

## THE DEVELOPMENT OF COMMUNICATION AND CREATIVITY THROUGH DANCE GROUP CHOREOGRAPHY AT THE PHYSICAL EDUCATION CLASSES

### Dezvoltarea socializării și creativității prin realizarea coreografiilor de dans în grup la lecțiile de educație fizică

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#### Abstract

*Background.* The development of the informational means led to the diminishing of communication skills between people. These useful means of information are needed in the conditions of the current life but they also contribute substantially to the self-isolation by working from home, by distance communication, and this fact can be noticed in the antisocial behaviour of teenagers.

*Objectives.* By approaching this matter at the dance classes we have the possibility to develop the human relationships and to determine the possibility of collaboration and the development of creativity through the specifics of the discipline and the suggested subjects. In achieving the objectives we pursued in this research 3 categories of: aptitude factors, intellectual factors and personality factors. All these categories of factors were capitalized in the context in which the subjects had to make cha-cha-cha choreography on the basis of the acquired, physical and methodological knowledge.

*Methods.* Teaching – learning – consolidation – improvement were the working methods at first.

The observation method: we used the formative-participatory methods.

The modeling method: we used creative exercises and exercises of body expressiveness in relation with the nature of the movements and the music.

*Results.* The evaluation took place under competition conditions in order to stimulate the collaboration between the members of the groups. The results showed that the 2<sup>nd</sup>, the 3<sup>rd</sup> and the 5<sup>th</sup> group, where the subjects managed to collaborate, to socialize and to form a common idea and a common aim, had better structured choreographies and had more creativity, as they got 7 points out of 10. For the 1<sup>st</sup>, 4<sup>th</sup> and 6<sup>th</sup> group, where the subjects didn't collaborate much, the creativity couldn't develop.

*Conclusion.* By working in groups, all subjects have made progress regarding their social abilities.

In groups where the emulation was faster, there were better executions, the members of the group synchronized and the choreographies were more creative.

In the dance classes for groups of students it's about a creative potential which have developed through the learning process but also through other activities which took place independently.

**Keywords:** socialization, creativity, dance, physical education

#### Introduction

The vertiginous development of information tools has lead to the decrease of people's ability to communicate directly. These useful means of information are necessary for the real, actual life, but at the same time contribute substantially to the self-isolation by working at home, by remote communication, thus this is felt through antisocial behavior of young people.

In the last decades, creativity has been recognized as a personality factor and is considered to be one of the variables of major importance for the evolution of culture and society. Creativity is tested through the ability of students - student groups - to design a cha- cha- cha choreography, to combine learned dance steps as logically and naturally as possible. The 5-course team becomes creative if teammates agree and collaborate for a unique solution. The odd number is important because group solutions have to be found for a correct settlement as well as for collaboration and change of formation.

#### Reference domain

According to Dincă, M. (2001), the term creativity is controverted when it comes to psychology. This notion joined both mental and personality processes. In addition to this term are comming the discussions about appreciating the creativity, but also the society's role in manifesting of the creative personality. Barron (1968) talks about 4 factors:

- fluidity: rapidity and easiness of associating between images, words, sounds, etc.,

- flexibility: the capacity to reorganise the thinking in relation to the new situations, the ease of transfer,
- originality: independence of rationality, of integrating different elements on the same perceptive field,
- elaboration: the capacity of transforming and combining the data in the process of mental construction.

Torrance, (1992 quoted by Dincă, 2001) offers us work definitions:

- fluidity– means more ideas,
- flexibility: new solutions when the situation changes,
- originality: unusual ideas,
- elaboration: the details.

During the academic year through the learning process we use working tools in order to develop execution and creative skills. According to Moraru, (2013, quoted from Levieux, F., 1985) the execution components refer to amplitude and suppleness, energy made correctly during the movement, and variation in action speed, coordination and dissociation of movements, fluency of movements, rhythmicity, spatial and temporal orientation. Creative components aim at imitation, imagination, improvisation, memorization, communication, bindings or original artistic compositions.

Different capacities and varied motivations within a group determine different ways of approach. Thus, having the role of a leader, the teacher has the obligation to always diversify the activity, so that the group's involvement and creative activity will not decrease.

Some landmarks for designing and planning the work for artistic groups after Grigore & Manos, (2011):

- Establish the objectives of the activity
- Divide the proposed technical content into units of learning and establish temporary references
- Establishing optimal learning-consolidation-improvement strategies
- Designing and planning
- This design and planning process has taken into account the internal timetable for evaluating and marking students.

### **The purpose and tasks of the research**

We followed with preponderance three types of factors:

1. *Intellectuals* – flexibility and creative imagination
2. *Skills* – motric intelligence which appears as a special appreciation which implies in its structure cognitive elements (sensories, logics), the motric memory and the learned motric skills. It manifests by adjusting the known dance moves to the ever changing conditions of performing, movements of the body, coordination and the amplitude and elegance of the moves on the rhythm and tempo of the music. The subjects have been exposed to these categories in the context that they had been given a deadline to create a 64 beats cha-cha-cha choreography performed by a 5 person group in competition conditions using their motric, theoretical and methodological knowledge. (National Federation of Sport Dance, Syllabus comparativ cha-cha-cha, 2018)
3. *Factors of personality*: attitude, motivation, social factors, social environment. All these categories of factors were subjected to a context in which subjects were given the term to conceive on the basis of theoretical and methodological knowledge a cha- cha- cha choreography in 64 times run in the form of a competition in a group of 5 students.

