dance form.

Table I Hierarchy of participants' assessments of emotional identification in performances of different dance form – obtained from the total sample (N=33)

Emotional Identification in Performances	M	SD
Flamenco: <i>Los recuerdos flamencólicos</i>	86.36	13.878
Flamenco: <i>La búsqueda del Felahmengu</i>	81.81	18.448
Contemporary dance: <i>Metamorphosis</i>	80.90	20.056
Folklore: <i>Vilinska planina</i>	79.09	23.633
Classical ballet: <i>The Lady of the Camellias</i>	74.54	29.800
Contemporary dance: <i>Divine Comedy</i>	66.66	28.136
Classical ballet: <i>Sylvia</i>	62.42	27.389
Folklore: <i>Ivanjsko cveće</i>	47.57	31.822

The application of LSD post hoc test showed that first four performances (both of Flamenco dance form, Contemporary dance: *Metamorphosis*, and Folklore: *Vilinska planina*) are assessed with higher statistically significant ($p < .05$) values on emotional identification than the other performances. Also, the application of LSD post hoc test showed that Folklore performance: *Ivanjsko cveće*, is assessed with lower statistically significant ($p < .05$) values on emotional identification than the all other performances. There is no significant difference between both performances of Classical ballet and Contemporary dance: *Divine Comedy*, in assessments of emotional identification. But, these performances are assessed with higher statistically significant ($p < .05$) values on emotional identification than the first four performances, and with lower statistically significant ($p < .05$) values on emotional identification than Folklore performance: *Ivanjsko cveće*.

Aesthetic experience of dance performances

Generally speaking, the results show that the effect of the type of performance on the assessment of aesthetic experience of dance was statistically significant $F(7, 32) = 15.902, p < .000$. The differences between the observed dance forms by every dimension of aesthetic experience of dance performances will be discussed within the overview of the results that follows.

Dynamism

Concerning the dimension of Dynamism, the effect of the type of performance was statistically significant $F(7, 32) = 7.305, p < .000$. There are statistically significant differences among the participants in their perception Dynamism in performances of different types of artistic dance. Table 2 shows the hierarchy of participants' assessments of dimension of Dynamism in performances of different dance form.

Table 2 The hierarchy of participants' assessments of dimension of Dynamism in performances of different dance form

Aesthetic Experience of Dance Performances: Dynamism	M	SD
Flamenco: <i>Los recuerdos flamencólicos</i>	6.73	.310
Contemporary dance: <i>Divine Comedy</i>	6.20	.826
Folklore: <i>Vilinska planina</i>	6.14	.968
Flamenco: <i>La búsqueda del Felahmengu</i>	6.12	.593
Contemporary dance: <i>Metamorphosis</i>	5.86	.823
Folklore: <i>Ivanjsko cveće</i>	5.71	.733
Classical ballet: <i>Sylvia</i>	5.71	1.089
Classical ballet: <i>The Lady of the Camellias</i>	5.64	.568

The application of LSD post hoc test showed that flamenco performance: *Los recuerdos flamencólicos* is assessed with higher statistically significant ($p < .001$) values on dimension of Dynamism than all other performances.

Both Classical ballet performances are assessed with lower statistically significant ($p < .001$) values on dimension of Dynamism than flamenco performance: *Los recuerdos flamencólicos*, and also with lower statistically significant ($p < .05$) values than performances of Contemporary dance: *Divine Comedy*, Folklore: *Vilinska planina* and Flamenco: *La búsqueda del Felahmengu*.

Also, the application of LSD post hoc test showed that there is no significant difference between Contemporary dance: *Divine Comedy* Folklore: *Vilinska planina* and Flamenco: *La búsqueda del Felahmengu*, in assessment of Dynamism. But, these performances are assessed with higher statistically significant ($p < .05$) values on

dimension of Dynamism than Classical ballet performances, and with lower statistically significant ($p < .001$) values than Flamenco performance: *Los recuerdos flamencólicos*.

Fascination

As far as the dimension of Fascination is concerned, the effect of the type of performance was statistically significant $F(7, 32) = 13.022, p < .000$. There are statistically significant differences among the participants in their perception of Fascination in performances of different types of artistic dance. Table 3 shows the hierarchy of participants' assessments of dimension of Fascination in performances of different dance forms.

