

## IMPROVING ARTISTIC EXPRESSIVITY IN DANCESPORT AT YOUTH LEVEL- D CLASS, LATIN DANCES

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### Abstract

*Problem statement:* As a newly established science, the science of physical education and sports, through the study of man as a bio-psycho-socio-cultural being and its manifestations in clearly defined conditions, uses methods from different fields such as biology, psychology, social sciences and cultural sphere.

In order to achieve high performance, to know all the aspects of the complex training regarding the dancers, is vital. The evaluation and grading criteria, in Dance Sport, increasingly emphasize the importance of artistic and expressive training of dancers.

*The aim of the research:* The aim of the research is to define the type of body activity that aims to educate and develop expressiveness at different quality levels, from spontaneous, natural manifestation to psychical and that is expressed through body movement rich in meanings, built with a well-defined purpose.

*Conclusions:* If we approach the motor skills in a systematic learning process, we can influence in a favorable way, the path from spontaneous - unconscious expression in order to educated expressive behavior.

The expressive behavior responds effectively to both communication and understanding needs and to the requirements that are imposed by the appreciation code in Dance Sport.

The psychology of sport is the one that, through its specific application, permanently feeds the coach's knowledge (specific information, techniques and methods) capable of leading to increased sports performance.

*Key words:* Dance Sport, history, art and sport, expressive training.

### Introduction:

Dance Sport is a special kind of sport, in a continuous transformation and evolution, whose regulations constantly adapt to society and to the present time and still offers, an amazing show.

The expressive dimension of movement, in dance, can be analyzed referring to the quality of the expression (Adolphe, Jean Mark, 1998), the way and style of its realization as well as the impact of its perception by other people.

Expressive movement is considered a means by which the dancer's personality is realized.

On the dance floor, the dancers become the "interlocutors" between the music and those who watch and listen (Blom, Chaplin, 1982).

According to Perez Roux and Thomas (2002), the dancers create and transmit emotions that reach the viewers through plastic, harmonious movements.

Spectators receive the gestures and movements of the dancers through a system of personal valences and sensory transpositions (Bradley, 2001).

In order to achieve high performance, to know all aspects of a complex training for athletes is vital. The evaluation and grading criteria, in sports dance, emphasize more and more the importance of the artistic and expressive training of the dancers (Năstase, 2011):

- The use of tests and questionnaires (Extraversion / Introversion and Neuroticism Questionnaire (H. J. Eysenck -form A) as a source of psychological evidence, in the research process, in order to capitalize on the expressive potential of dancers.

- Creating control tests in which subjects can display their availability of transposition and expressiveness and can combine forms of elaborating expressiveness (natural, imposed, improvised) in order to develop the expressiveness of dancers and streamline artistic training.

### Methods:

We used: the bibliographic method, the method of observation, the self-observation method, the test and evaluation method, the questionnaire survey method,

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the graphic and tabular method, the conversation method.

The investigated sample consists of 10 mixed couples (20 dancers - 10 girls and 10 boys).

The conformation of the dancers is, in general, well proportioned, the appearance being a pleasant one with a correct posture and the attitude is an elegant one.

The boys, with small exceptions, are of the ectomorph body type, having harmoniously developed lower limbs, but longer than the trunk, narrow pelvis and mobility good mobility in the spine.

The girls show normal indices in height and weight, also fit the type ectomorph body type with a beautiful harmonized body (reduced adipose tissue) and very good mobility in small and large joints.

They all are FRDS affiliated dancers - value D. class, Latin Dances, are between 15 and 18 years old

The 6 months of training include:

1. Mesocycle of resumption of sports effort (june 2019): adaptation period to the new training conditions and increase the functional capacity of the body;

2. Accommodation mesocycle (june - august 2019): games and rhythmic themes for educating rhythmicity and motor musicality and also, structures of exercises performed at the bar and / or "center", specific to classical ballet, with emphasis on educating the outfit and artistic execution and combination with dance steps;

3. Basic mesocycle (august- november 2019): structures of exercises performed at the bar and / or at the "center", specific to classical ballet, with an emphasis on educating the outfit and artistic execution; exercises specific to the preparation of expression, having as objective the development of corporal, facial expression and artistic imagination; dance steps combinations.

