



as mentioned sportsmen or other athletes as Chionis of Sparta, Fanas of Pelléna, Lygdamis of Syrakus, Hipposthenes and Hetoimokles of Sparta, Tísandros of Naxos, Theágenes of Thasos or for example Lampis of Sparta, Filombrotos of Sparta, Ikkos of Tarent and another were often bearers of Greek ideals of *kalokagathia, arete, ekecheiria, andreia, aristeia* and a lot of sportsmen could learn of their determination, honour and immaterial approach to life.

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DANCE CONTRIBUTION TO THE DEVELOPMENT OF YOUTH PERSONALITY

NEAMȚU MIRCEA¹, PÎRVULESCU DANA²

Abstract

The research wants to contribute to:

Promoting the Dance Activities in Society and also in the computerized society, newly developed, by choosing the Psychological Dance Program, which is most of the times heterogeneous – for diverse temperaments and types of teenagers and young people in order to create ways of communication between them. Sport activities, modern dance, sport dance, society dance, represent for both teenagers and organizers of these types of psycho-artistic activities, most of the times, the determining points of attraction in selecting and participating to the psycho-therapeutic programs.

This determines the way of finding the most attractive means of dance, finding the appropriate dance section for certain groups of age and temperaments; the purpose of the organizers of these psycho-artistic is: to shape the personalities of teenagers in accordance to their own behavior for a better adaptation to society and a better result in the function of their future professional activities. Finding the best programs for relaxation, active recreation in order to eliminate nervousness, pressure, frustration and the stress of school. Dance is the antidote of the over strung sense of teenagers when they are under the influence of disturbing factors found in a negative environment and having a bad influence upon their bodies.

The efficiency of the methods for developing the personalities of teenagers through dance is the toning of the morale and spirit, rehabilitation of self-esteem, vitality, energy, force and dynamics, a healthy soul, solid body and healthy mind – like the saying 'mens sana in corpore sano'.

The Objectives of the Research are interested in finding a way to resolve these types of requests come from practice and requested by practice.

The Experiment started from the need to increase the work speed of the dance instructors during the classes with adolescents and young people engrossed in these artistic activities, be they performance or purely recreational. The final goal is to shape the personality of teenagers having in view their temperaments, disregarding the methods used and the

type of activity.

Conclusions. The result study shows that dance in its self, the modern dance, is an integrated part of psycho-artistic programs no matter the proposed objectives. Dance programs (modern dance, social dance) make a big difference when it comes to getting to know the person of a group, the homogenization of the group, the harmonization of the harmonization of the group and the bounds of it.

It is recommended to consult and contact the dance specialists by the organizers of the Psychological Programs in order to make the programs attractive and adequate.

Key words: artistic dance, personality, temperament, rhythm, effort, natural movement, elegance, refinement.

Introduction

Dance, as educational effect for children, pupils and the youth is a phenomenon in a continuous dynamic; it is the expression of human activity, of educational creativity and diversity.

Dance, in terms of personality development for 17-18-year-old teenagers

Dance is: art and artistic sport, study and recreational activity, ritual and entertainment, education, culture and formation at the same time.

Dance, an explosion, in the manifestation of young people, is a means of nonverbal communication for all types of temperament, being used in different specific ways. Through dance, one discovers their partner's way of life, their inner self, spiritual level, their ability to express themselves, certain habits and their imagination.

Dance can combine the "strict vocabulary of movement" through personal means in hundreds of combinations. It's a natural activity!!!

Rhythmic movements of one's body are instinctive. Dance flows from young people's need for personal expression and social contact.

It brings a favorable change in each of us. Through dance we express our sadness, our exaltation, our passion and, finally, the entire ensemble of possible moods and feelings.

Dance has been known, from the dawn of primitive man who, seeing his shadow moving on the cave's wall, began to move as well, enjoying the "dance of his shadow".