Table 3 The hierarchy of participants' assessments of dimension of Fascination in performances of different dance forms

Aesthetic Experience of Dance Performances: Fascination	M	SD
Flamenco: <i>Los recuerdos flamencólicos</i>	5.56	1.181
Folklore: <i>Vilinska planina</i>	4.70	1.692
Flamenco: <i>La búsqueda del Felahmengu</i>	4.65	1.312
Contemporary dance: <i>Divine Comedy</i>	4.64	1.362
Folklore: <i>Ivanjsko cveće</i>	3.75	.979
Classical ballet: <i>Sylvia</i>	3.58	1.469
Classical ballet: <i>The Lady of the Camellias</i>	3.51	1.328
Contemporary dance: <i>Metamorphosis</i>	3.46	1.469

The application of LSD post hoc test showed that flamenco performance: *Los recuerdos flamencólicos* is assessed with higher statistically significant ($p < .05$) values on dimension of Fascination than all other performances.

With lower statistically significant ($p < .05$) values on dimension of Fascination are assessed performances of Contemporary dance: *Divine Comedy*, Folklore: *Vilinska planina* and Flamenco: *La búsqueda del Felahmengu*.

Both Classical ballet performances, Contemporary dance: *Metamorphosis* and Folklore: *Ivanjsko cveće*, are assessed on dimension of Fascination with significantly lowest ($p < .05$) assessments.

Evaluation

Regarding the dimension of Evaluation, the effect of the type of performance was statistically significant $F(7, 32) = 15.895, p < .000$. There are statistically significant differences among the participants in their perception of Evaluation in performances

of different types of artistic dance. Table 4 shows the hierarchy of participants' assessments of dimension of Evaluation in performances of different dance form.

Table 4 The hierarchy of participants' assessments of dimension of Evaluation in performances of different dance form

Aesthetic Experience of Dance Performances: Evaluation	M	SD
Flamenco: <i>Los recuerdos flamencólicos</i>	6.32	.369
Flamenco: <i>La búsqueda del Felahmengu</i>	6.02	.594
Contemporary dance: <i>Divine Comedy</i>	5.78	.799
Classical ballet: <i>Sylvia</i>	5.64	.731
Classical ballet: <i>The Lady of the Camellias</i>	5.41	.526
Folklore: <i>Vilinska planina</i>	5.31	1.093
Contemporary dance: <i>Metamorphosis</i>	4.88	.814
Folklore: <i>Ivanjsko cveće</i>	4.87	.857

The application of LSD post hoc test showed that flamenco performance: *Los recuerdos flamencólicos* is assessed with higher statistically significant ($p < .05$) values on dimension of Evaluation than all other performances.

Also, the application of LSD post hoc test showed that there is no significant difference between Contemporary dance: *Metamorphosis* and Folklore: *Vilinska planina*, in assessment of Evaluation, but, also that these performances are assessed with the lowest statistically significant ($p < .05$) values on dimension of Evaluation in comparison with all other performances.

For the purpose of examining a correlation between emotional identification and three dimensions of the aesthetic experience of dance performances Correlation analysis was employed. In the next section it will be elaborated on in more detail.

The correlation between emotional identification and aesthetic experience of different dance performances

The results of correlation analysis of the emotional identification and aesthetic experience of different dance performances showed that Pearson Correlation Coefficient is statistically significant for both classical ballet performances and flamenco performance: *La búsqueda del Felahmengu* as well. There is a positive correlation between the dimensions of aesthetic experience and degree of emotional identification in performances of classical ballet and flamenco (Table 5, 6 and 7).

Table 5 *Classical ballet (The Lady of the Camellias): correlation between emotional identification and three dimensions of the aesthetic experience of dance*

Classical ballet: The Lady of the Camellias	Dynamism	Fascination	Evaluation
Emotional Identification	$r = .412^*$	$r = .245$	$r = .609^{**}$

Note: $*p < .05$. $**p < .001$

Table 6 *Classical ballet (Sylvia): correlation between emotional identification and three dimensions of the aesthetic experience of dance*

Classical ballet: Sylvia	Dynamism	Fascination	Evaluation
Emotional Identification	$r = .347^*$	$r = .420^*$	$r = .359^{**}$

Note: $*p < .05$. $**p < .001$

In the performances of classical ballet the dimensions of aesthetic experience of dance performances show significant correlation with emotional identification. The direction of correlation is positive, which means the higher result in the dimension of aesthetic experience of dance performances is, the higher assessments of the emotional identification are.