4. Training and control mesocycle ( november 2019): structures of exercises performed at the bar and / or at the "center"; exercises specific to expression preparation; combination with dance steps.

5. Recovery microcycle (november - december 2019)

During the research, our attention will be focused on the expression of the motor gesture, the way of interpreting the musical accompaniment but also on

and participate in official competitions in the age class - Youth. They have been practicing Dance Sport for 6-7 years and the couples have been formed for 2-3 years.

In order to participate in this research, the dancers and their legal representatives were informed about the stages of this project and completed a document by which they took note and agree.

Staging of research:

-June 2019: Application questionnaire (H.J. Eysenck - form A); Establishing the motor content and the drive technology; Carrying out evaluation;

-July - November 2019: Education of artistic attire and execution, of rhythmicity and motor musicality; Development of body expressiveness and artistic imagination, by applying the proposed program.

- December 2019 - Evaluation

some personality traits that can favor the manifestation of expressiveness.

The stimulation of the creative fantasy of the subjects will be sought, as they will be put in the situation of composing various motor structures themselves in accordance with the musical accompaniment (Manos, Grigore, 2002).

We will consider that in the construction of control tests, the subjects display the availability of transposition and expressiveness, to combine forms of expression elaboration (directed, free, improvised) and to use a sufficient number of themes, stimuli and response situations

Without emphasizing ( in the beginning) a special body technique, we consider that certain aspects of artistic, aesthetic, can be pursued in training athletes, but insisting on the educational, recreational and regenerative qualities of physical activities of expression, the beneficial effect on the personality of the athlete (Bota, Dragnea, 1999).

The training program consisted of: 25 min. preparatory stage: multilateral physical training / specific physical training; 80 min. fundamental stage (40 min. technical / tactical / theoretical / psychological training and 40 min. individual / partner choreography repetition, varied tempo); 15 min. recovery stage (stretching exercises and breathing exercises).

The structures were applied during 6 months; 3 -6 hours / week; the duration allocated varying according to the school schedule.

Table 1. Planning the content of expression preparation (E.T.) and rhythmic-musical preparation (R.-M.T.)

June	July	August	September	October	November
<b>E.T. (25-30 min. classical dance-specific exercise structures)</b>	<b>E.T. (25-30 min. Dance Sport - specific step structures)</b>	<b>E.T. (25-30 min. Dance Sport - specific step structures)</b>	<b>E.T. (15-20 min. classical dance-specific exercise structures)</b>  <b>(15-20 min. Dance Sport - specific step structures)</b>	<b>E.T. (15-20 min. classical dance-specific exercise structures)</b>  <b>(15-20 min. Dance Sport - specific step structures)</b>	<b>E.T. ( 20 min. classical dance-specific exercise structures)</b>  <b>(20 min. Dance Sport - specific step structures)</b>
<b>P.R.-T. (10 min. /1-2 exercise structures)</b>	<b>P.R.-T. (10 min. /1-2 exercise structures)</b>	<b>P.R.-T. (10 min. /1-2 exercise structures)</b>	<b>P.R.-T. (10 min. / 1- 2 exercise structures)</b>	<b>P.R.-T. (10 min. / 1-2 exercise structures)</b>	<b>P.R.- T. ( 10 min./ 1-2 exercise structures)</b>

**Methodical indications:**

In the first weeks, the structures learn separately (isolated), in slow motion, with the explanation, demonstration and correction of motor actions; with a number of repetitions to ensure the correct technical execution.

After mastering, the structures are executed tied, without breaks. Each exercise is composed in such a way that, in the end, their ensemble achieves a unitary complex, in which the structures will be executed in their succession without breaks.

*Specific content of exercises:* Plié, Battement,, Ronde de jambe, Temps-lié , Relevé, Sauté.