Dance in everyday life is used as a means of **movement education, mental, psychological, cultural and social education.**

Dance has no age limit. It is a recharging of the Soul, an expression of one's temperament. It becomes part of

youth's intense life

For the education of young people's personalities, dances which contrast with their temperament were chosen, to test their reaction to novel situations, their power of concentration: to overcome the different existing circumstances and, at the same time, **to develop their less active areas.**

- for those with **choleric** temperament "**dances with enthusiasm and endearing temperament**" were chosen, emotional, soft, sentimental, affectionate, filled with love and compassion. Slow, bohemian, tender dances with languid, peaceful and calm movements. Softer, tranquil and harmonious dances, delicate, gentle and graceful, smooth and suave, quiet, temperate and mastered with low resistance to effort. Lyrical, ambiental, contemporary dances that require diligence, perseverance, where emotional processes are intense and long-lasting.
- for those with **sanguine** temperament "**dances with enthusiasm and quiet temperament**" were chosen, choreographic fantasies, thematic dances; dances that require tolerance, patience and calm.
- for those with **melancholic** temperament "**dances with enthusiasm and lively temperament**" were chosen, dances with an explosive feel to them, violent, fierce dances: flamenco, Spanish, Mexican dances, the tango, dramatic dances – the "paso doble" fight with bulls, dances that require intense emotional processes, richness and force of reactions, passion.





- for those with **phlegmatic** temperament “**dances with enthusiasm and excitable temperament**” were chosen, fast, dynamic, quick and energetic dances with prompt executions: jive, rock, samba, salsa, aerobic dances – that require effort and high stamina, involving mobility and high amplitude. Dances that require sociability, a good mood, swift reactions, dynamism.

Types of Temperament

The Choleric, the Sanguine, the Phlegmatic, the Melancholic, the Extrovert, the Introvert

A person's temperament is “given” at birth, predominantly innate, hereditary, according to one's personal genetic code, but it is influenced a lot by education and living conditions offered by the environment. Temperament characterizes the individual through the synthesis between the different degrees of: energy, mental mobility and mental balance.

Temperament is the ensemble of biological elements that, together with psychological factors, constitutes the personality; the energetic and dynamic side of personality.

To fully know a person's traits is a very complex endeavor. In support of their understanding, there can be observed aspects regarding appearance, facial expressions, reaction speed to external stimuli, involvement in tasks, **reaction to constant effort**, their way of interacting with their kin.

The human personality revolves around a few **dominant traits** that are both innate and acquired:

1. When referring to inherited traits, we refer to the **Temperament**;
2. When referring to the development of social-cultural traits, we refer to the **Character**.

The two notions are usually confused because of the interdependency state in a personality.

According to S. Rubinstein, the temperament is the energetic-dynamic side of the personality.

The temperament manifests itself as:

1. **energy level** and way of accumulating and discharging of energy, which can be: energetic, resistant, explosive, fierce, violent or slow: slow, lazy, passive, lacking of vigor and stamina, weak, frail, calm, quiet, peaceful. Mellow, sober, tempered; but also as:

2. **dynamic level**: fast-slow, mobile-rigid.

G. Allport shows that temperament affects the characteristics of an individual, the reaction to emotional stimulus, the capacity of restrain or action and the quick respond to a situation. Also, it affects the persistent affective disposition.

Affectivity is an important tool in defining temperament, forming it by identifying the emotional tone, of the stability and the depth of experiences.

Temperament is a singular fact.

There are just as many different types of temperament as there are people. Each one's temperament is a singular fact as each human is unique.

From ancient times, **Greek medics Hippocrates and Galen**, distinguished four fundamental temperaments: choleric, sanguine, phlegmatic and melancholic. These were the result of a mix between **the four humors (fluid substances) in the body: yellow bile, blood, phlegm and black bile**. Correspondents were created with the fundamental elements: **air, water, fire, earth** and even with the four seasons.

For science purpose, different similarities and distinctions were made between certain aspects of human temperament, even classifications, which lead to various typologies.

Thus:

- Choleric – he is characterized by the yellow bile, represented by **fire**, with a **warm character, and as hot as summer itself**.
- Sanguine – is distinguished by the predominance of blood, is associated with **air**, is **violent and unstable as spring**.
- Phlegmatic – is linked to phlegm, represented by **water**, humidity, **the coldness and stiffness of winter**.
- Melancholic – is governed by black bile, portrayed by **earth**, the gloom, **the sadness and kindness of autumn**.

From the point of view of stability, the temperaments are split in two categories: stable temperaments and unstable temperaments.