Table 7 *Flamenco (La búsqueda del Felahmengu): correlation between emotional identification and three dimensions of the aesthetic experience of dance*

Flamenco: La búsqueda del Felahmengu	Dynamism	Fascination	Evaluation
Emotional Identification	$r = .328$	$r = .472^{**}$	$r = .139$

Note: $*p < .05$. $**p < .001$

In the flamenco performance - *La búsqueda del Felahmengu*, the dimension of Fascination shows significant correlation with emotional identification. The direction of correlation is positive, which means the higher result in the dimension of Fascination is, the higher assessments of the emotional identification are. The other correlations are not statistically significant so they were not taken into consideration.

Discussion and conclusion

The results of this research have revealed that among the participants, there are differences in their estimations of emotional identification in performances of different forms of dance, and in their aesthetic experience of these dance performances as well.

It has been shown that both Flamenco performances, Contemporary dance: *Metamorphosis*, and Folklore: *Vilinska planina*, were highly evaluated on emotional identification scale. These results could be understood and discussed from two different perspectives. Glass (2005) suggested that emotional response is characteristic of the spectator in relationship with dance and that emotional response is not inherent trait in dance work. But, the other perspective (Vukadinović 2008) considers the impact of formal characteristics of each type of dance on the subjective experience of dance performances. It could be assumed that the formal characteristics of each tested type of dance in this research affect the estimations of emotional identification.

For example, flamenco dance is usually performed in the direct interaction with singing and accompanying music (Gómez Muñoz 2008) and requires "uniquely personal power of expression" (Gómez Muñoz 2008, p.46) whose aim is to transfer feelings (Gómez Muñoz 2008), which are usually expression of experience and everyday life (Castaño Hervás 2008). Flamenco insists on the effusive, rich emotional expression, numerous gestures, and the increased expression of emotional experience (Candelori and Díaz 1998; Vukadinović 2002, Gómez Muñoz 2008; Guerrero Pantoja 2008).

Concerning the lowest estimation (Folklore performances: *Ivanjsko cveće*) on emotional identification scale, the effect of formal characteristics can also be discussed. Formal characteristics of folklore performance (Džadžević 2005; Janković and Janković 1949), such as rhythm, symmetric order of dancers in the semi-circle, synchronicity of moving dancers in the same rhythm and pace holding hands, the emphasis on collective balanced dance, probably have influence on forming low estimations on emotional identification scale.

The results of this research have shown that among the participants, there are differences in aesthetic experience of different forms of dance performances. In recent study (Vukadinović 2008) it was suggested that a general formal description of different dance forms which uses following features: figural goodness, dance technique, dynamics, movement elegance and complexity of movements, matches the subjective experience of different types of artistic dance. In that sense, the impact of formal characteristics of each dance form investigated in this research should be taken into account when interpreting results. From that point of view it could be expected that classical ballet performances would have the lowest estimations on dimension of Dynamism which is comprised by the adjectives such as expressive, powerful, strong and exciting. According to its formal characteristics, classical ballet insists on harmony and symmetry of movements

and on figural goodness, complying with the strict rules of academic dance, which includes en pointe technique, using space in a straight or diagonal line, and on specific and clearly defined positions of arms and hands (Warren 1990; Vaganova 1969). Hence it is possible that formal characteristics of classical ballet referring to correct balance, stability of the body and orientation in space (Warren 1990; Vaganova 1969), influences the formation of spectators' aesthetic experience of dance performances. Such results complement the findings of the earlier research (Vukadinović 2008) that formal characteristics of classical ballet have impact on subjective experience of harmony and evaluation.