*Motor rhythmicity drive systems* aimed at the ability to perform various repeatable motor actions at certain intervals organized precisely in time and space. In dance, motor rhythmicity is the ability to perceive and reproduce (transmit) through movements, the peculiarities of musical accompaniment in terms of the sequence of

highlights in a musical phrase and to perform movements with duration corresponding to the values of musical notes.

*Operational model with exercise structures for educating expression and motor musicality:* In order to investigate the effects of the training methodology for the pairs of dancers, we elaborated an exercise module specific to the direct competition choreographies requested in the execution of the specific motor content:

1. Performing one of the choreographies of dance styles on various songs, with the artistic expression of the melodic line, with the mention that it is different from one repetition to another.

Dosage: 3 x 3 melodies (3 x 1min. 45 sec.), I. = 80%, P. = 3 min.

Exercise options:

- can be applied individually / in pairs / in groups of pairs;

- it is used to perfect the choreography of a single dance or for several.

2. Performing choreography for the "cha-cha" dance style on "rumba" music as the tempo of the latter offers more time for artistic expression and for the manifestation of various bodily expressions.

Dosage: 3 x 3 songs (3 x 3min.), I. = 80%, P. = 4 min.

Exercise options:

- can be applied individually / in pairs / in groups of pairs;
- is used to perfect the choreography of one or more dance styles.

*Operational models with exercise structures specific to classical dance - artistic training:*

- Study at the wall bar - ballet exercises:

tense beat, thrown beat, bent, arm doors, knocked, melted, adagio, great beat, jumps, raised.

Dosage: 20 min., I. = 60-70%, P. = 30 sec. - 1min. between exercises

Exercise options:

- a certain structure is established that is repeated identically (artistic training objectives are pursued, being found either after warming up, or in the special training created for the artistic training;

-it is performed in the mirror so that the dancers are aware of the shape of the movements, the body lines, the facial and body expressions;

-they can also practice in the center (without support for the wall bar), but when the dancers have mastered their exercises very well and show a good balance.

- Execution structures (face at the bar, with both hands supported  $\approx$  20 min. / Musical measure 2/4 T.)



Fig. 1.- Artistic Training

Structure 1

Initial Position: Position I. - The exercise is performed 2 x 8.

- M. I T1-2 - Demi-plié (bending the knees);
- M. II T3-4 - Return to the initial position (knee extension);

M. III T5-6 - Statement;

M. IV T.7-8 - Return on the sole;

Structure 2

Starting Position: Position I.

M. I T.1-2 - Battement tendu avant;

M. II T.3-4 - Return to position I;

M. III-IV T.5-8 - Idem M I-II;

M. V T.1-2 - Lateral tense beat;

M. VI T.3-4 - Return to position I;

M. VII T.5-6 - Lateral tense beat;

M. VIII T.7-8 - Laying the sole of the foot open laterally on the ground - position II.

M. IX T.1-2 - Demi-plié in the second position;

M. X T.3-4 - Return;

M. XI T.5-6 - Lifting the heel (open side foot) from the ground;

M. XII T.7-8 - Return to the initial position

M. XIII-XVI - Idem M. I-IV, but battement tendu back;

M. XVII-XXIV - Idem M. V-XII

For the evaluation stage, the couples interpret distinct choreographies but all of them respect the technical regulations in force, according to the class "D" Latin syllabus, adopted by FRDS, musical accompaniment -first audition, subjects perform the

structures for 1m.30s./ each dance, the break between dances being 30 sec., total points for an evolving couples: 10.

Without neglecting the technique of the steps used in each style of dance, the couple must highlight the elements of each rehearsal.



Fig. 2. - Style & Shaping Training

- Test 1- Technical aspects: timing, posture, balance, coordination, quality of movements (Cha-Cha: structure of 30-33 bpm.)

