

**MINISTRY OF EDUCATION
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**THE DEVELOPMENT OF ARTISTIC EXPRESSIVENESS AND
EXPRESSIVE MOTRICITY IN DANCESPORT
AT THE LEVEL OF “D” CLASS - YOUTH**

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SUMMARY OF THE DOCTORAL THESIS

Just as the term sport covers a wide variety of disciplines, dance is an umbrella term that includes various genres, including DanceSport.

DanceSport is a mix between art and sport as it combines the elaborate way of communicating the artistic movement fully synchronized to the character of the melodic line and the competitive character.

This special activity is in a continuous transformation through the evolution of technical nature and complexity of dance elements / dance figures, with regulations that constantly adapt to the present time and society, constantly offering an amazing show.

Dance, according to the scholarly writer of dance and aesthetics Sorrel (1994), "is the first language of mankind able to awaken the deepest, most nuanced and enduring resonances of our vitality. It is human language before its synthesis."

"Dance (Grau, 2015) represents a multi-sensory pursuit that connects human beings in a particular kind of relationship, which gives dance its power".

This special activity called Dance Sport influences the development of both physical and mental skills and creates an environment conducive to develop the social interactions.

Also, according to the conclusions of the study conducted by Fink, Bläsing, Ravignani and Shackelford at the beginning of 2021, despite the cultural diversity in dance movements and contexts, the primary communicative functions of dance may be the same across societies.

The expressive dimension of movement in dance can be analyzed by referring to the quality of the expression, the manner 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 personality of the dancer is realized.

To achieve high performance, knowing all aspects of the athlete's complex training is vital. The evaluation and scoring criteria regarding dancesport, highlight more and more the importance of the dancers' artistic training and expression.

This thesis aims to establish a suitable balance between what is meant by structured learning, based on technical elements of expression, and the

spontaneous, emotional expressiveness of athletes (dancers) engaged in the activity of dancesport.

Thus, we set out to find an explicit formulation of some opinions regarding the structuring of improvisation and creativity lessons, raising a series of personal and professional curiosities and concerns regarding bodily expression and artistic expressiveness through the prism of sports dance.

This scientific approach also aims to arouse the interest of competitive dancesport practitioners and specialists regarding the importance of the dancer's artistic training and expression.

The thesis is structured in three parts, totaling 14 chapters.

- ✚ The first part includes - Theoretical and conceptual foundations of the doctoral thesis:
 - General and specific aspects regarding dancesport: A brief history of dancesport and its evolution on a national and international level, The characteristic elements of this sport and the judging system (performance evaluation, judging criteria according to the WDSF regulation and the RDSF regulation, evaluation systems and their evolution), The selection of dancers (characteristics and particularities).
 - Theoretical foundations regarding artistic expressiveness and expressive motricity regarding dancesport are presented, such as: General notions about expression and artistic expressiveness, The artistic character of expressive motor skills, Educating and training expressive movement, Artistic training in Sports Dance (Training for expression and communication and Rhythmic-musical training in dancesport).

Among other things, we have also concluded that:

- History provides identity and dance genealogies that are as vast as any other type of family tree, being traceable through all generations representing a way of knowing what others have achieved and what can help us feed or we influence through the actions of the present.
- Dancesport is part of the sports disciplines (expression sports) because it falls under the regulations and requirements of a sports discipline, with national and international institutional organization, at the same time maintaining the character of a "stage show", both in form and by content.
- In any sport, the selection is a long-term process and requires seriousness, perseverance and demand from those who carry it out, but it is recommended to consider both the particularities of the sport and the particularities of each athlete-dancer.

- Sports training in competitive dance adapts to the specifics of the discipline (pair activity), a particularly important aspect, which determines the structure of the selection stages and methods, but also of sports training.
 - The evolution of the arbitration system and judging criteria mirror the evolution of sports dance over time, an evolution that became vital with the transformation of a technical/artistic nature and the complexity of dance figures.
 - Regarding dancesport, the dance couple is everything. From this point of view, on the dance floor it is followed, noted and evaluated as a single "body". Thus, the dynamics of the movements are necessarily subordinated to the particularity of form and content of the musical accompaniment. This organic link between music and body movement results in the harmony of the dancers' movements with the rhythm and character of the music.
- ✚ The second part includes – The preliminary research regarding the development of artistic expressiveness and expressive motricity in dancesport at class "D" level – youth:
- General organizational framework and design of the preliminary research: Premises, Purpose, Objectives, Tasks, Hypotheses and Scientific research methods used.

In the stage of the preliminary research, we started from the premise that if we approach expressive motor skills within a systematic learning process, we can favorably influence the path from spontaneous-unconscious expression to educated expressive behavior, which effectively responds to the needs of communication and understanding, as well as and the requirements imposed by the sports dance appreciation code.

