

THE ROLE OF EMOTIONAL FACTORS IN THE MAKING OF SPORTS DANCE CHOREOGRAPHIES FROM THE SHOWS

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Abstract

Background. Dance has existed since ancient times as an expression of the human instinct. Dance has had different roles in the history on mankind and has now come to be considered art, show, sport, recreation. In all these variants, whether you are an interpreter or a spectator, it is the transmission of emotions.

Objectives. We wanted to educate students participating in sports shows to learn how to convey the choreographic means of sports dance.

Methods. The working methods are represented by the individual study in the mirror of a given subject, the individual study in the mirror of a chosen theme, the improvisation on a well-known music and the study through video films and interpretations on some roles.

Results. Subjects evaluation was materialized in points. The highest score was made in the choreography chosen by the subjects, followed by choreography with the theme imposed and the last place was improvisation.

Conclusion. All the methods used have led to faster progress in the knowledge of the artistic potential. Each student progressed in artistic expressiveness and managed to convey strong emotions and through nonverbal language (body language).

Keywords: emotion, choreography, show

Introduction

The *expression* is the manifestation of *emotions or feelings*. We don't see feelings, we don't see emotions, but we see them expressed in a certain form. That form is what we call expression.

The fundamental emotions: joy, happiness, pain, fear, anger, contempt, shame, surprise, etc., have instinctive forms of expression of behavior that motivates and contains the way we move. Dance and choreography are related to all the fundamental emotions. Dancers/choreographers with the help of imagination are involved in expressing and transforming feelings and emotions into a "form of expressive aesthetic movement".

The expression and the motion communication are highlighted by M. Epuran and V. Horghidan (1994), "... as a means of spontaneous or intentional communication in professional gestures (accuracy, precision, coordination, speed, tempo, fluency with which the movements of the sporting technique are performed), and with general behavioural character (posture, walking, gestic -reflecting some genetic characteristics of energy, softness, mobility, suppleness, slowness, etc.)."

After Manos M., (2008) in art the notion of choreography is defined by "the mastery of organizing movements within a motor composition, which can be the show of ballet, dance, contest exercise, etc."

Elements of choreographic language after Grigore, V., Manos, M., (2011) Particularly important, space, time and expressiveness, are used as soon as possible, in order to achieve the energetic-emotional relationship between *space-executor-object (if applicable)- music-public*.

Unlike the theatre in which the scenic movement is subject to the text of the song or to a libretto, the body expression follows the aesthetic movement in parallel to the emotional character that music inspires, which can be: energetic, melodic, Majestic, sprightly, etc.). Thus, a melodic line of a particular music can be the theme of a driving action that expresses drama, merriment or annoyance.

The *subjects* are students of the University of Bucharest who are part of the sports dance representative team with whom we participate in sports cultural performances and dance festivals. In preparation for the performances we introduced the means of the specific preparation of the actors.

The *objectives* of the experiment aim to:

- The development of the human personality of the individual, on the aesthetics of the physical structure and psycho-intellectual-affective;
- Development of self-confidence, communication and collaboration between partners (Saulea, D., Mihaiu, C., 2005)
- Education of emotional indices, development of self-mastery and self-control (Saulea, D., Mihaiu, C., 2005)
- The appropriability of actorical qualities and abilities that can express the traits specific to the aesthetic movement;
- Development of creative force based on psycho-physical connection, in which all intellectual faculties materise through artistic driving expressiveness;
- Verification by judging with the public of the motor compositions and the transmission of emotions. Affective objectives (attitude) after Ferrario B., Marinescu, S. (2014)
- To manifest, propagate the initiative and critical thinking, interest in the curative, aesthetic values of the exercises;
- To educate self-control, discipline and self-mastery, strength of concentration, level of communication, ability to adapt to unforeseen situations;
- To realize the value of communication skills in the didactic process;
- Understand the beauty, attractiveness, importance of using such exercises in physical education lessons.

Methods

Special Training using the means of the actor's art comprises:

- a) **Mimic** - is the changes to the facial physionomia through which a wide range of feelings, emotions, experiences, highlighting the artistic roles it interprets.

Mimic must be supported by feelings, the pulse of life to have artistic value. The expressiveness of the mimics can be generated by ideas, feelings, various musical genres, such as: lively, heroic, sad, smooth.

The interpretation skills of the executants depend on their personality, their audacity, their sensitivity, the ability to externize feelings. An individual's temper puts a strong mark on his way of communicating with his peers. "Temperament is a combination of inherited traits that unconsciously affects behavior. These traits are transmitted through the genes "(Van Pelt, Nancy, L., 2007).

Among the means of developing the mimics we can have:

- Watching exhibitions of painting, sculpture, performances, concert hearing;
- Visual self-control in the mirror, in pairs and in groups, or the realization of themes of expression that the teacher gives;
- After practicing a complex range of expressions it can pass to the mimics of opposing diametral feelings;
- You can use a musical background of a certain genre whose music bill will have to coincide with a certain mimic.

b) Means of expressiveness by gesture

For this purpose it is very much used the means of technical training in rhythmic gymnastics, ballet, artistic gymnastics or aerobic gymnastics to achieve beautiful, harmonious, elegant artistic attitudes.

After the plastic gesture develops, the group is homogenizing, the movement of which must be unified, to play with the whole group the same idea.