Assessment criteria:

Criterion 1 (C 1) Timing / Observance of the musical structure - 2 points (1 point for each dancer);

Criterion 2 (C 2) Step / Step orientation / Degree of return. - 4 points (2 points for each dancer);

Criterion 3 (C 3) Technical structures / Specific sockets / Static-dynamic balance elements / Specific step connections - 4 points (2 points for each dancer);

- Test 2 - Partnership Elements, Relationship - Leadership (Jive: structure of 42-44 bpm.)

Assessment criteria:

Criterion 1 (C 1) - correct position of the dancers in pairs - 4 points (2 points for each dancer);

Criterion 2 (C 2) - style / lead / hold / shaping elements - 4 points (2 points for each dancer);

Criterion 3 (C 3) - execution of weight transfer from one leg to another, static and dynamic balance - 2 points (1 point for each dancer);

- Test 3- Choreography and presentation (Samba: structure of 50-52 bpm.)

Assessment criteria:

Criterion 1 (C 1) Alignment / Moving on the dance floor / Directions - 2 points (1 point for each dancer);

Criterion 2 (C 2) - Presentation / Entry - Ring exit / Avoiding other pairs - 4 points (2 points for each dancer);

Criterion 3 (C 3) Positioning in relation to the partner / Pair positioning in the ring / Posture between dances / Concentration of dancers - 4 points (2 points for each dancer);

- Test 4 - Ability to perform expressive motor actions in accordance with the musical support - the character of the

musical style (Rumba: structure of 25-27 bpm.)

Without neglecting the technique of the steps used, the dancers must highlight both the character and the rhythm of the musical piece, as well as its nuances and compositional expressiveness.

The character of the music can be: jumpy, lively, playful, cheerful, sad, solemn, heroic, lyrical, romantic.

Body movement must be adapted to the character. During the performance, the dancers can express: joy, fear, joy, dreaming, in a word, all the feelings and sentiments transmitted through the musical accompaniment.

Assessment criteria:

Criterion 1 (C 1) The artistic character of the performance, a very important feature of the sport dance that materializes through bodily expressiveness - 4 points (2 points for each dancer);

Criterion 2 (C 2) The ability to vibrate, adapt and transpose on a motor level the interpretive character of music, flowing, jerky, lyrical, heroic, lively, playful, as well as the ability to choose from a wide range of the most suitable and expressive means - 2 points (1 point for each dancer);

Criterion 3 (C 3) the pair must prove harmony, cohesion, synchronization as well as the same level of expressiveness - 4 points (2 points for each dancer);

### Results:

Following the analysis of the documents, the following individual-psychological characteristics of the interviewed / tested athletes resulted (the results are presented as a percentage):

EXTRAVERSION / INTROVERSION AND NEUROTISM QUESTIONNAIRE (H.J. Eysenck - form A)

-5 Girls (33.33%) and 5 Boys (33.33%) Considerable extraversion: these dancers can be said to have no problems in terms of communication, relationships with colleagues and other people, they like the team and the environment in which they perform activity.

-7 Girls (46.66%) and 8 Boys (53.33%) Moderate extraversion: these dancers also have no problems with their peers, in joint activities but are a little more reserved in expressing the emotions of opinions.

Question marks raise the number of 5 dancers (3 Girls and 2 Boys) who are introverts. This peculiarity characterizes them as being closed in on themselves, reserved in exposing emotions and opinions, in making decisions.

Of these, one girl (6.66%) and one boy (6.66%) have considerable introversion. Such athletes have great problems in expressing personal opinions and feelings, in most cases they are afraid to express certain opinions, opinions, doubts, explanations and to support them publicly.

-2 Girls (13.33%) and one Boy (6.66%) show moderate introversion: withdrawn people who hardly participate in discussions or become part of a group and who are afraid to have their own opinions to expose, to express their opinion in front of colleagues, to be exposed. However, compared to the previous segment, they can be more easily attracted and included in joint activities, if they are supported, encouraged by family, colleagues, teachers, coaches.

Also among these dancers, neurotic people were found who took a high score on the scale of neuroticism, showing a high lability of the nervous system.