And with the aim of defining the bodily activity that aims to educate and develop bodily expressiveness at different qualitative levels, from the spontaneous, natural manifestation to the psychologically developed and expressed through bodily movement rich in meanings, built with a well-determined purpose.

The objectives varied from bibliographic documentation in order to establish the theoretical and methodical bases related to the theme and research objectives to the analysis of the content of the control samples. Also, the application of the samples and the verification of the effectiveness of the means used in the artistic training of the dancers, the processing and interpretation of the obtained data.

Methods used: bibliographical method, the method of observation, the method of conversation, questionnaire survey method, the experimental method,

method of testing, measurement and evaluation, data analysis, processing and interpretation methods.

- The operational approach of the preliminary research: Methods of organization and implementation, Subjects of the preliminary research, Stages, Content of the preliminary research (Extraversion/Introversion and Neuroticism Questionnaire Application: H.J. Eysenck - form A and Test S.T.A.I. form X- 1/ form X-2, Determination of motor content and actuation technology, Initial assessment - regarding the control motor tests for the evaluation of the dancesport level and the Initial evaluation regarding the control motor tests for the evaluation of the training level.

The conduct of the preliminary investigation was divided into two parts: the first (2018-2019) comprising studying specialized and interdisciplinary literature in order to identify updated information in the field of dance at the performance level, recent research being a concrete element in establishing the current stage and the second one (2020) consisting of resumption of dancesport training in dance studios or any other type of closed space, after the period of restriction imposed by the COVID-19 pandemic, WDSF and FRDS have designed a GUIDE addressed to its affiliated members and clubs.

The investigated sample is composed of 15 mixed couples (30 dancers - 15 girls and 15 boys).

The athletes are RDSF affiliated dancers - D class level, both sections: Standard dances and Latin American dances, they are between the ages of 15 and 17 years old and participate in official competitions in the Youth age group. They have been practicing dancesport for 5-7 years and the couples have been formed for 2.5-4 years.

In order to establish a work program as well structured as possible, which is specifically aimed at dancers, I considered it useful to apply the above-mentioned tests in order to be able to outline the psychological profile of the subjects.

During this type of research, our attention will be focused on the expression of the motor gesture, the way of interpreting the musical accompaniment, but also on some personality traits that can favor the manifestation of expressiveness.

We will have in mind that in the construction of the control samples, the subjects show off the availability of transposition and expressiveness, combine forms of elaboration of the expression (directed, free, improvised) and use a sufficient number of themes, stimuli and response situations.

Control motor tests for the evaluation of the dancesport level:

Test 1- Aspects of a technical nature (timing, posture, balance, coordination,

quality of movements).

Test 2 - Elements of Partnering (Couple Relationship - Management).

Test 3- Choreography and presentation.

Test 4 - The ability to perform expressive motor actions in accordance with the musical support - the character of the musical style.

Control motor tests for the evaluation of the training level:

The flexibility test - Sit and Reach Test

The T test

Matorin test

Standing Stork Test - The Stork Test

Bass test

- Results obtained and their interpretation: Extraversion/Introversion and Neuroticism questionnaire results: H.J. Eysenck -form A and S.T.A.I test. form X-1/ form X-2, Results - Control motor tests for the evaluation of the dancesport level and Results - Control motor tests for the evaluation of the training level.

Among the most important conclusions regarding the preliminary research, we mention the following aspects:

- Dancers can benefit from education in the occurrence/presence of anxiety symptoms and how to interpret them, in addition to psychological training in skills that incorporate various cognitive reconfiguration strategies and abilities to deal with complex and complicated situations for to increase their sense of control.
- The approach of training and psychological assistance of dancers is a starting point in identifying the needs to increase the mental capacity and adapt it, in the context of the demands of the specific activity and by applying specific techniques and tools, sports psychology with application in sports dance, aims to maximizing the yield of the subjects.
- The musical support in first audition or a varied musical composition creates an obvious discomfort for the sports dancers, influencing in a negative way the performance of the subjects, the technical aspects having to suffer.
- The subjects are not familiar with the tactical aspects, causing some of the unknown elements to become disruptive factors in their evolution.
- There are gaps regarding the adaptation of the subjects to the character of the dance styles, regarding the interpretation from an artistic point of view / the transposition from a motor point of view of the musical support, the

inconsistency influencing their scoring.

- Considering the fact that the RDSF does not have centralized data regarding the motor/psychomotor aspects specific to the age categories or the value categories related to the dancing athletes, we mention the fact that we cannot make a comparison of the data obtained and consider the fact that the present scientific approach is one of innovative and creative sense.

✚ The third part includes: Experimental research development of expressiveness artistic and expressive motricity in dancesport at "D" class level - youth:

- The general organizational framework and research design: Premises, Purpose, Objectives, Tasks, Hypotheses, Subjects and Scientific Research Methods used.