Regarding dimension of Evaluation, results can also be interpreted concerning formal characteristics of investigated dance forms. The lowest estimations on dimension of Evaluation of Folklore performance: *Ivanjsko cveće* and Contemporary dance performance: *Metamorphosis* seems to be expected due to the fact that the dimension of Evaluation consists of adjectives such as delicately, elegant, seductive and emotionally. Formal characteristics of folklore, such as rhythm, symmetric order of dancers in the semi-circle, synchronicity of moving dancers in the same rhythm and pace holding hands (Džadžević 2005; Janković and Janković 1949), as well as formal characteristics of contemporary dance, such as more freely use of space, then freer forms of movement among which there are falling, standing-up, walking, various types of turning, the use of voice and the need to separate spiritual component from technique and to emphasize the principle of spiritual and formal freedom (Adshead – Lansdale 1994; Jowitt 1994; Au 2002), probably form low estimations of participants' aesthetic experience of dance by the dimension of Evaluations. Such findings are complementary with the previous studies (Vukadinović 2008) which suggest that formal characteristics of these two forms of dance are more related to subjective experience of Activity.

The dimension of Fascination is not exclusively characteristic of aesthetic experience of dance since the same adjectives (eternal, unspeakable, unique, exceptional) are also descriptors of aesthetic experience of paintings (Polovina and Marković 2008). Therefore, the dimension of Fascination is not specially connected to any artistic discipline but it refers to aesthetic experience of work of art in general, including dance itself. The results that performances of classical ballet and Contemporary dance: *Metamorphosis* have the lowest estimations on the dimension of Fascination reflects the aesthetic experience of artistic content of these performances.

It can be noticed that flamenco performance: *Los recuerdos flamencólicos* has the highest estimations of aesthetic experience concerning all three dimensions of aesthetic experience of dance performances. This result can be interpreted with taking into account the formal characteristics of this particular dance, as well as Glass (2005) suggested with the spectator's relationship with dance. But also it should be mentioned that the other factors affecting the aesthetic experience (Stevens, Winskel, et al. 2009; Glass 2005) such as visual elements, characteristics of dancers, or spatial/dynamic are not controlled in this research. For example, it

is very possible that space in which the performance takes place influences the aesthetic experience of dance and therefore estimations. According to the research procedure participants watch this flamenco performance in the club, where distance from the small stage was about two meters, whilst the other performances were watched in the theatre where the distance from the big stage was approximately between ten and fifteen meters. Folklore performance: *Ivanjsko cveće* was watched on an open stage in the city centre in the daytime. In that sense, the lack of this research is that not all the variables relevant for aesthetic experience of dance are tested.

Regarding the relationship between estimations of the aesthetic experience of dance and emotional identification, results have revealed that there is a positive correlation between the dimensions of aesthetic experience and emotional identification in performances of classical ballet and flamenco. In classical ballet performances the higher result in the dimension of aesthetic experience of dance performances is, the higher assessments of the emotional identification are. In flamenco performance - *La búsqueda del Felahmengu* the higher result in the dimension of Fascination is, the higher assessments of the emotional identification are.

Although there is positive correlation between emotional identification and the dimensions of aesthetic experience in classical ballet and flamenco performances, this result should be understood with reserve and in the broader context. In the research of audience reaction to contemporary dance performances Stevens, Winskel, et al. (2009) reported that although more than 87% of participants stated that they felt emotional response, low percentage of emotional recognition is involved in reasons for the experience of emotion and enjoyment in contemporary dance performances. On the basis of the results of our research it can be stated that the performances of different dance forms differ according to observer's estimations in the case of either assessments of the dimension of aesthetic experience of dance or the assessment of emotional identification. Such results can be understood if they are observed within the context in which aesthetic experience, as suggested by Marković (2010), would be special kind of emotion, independent of other emotions and feelings.

Having in mind all constrains of this study it can be concluded that observer's emotional identification in dance performances, is, at least, partly determined by the formal characteristics of particular dance form. Also it can be concluded that, for classical ballet and flamenco dance form, there is a positive relationship between observer's emotional identification and aesthetic experience of performances. Further investigation concerning for example, influence of factors such as space where performance happens, visual elements or characteristics of dancers, on observer's emotional identification in the performances of different dance forms, would be useful.

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