Stable Temperaments and the description temperament traits:

1. **Sanguine Temperament – excitable type**



- positive: sociability, good mood, quick reactions, dynamic;
- negative: fluctuation and inequality of emotions, self admiration, shallowness, suggestibility, inconstancy.

2. Phlegmatic Temperament – calm type

- positive: tolerant, patient, perseverant, equilibrium;
- negative: rigid, slow reactions, difficulty in adapting, affective monotony, stereotypical type.

Unstable Temperaments and the description temperament traits:

1. Choleric Temperament – excitable type

- positive: sharp will, intense emotional processes, richness and intensity of reactions;
- negative: excitability, irritability, aggression, inequality of emotions.

2. Melancholic Temperament – sad type, daunted type

- positive: intense and lasting emotional processes, perseverance, diligence, responsibility and sense of duty;
- negative: low mobility and adaptability, predisposed to anxiety, low self-esteem and pessimism.

From the point of view of the degree of externalizing and manifesting of elements which make up the temperament, there are two categories: extroverts and introverts.

Extroverted: choleric and sanguine temperaments. Extroversion is determined by the general state of excitement of the cerebral cortex.

Extroverts inherit a strong nervous system.

Introverted: phlegmatic and melancholic temperaments.

Introverts inherit a delicate nervous system.

Carl G Jung described individual mental characteristics, thus defining the extrovert and introvert.

The extrovert: The **extrovert** type is characterized by externalizing, much louder, one's state of gratitude, joy, sometimes surpassing the required reaction for the experiences phenomenon. He is animated by his interest in the outside world, in people and objects; he is sociable, communicative, with initiative. He has a great practical sense and easily adapts to new life conditions.

The introvert: The **introvert** type is characterized by an internalization of his feelings, of reactions to external stimuli and the world around. He channels his energy to his own ideas, to his inner world, creating himself a rich inner universe. He has a good inner attention, abstract and profound thought, decisiveness, manifesting tendencies of isolation and anxiety. The introvert does not cultivate social relationships, he is a contemplative soul, reserved, lacking in self-esteem.

The ambivert: The intermediary of the two

categories, he borrows characteristics from both the extrovert and the introvert.

The creation of some well educationally articulated **character traits** often marks temperamental determinations.

Temperament is not the expression of a constitutional type, but the bio-typological foundation from which character elaboration stems.

Content, Experiment and Results

Society in its evolution throughout time has used a series of means in order to socialize, to create connections between children, adolescents and youths. From analyzing the means which contribute to developing socializing, we also find dance.

In all societies and levels of civilization dancing has always been a way of connecting people, understanding and rejection between individuals and society.

Also there is a permanent evolution of dancing through rhythms and the technique of steps. Of course, at present we cannot give a negative answer to its evolution, to attract and diversify the dance it being a natural movement in a computerized society.

The daily activity of a teenager at school is between 6-8 hours including the 3-4 hours spent doing homework, is seen as an obstacle for establishing social interpersonal relations, to which the amount of video information at home is added, all this culminating with a much more evident isolation of the teenager.

To counter these aspects both society and the institutions or organizations, counselor offices in schools, dance schools, sports clubs, therapeutic practices and specialized personnel, are searching for solutions to minimize and reduce this phenomenon. By introducing dance into a well balanced curriculum will provide points of attraction.

Most 'dance schools' with classes of high performance dancing have a doctor and an artistic sport psychologist in order to optimize the interactions during the cultural activities and also during the dancing contests and competitions.

From these activities the role of dance in bringing teenagers towards sport, art and beauty and is determining specialists that when promoting the methods for developing the personalities through dance to also include artistic activities with a psychological effect because, dance, is a way of life for teenagers, is plainly visible.

Having this into consideration we have started our hypothesis regarding the role of dance in the development of teenager's personalities, in order to find the best and most attractive artistic dance programs involved in the general assembly of psychological programs keeping in mind the suggested points.

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The Questionnaire: there have been questioned both teenagers who already took part in the different psycho-artistic programs and youths who want to become a part of these programs, youths with different ages, temperaments and social status, high school students, students and employees.

The effects produced on the person as an entity and the effects had on the group as a whole and in which the participants are involved for a short period of time after taking a psycho-artistic and dance program were monitored.