Thus, out of the 30 dancers who participated in the research, only 5 dancers (3 Girls and 2 Boys)

16.66% are calm, calm with a normal level of nervousness.

The results reflect the fact that they are confident in their own strengths, abilities and skills, confident that they can cope with the demands.

-20 dancers (10 Girls and 10 Boys) - 66.66% have a high level of nervousness, emotional instability. The requirements and demands of a sport of expression are many and very complex, and the exaggerated emotion will certainly prevent them from achieving their goals.

Also on the scale of neuroticism, 5 dancers (2 Girls and 3 Boys) - 16.66% showed a very high level of nervousness, a very high emotional instability; that is, of the 30 dancers tested, they answered almost all questions in the affirmative.

The results speak of the fact that the liability of the nervous system is very high and because of this, most of the time, it becomes difficult to control their actions or to decide in due time.

The detected data are the proof that the groups of athletes, especially those composed of adolescents and young people, present various forms of manifestation of extraversion and introversion and neuroticism.

It is gratifying that some of them socialize quickly, become an active part of a collective and show high extraversion.

However, there are also dancers who are introverts, some of them having a considerable condition but they are also among those who have a moderate version.

The fact that the dancers are in a high nervous state, in certain circumstances and to a certain extent, can mobilize them in order to achieve the proposed objectives, but, out of control, it leads to unwanted errors.

Table 2. Test 1 - Technical aspects

Test 1. Cha-Cha	Evaluation	
	I.	F.
Mean	4,13	7,8
Stand.dev.	0,63	0,77
Cv (%)	15	10
T.Wilcoxon	15,29	
M.E. (Cohen)	3.67	
P	0.002	

Table 3. Test 2 - Partnership Elements

Test 2. Jive	Evaluation	
	I.	F.
Mean	3,46	6,4
Stand.dev.	0,74	0,91

Cv (%)	21	14
T.Wilcoxon	9,8	
M.E. (Cohen)	2,94	
P	0.004	

Table 4. Test 3 - Choreography and presentation

Test 3. Samba	Evaluation	
	I.	F.
Mean	3	6,8
Stand.dev.	0,93	0,68
Cv (%)	31	10
T.Wilcoxon	13,10	
M.E. (Cohen)	3,8	

P	0.002
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Table 5. Test 4 - to perform expressive motor actions in accordance with the musical support

Test 4. Rumba	Evaluation	
	I.	F.
Mean	2,93	7

Stand.dev.	1,16	1
Cv (%)	40	14
T.Wilcoxon	10,71	
M.E. (Cohen)	4,07	
P	0.002	

Note: I - initial ; F - final, Stand. dev. - standard deviation, Cv – coefficient of variability, T. – test, ME – size of effect; P – significance threshold.

We find that there are significant differences between the two tests (initial and final), a fact highlighted by its value, the progress being significant, with a probability of 98%.

The study of classical dance and the particularity of the motor content approach within the program, contributed to the improvement of the dancers' outfit and artistic execution.

In testing the ability to perform expressive motor actions depending on the nature of the music, the subjects register a significant progress with a probability of over 99%.

The obtained results confirm the research hypothesis.

We also mention the fact that all the couples participating in the research have significantly improved their ranking in dance competitions at national level, 4 of them ranking in the final of the national championship.

**Conclusions:** The approach of training and psychological assistance of dancers is a starting point

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in identifying the needs to increase mental capacity and its adaptation, in the context of specific activity requests.

The psychology of sports is the one that, through its specific application, permanently feeds the coach's knowledge (specific information, techniques and methods) capable of leading to increased sports performance.

Means specific to classical dance, those for educating body expressiveness, rhythmicity and motor musicality must be found in the content of the training program in Dance Sport.

The need to introduce specific means of expression lies precisely in the specificity of Dance Sport, the movements being characterized by plastic, fluid, elegant and expressive form.

We consider that many aspects of this scientific research can represent for sports dance specialists and enthusiasts as well as within the Romanian Sports Dance Federation a substantial material on artistic expressiveness and motor skills and the diversity of methods and means of training.

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