### **Hypothesis**

If the subjects, organised in smaller groups are leaded by a common purpose, for example, a cha-cha choreography based on contest terms, then, they have a better performance and this determines a better socialisation and creative development.

**Methods.**

Teaching – learning – consolidation – improvement were the working methods at first. The observation method: we used the formative-participatory methods.

The modeling method: we used creative exercises and exercises of body expressiveness in relation with the nature of the movements and the music. To these we can add heuristic methods, which provide creative, participative and anticipative learning.

*Organization of research:*

The study was conducted over a university year with 28 lessons, 14 in sem. I and 14 in sem. II. The working group was made up of 30 subjects representing only girls, students in the faculties of the University of Bucharest. The subjects were enrolled at the sports dance course and met throughout the school year at the same lesson so that the experiment could be materialized. All subjects were in the first year of college and did not know each other before. The course organized according to the school curriculum once a week was held in the gymnasium of the Faculties of Foreign Languages and Literatures. All the subjects were beginners, they had not taken dance lessons before.

*Organization of groups:*

The groups were randomly selected. Each subject drew a ticket with numbers from 1 to 6 from an urn. The five subjects who had the same number formed a team. We formed 6 groups of 5 students.

Group 1 - white

Group 2 - red

Group 3 - green

Group 4 - yellow

Group 5 - blue

Group 6 – purple

**Creativity task:**

It consists in the creation of two 64 beats cha-cha-cha choreographies on the 4/4 tempo, performed by a 5 person group under conditions of competition. These choreographies must include dance steps and moves learned and exercised at the dance course and they must be repeated two times, consecutively. The last move of the choreography must allow the group to perform it from the beginning. The subjects are to stop after the second performance in a final position.

The initial test—the choreography has been rated under competition conditions in the last course of the first semester.

The final test— the choreography has been evaluated at the University Cup, Dancesport event with the same members of the group. The evaluation has been done by the DFES professors specialised in dancesport.

**The evaluation criterias and penalties****1. The choreography must fulfill the following criteria:**

- to be logic and to have variety
- Presentation (expresivity) - self confidence, to have a way with people, to share energy
- Musicality - coordination between steps and music rythm
- Partenership - collaboration between team members, different formations
- Creativity - steps combinations must be different, various, amazing arm movements, changing formations as well as not repeating them.

**Penalties**

- lack of variety 0,20 p
- excessive repetition of the same steps 0,20 p
- lack of expressivity 0,10 p
- lack of self-confidence 0,10 p
- incoordination between music and dance steps 0,20 p

- lack of rhythm— movement coordination- 0,10 p
  - less than three changes of formation 0,20 p
  - lack of interaction between formation members 0,20 p
- A bonus for creativity which must not exceed 1 point

## 2. Execution

- Coordination – capacity of recreating the steps using the whole body, direction exercise and individual and group ones.
- Dynamism—the intensity of the performance, the energy of the dance moves
- Technique— correct movements of the body
- Synchronization— with the music and the team mates.

## Penalties:

- lack of coordination 0,10 peach time
- lack of orientation and changing direction 0,10 p each time
- lack of amplitude of movements or filling music 0,10 p each time
- lack of movement amplitude and speed 0,10 p each time
- bad posture 0,10-0,20 p each time
- lack of synchronisation in presentation and at the end 0,10 p each time

Each group has organised 2 programmes—formations—which have been performed in competition conditions, as can be seen in the graphic representations 1 and 2 showcased below. The results of the competition:

Table no.1. Their results and interpretation - choreography by Cha-cha-cha

Group	Contest Sem I Notes	Ranking	Contest Sem II Notes	Ranking	The average of the 2 contests Notes	Final Ranking
Group 1- white	4,30	VI	5,80	IV	<b>5,05</b>	<b>V</b>
Group 2 – red	6,80	II	8,30	II	<b>7,55</b>	<b>II</b>
Group 3 – green	6,40	III	8,40	I	<b>7,40</b>	<b>III</b>
Group 4 - yellow	4,70	V	5,20	VI	<b>4,95</b>	<b>VI</b>
Group 5 – blue	7,10	I	8,20	III	<b>7,65</b>	<b>I</b>
Group 6 – violet	5,20	IV	5,60	V	<b>5,40</b>	<b>IV</b>

## Results

The evaluation took place in competition conditions with the target of stimulating the interest of intergroup collaboration. The results showcase that groups 2,3 and 5, in which the subjects managed to develop a collective creativity, to socialise and come to a common idea and purpose were the ones who came up with better structured choreographies and showed more motivation, obtained final grades ranging 7 to 10 points.. On the other hand, groups 1,4 and 6, in which the subjects kept their opinions personal and showed a low level of collaboration, creativity was unable to develop. Under competition conditions the subjects had a individual approach even though success depended on collaboration and each of the subjects contribution.

## Conclusions

All of the subjects made progress in regards of their abilities of socialising and working in a group.

In the groups where emulation occurred faster, the performances were better, having a good synchronisation and creative choreographies.

The small groups, instructed by dancesport courses and educated in the sense of creative attitudes, end up being extremely productive and communicative, and there appears a team spirit when faced with competition.

Within the framework of dancesport courses for students we can talk about a creative potential that has developed both through the process of learning and within the framework of other

independent activities.

Imagining structures of moves and assembling them in the shape of a choreography has stimulated greatly forms of collective creation.

This thing was possible because objectives, instructional targets and attitudes are closely linked with a certain common mentality, with the activity regimen and interpersonal, social relationships that have been built within the framework of the groups.

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