The Action of Finding the Results, after the Applied Questionnaire with the purpose of shaping the personality of teenagers by choosing the genre of dance in contrast to their temperaments, the criteria followed were:

- seeing the reaction of the youths when confronted with unexpected situations;
- the power of concentration to overcome a difficult situation;
- development of less active side;
- the active cooperation with the dance partner;
- emotional and expressional implication in lyrical, thematic and romantic dances;
- becoming one with the dance partner, a whole.

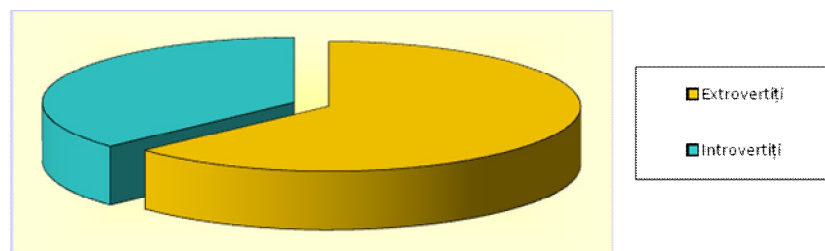
Questioning the teenagers in the dancing halls and of the next participants was done after psycho-artistic programs of relaxation and performance.

For those with a choleric temperament the slow, bohemian, lyrical and ambient dances were chosen; for those with a sanguine choreographic fantasies, contemporary dances; for the melancholic the explosive dances: flamenco, paso doble and thematic dances; for the phlegmatic ones the dynamic dances: fast, energetic, with rapid executions: jive, rock, samba, salsa.

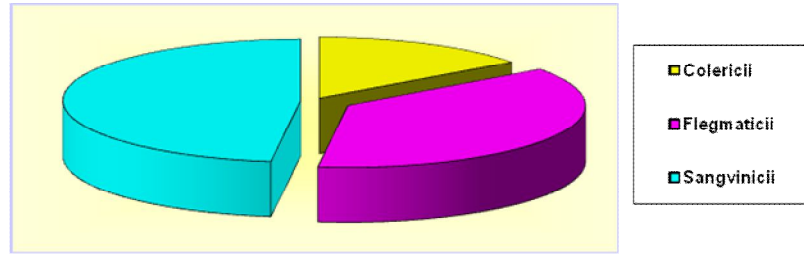
Reading the Correlated Results

From the total number of youths subjected to the psycho-artistic tests the results were: 75% are introverts – due to a prolonged ‘relationship’ with the computer and the virtual world and 25% are extroverts familiar with socialization.

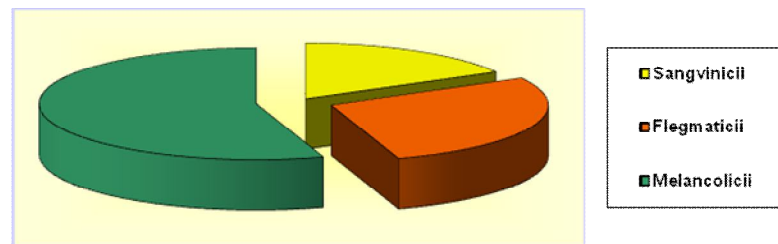
Dances in contrast to their personalities were subjected for a period of time and the results were: 65% of the youths have become extroverts while 35% remained introverts.



For the slow, bohemian dances: 48% were sanguine, 37% phlegmatic and the rest choleric.



For the explosive dances: 17% were sanguine, 28% phlegmatic and the rest were melancholic's.



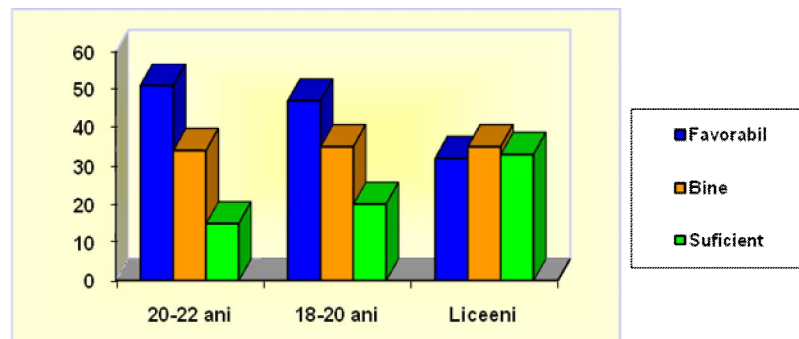
For the choreographic fantasies: 68% were extroverts, 21% introverts and the rest were both.