The components of the correct posture in the sports dance

- The trunk and back must be vertical, open chest, shoulders and neck loose.
- The head should be kept straight, with the chin slightly raised above the horizontal line, the look forward. The head must perform a delayed movement.
- The arms must be backed with slightly rounded elbows, close fingers without being glued, always placed below the shoulder line.
- The abdomen is slightly tense, without taking the basin forward or backward.
- During the dance, the legs are twisted with the tops to the outside, the knees well stretched.
- In any lifting of the foot on the ground, the tip leaves the ground last but sits first on the ground at the pasir.
- The tip of the foot is stretched whenever the foot rises from the ground, either only the heel or full lifting of the foot.
- The expression of the face should be relaxed, to release enthusiasm and pleasure to dance. Eyes must have a vivid expression, without looking down or being on a single point.
- During execution, the different segments of the body must be strated and coordinated so as to obtain a free, natural execution carried out easily.
- It is important the amplitude of the movements during the dance, obtained by alternates in the Coxo-femoral and Scapulo-humeral joints. The elasticity of the spine must be uniform, without exaggeration, because it would lead to an inaesthetic attire.
- It is very important that dancers understand music so they can express it through dancing.

c) Pantomime – the dance of expression

Study in the mirror

- Body exercises with movements imposed
 - Body exercises with free movements
 - Body exercises with specific movements
 - Body exercises with arms movements
 - Body exercises with foot movements
 - Body exercises

Study by video method - Filming, observing, interpreting and correcting

The working methods are represented by the individual study in the mirror of a given subject, the individual study in the mirror of a chosen theme, the improvisation on a well-known music and the study through video films and interpretations on some roles.

"We appreciate in this context that the style of the pupils must be discovered and educated, but in the sense of a multitude of possibilities for interpretation, the complex personality of students must be valued by different genres of artistic interpretation, and The preparation of expression provides the necessary framework and means in this regard." (Moraru, C., 2013)

Juriation consists of two arbitration teams: the first jury of five subjects who are not conjurers of the sport dance and the second jury consisting of five sports dance teachers. In this juriation was pursued the ability to express emotions and how much the judges were impressed. Points were awarded from 1 to 10.

Table no. 1. The results of the 3 samples evaluated

individual study in the mirror of a given subject				the individual study in the mirror of a chosen theme				the improvisation on a well-known music			
<i>points</i>				<i>points</i>				<i>points</i>			
jury	points	jury	points	jury	points	jury	points	jury	points	jury	points
J1	5,50	J2	4,40	J1	8,30	J2	6,70	J1	4,80	J2	3,10
J1	3,20	J2	5,00	J1	7,40	J2	6,30	J1	2,10	J2	2,00
J1	5,10	J2	5,20	J1	6,90	J2	6,00	J1	3,40	J2	2,50
J1	4,80	J2	5,40	J1	8,20	J2	7,20	J1	4,50	J2	3,30
J1	6,00	J2	5,10	J1	5,80	J2	4,80	J1	5,20	J2	4,50
J1	6,10	J2	6,30	J1	8,90	J2	7,70	J1	5,50	J2	4,50
J1	3,70	J2	5,50	J1	7,80	J2	6,50	J1	4,00	J2	4,30
J1	3,50	J2	4,70	J1	7,60	J2	6,60	J1	3,70	J2	3,00
J1	4,90	J2	7,00	J1	6,50	J2	6,70	J1	6,00	J2	5,00
J1	8,00	J2	7,30	J1	8,30	J2	8,50	J1	4,80	J2	3,60
J1	6,20	J2	6,00	J1	7,20	J2	7,00	J1	6,10	J2	5,50
J1	2,50	J2	4,40	J1	6,00	J2	5,30	J1	4,20	J2	3,20
J1	4,70	J2	4,50	J1	5,20	J2	5,00	J1	4,20	J2	4,50
J1	4,60	J2	5,00	J1	6,10	J2	5,80	J1	5,50	J2	5,00
J1	7,00	J2	6,60	J1	7,80	J2	7,50	J1	3,80	J2	2,50
J1	6,50	J2	5,80	J1	6,50	J2	6,80	J1	5,00	J2	5,20

Table no. 2. Ranking and arithmetic average of the 3 studies

individual study in the mirror of a given subject			the individual study in the mirror of a chosen theme			the improvisation on a well-known music		
<i>Arithmetic average</i>			<i>Arithmetic average</i>			<i>Arithmetic average</i>		
jury	place	points	jury	place	points	jury	place	points
J1	II	5,14	J1	I	7,15	J1	III	4,55
J2	II	5,51	J2	I	6,52	J2	III	3,85

Results

Subjects evaluation was materialized in points. The highest score was made in the choreography chosen by the subjects, followed by choreography with the theme imposed and the last place was improvisation. The differences between the two categories of arbiters are less than 1 point.

Conclusions

All the methods used have led to faster progress in the knowledge of the artistic potential. Each student progressed in artistic expressiveness and managed to convey strong emotions and through nonverbal language (body language).

For each of the participants in preparing for the legal choreographing there was a particular way to discover, to realise certain unexplored skills until that time. The greatest progress made him because of the curiosity they had for himself. The homogenization of the group was a longer process and was not achieved at high rates. There was a willingness to collaborate and an open and competitive working atmosphere was created.

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