In the experimental research stage, we started from the premise that the approach to expressive motor skills, within a systematic learning process, can favorably influence the path from spontaneous-unconscious expression to educated expressive behavior, which effectively responds to the needs of communication and understanding, as well as and the requirements imposed by the sports dance appreciation code.

The purpose of the research is to educate and develop artistic expressiveness in the section of standard dances and Latin American dances, in sports dance at the level of class D - Youth, starting from the spontaneous manifestation, carried out in a natural way, to the mentally elaborated and expressed through complex movement in meanings, having a well-determined purpose.

The hypotheses of the experimental research consisted in:

1. Programs with motoric-artistic content, original and varied, also present in other expressive activities, specific to the sphere of dance, can improve the expressive potential of pairs of dancers, youth (D level);

2. The application of a training program with a systematic content and specific means of expression increases the sports performance of the youth age category dancers (D level).

- The operational approach of experimental research: Organization, Development, Stages, Training Structure and Content.

Stage Tasks Period:

I. Continuation of scientific research June 2020

II. Application of the training program 29.06 - 25.11.2020

Accommodation mesocycle 29.06 - 31.07.2020

Basic mesocycle 04.08 - 29.10.2020

Preparation and control mesocycle 02.11 - 25.11.2020

III. Final testing 27.11.2020

IV Recovery microcycle 30.11- 02.12.2020

V. Processing and interpretation of data obtained December 2020 - February 2021

VI. Elaboration of the doctoral thesis March - July 2021

Structure of training in experimental research:

PREPARATION PERIOD	TYPE OF MESOCYCLE	NO. TRAINING CLASSES.	NO. DAYS OF TRAINING	
GENERAL	Accommodation (29.06- 31.07)	Dance Studio + Sports ground	13	13
	Basic (04.08- 11.09)	Dance Studio + Sports ground	15	15
SPECIFIC	Basic (15.09-23.10) + Recovery microcycle (27- 29.10)	Dance Studio	15 + 2	15 + 2
	Preparation and control (02.- 25.11)	Dance Studio	10	10
	Final testing	Dance Studio	1	1
TRANSITION	Recovery Microcycle (30.11- 02.12)	Dance Studio	2	2
Period: 23 săpt. - 58 training classes (1,5- 2h.)				

- Intervention plan: Mesocycle model, weekly microcycle and training plan proposed to optimize artistic training, Actuation systems applied in research, Actuation systems for motor rhythmicity, Body expression exercises, Operational models (Operational model with exercise structures for the education of motor expression and musicality and operational model with specific exercise structures for classical dance), Control dancesport tests - Final Evaluation, Control motor tests - Final Evaluation

In the first weeks, the structures are acquired separately (in isolation), slowly, with the explanation, demonstration and correction of motor actions; with

a number of repetitions to ensure correct technical execution.

After mastering, the structures are performed continuously, without breaks.

Each exercise is composed in such a way that, in the end, their ensemble creates a unitary complex, in which the structures will be executed in their sequence without breaks. This applies to all motor structures.

- Results of experimental research and their interpretation – Comparative statistical - mathematical analysis

Regarding the training period and program, we made an observational analysis of the results achieved in the initial and final assessments and have concluded the following:

- We can conclude that, carrying out a training program compatible with the particularities of the athletes, consistent with the competition program, consistent in respecting the stages of preparation and the gradual achievement of the previously established objectives, leads both to the acquisition of superior results regarding the proposed aspects (in our case, of expressiveness) but also of motor qualities (motor skills of expression).
- All dancers, both girls and boys, significantly improved their scores from one test to the next, in all trials (Latin American dances and Standard dances). This is demonstrated by the representative differences between the mean scores obtained by the dancers, at a significance threshold greater than critical t , for $p < 0.05$, which rejects the null hypothesis and validates the research hypothesis.
- In the control motor tests, out of the 8 recorded, 6 showed statistically significant values, causing the rejection of the null hypothesis. Of the 14 motor control tests, 11 recorded significant results that led to the rejection of the null hypothesis.
- The specific training methodology assumed the approach of the training components in different weights during the program: the largest weight in the training of pairs of dancers was allocated to artistic training, i.e. more than 56% of the training methodology, while physical training approximately 12%, and the technical one approximately 12%, the psychological training is found in a percentage of 9.61%, the tactical training is addressed in a small percentage, of 8.65%, and the theoretical one representing approximately 2%, the integral training it had a weight

of only 3.85%, being addressed only in the pre-competitive mesocycles.

- By selecting a varied motor content, specific to other activities and expression sports and implementing them gradually and respecting the particularities of the dance styles, the athletes involved in the research achieved statistically significantly improved results, thus validating the first hypothesis of the research.
- The improvement of the results obtained by the dancers of our experiment, at the final evaluation compared to the initial one, denotes the mutual connection between the aspects of a physical-functional nature and the aspects of an artistic-expressive nature, thus validating the second hypothesis of our scientific approach.