Teens with ages between 20-22 responded favorably 47%, good 35% and the rest sufficient.

From among those with ages between 18-20 the favorable answers were 51%, good 34% and the rest sufficient.

From among the high school students 32% have responded favorably, 35% good and the rest sufficient.

Thus the explanation for the solitude of some youngsters and for their difficulty in adapting.

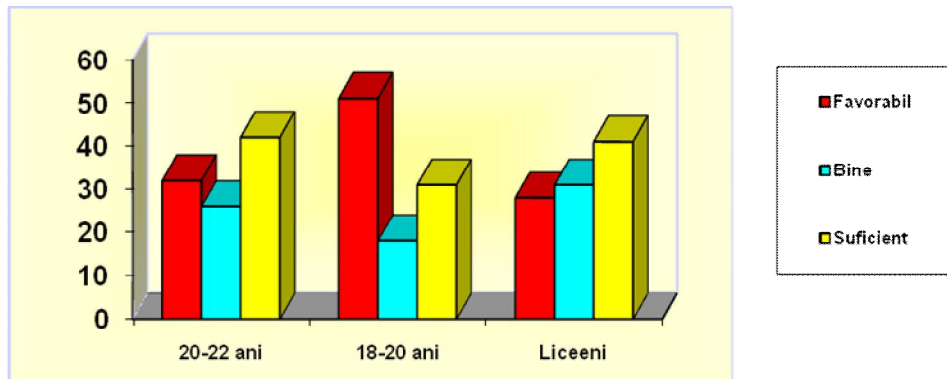


For contemporary dances: 56% were extroverts, 24% both and the rest introverts.

Teens with the ages between 20-22 have responded favorably in 28% of the cases, 31% good and the rest sufficient.

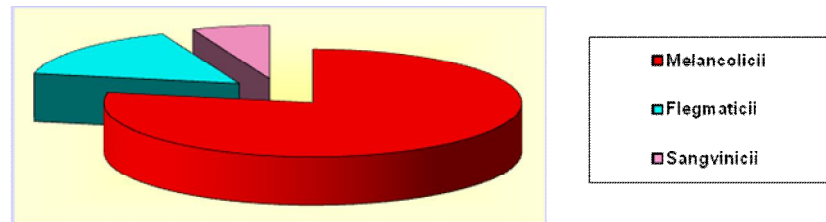
From those among 18-22 51% have responded favorably, 18% good and the rest sufficient.

High school students responded favorably in 32% of the cases, 26% good and the rest sufficient.



For the dynamic dances: 78% were cataloged as melancholic, with pleasure but with some effort, 16% took part under the impulse of their phlegmatic

partners and the sanguine ones, 6%, watched the lessons and the testing from afar.



Conclusions

Dancing has an important educational element to it, being used as a learning technique for pedagogical and professional performance. From the Educational side of it, it helps build or enhance personality traits and form an upright character with the role of removing any social inhibitions. The Dance as well as the dance floor is a code of conduct, socialization and harmony as well.

Dancing uses the body as its main instrument and this makes the communication with the transmitter much more direct yet unmediated. I find it superb because the way you move shows some personality traits of which you are not conscious of. It shows a mirror of your deep self.

When you see a person dance, you can tell a lot about that person. From the small details unto the temper, character, way of communication and way of being. Dancing is a form of Expressive Art, very honest and direct.

Of course, the body can be educated to express what we desire from it, like an instrument, but he will always betray through movement the intimate traits of the dancer's personality, his temper and his way of being.

The result study shows that dance in its self, the modern dance, is an integrated part of psycho-artistic programs no matter the proposed objectives. Dance programs (modern dance, social dance) make a big

difference when it comes to getting to know the person of a group, the homogenization of the group, the harmonization of the harmonization of the group and the bounds of it.

It is recommended to consult and contact the dance specialists by the organizers of the Psychological Programs in order to make the programs attractive and adequate.

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