

**DANCING, AN AGENT OF DIDACTICS OF THE PERSONALITY OF YOUNG STUDENTS**

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**ABSTRACT**

Dance is an outburst for young people's exteriorization. It represents a communication tool of all types of personality, being used in various specific ways and with the help of different dance styles. The dance character is discovered by the "dance study". The dancer's personality is discovered through "dance", this being added to the reaction and manifestation method, the lifestyle, the cultural, intellectual and spiritual background as well as the expression and performance capacity of the dancer. With the help of dance one can express sadness, exaltation, passion, the entire ensembles of potential states and emotions. Dance represents a boost of the soul, an expression of personality, becoming part of young people's intense life, shaping the young personality through self-confidence, ease of expression, eliminating inhibition, introversion and fear of extroversion. Dance in day-to-day life is used as a tool of psychical, psychological, social and cultural education, according to everyone's personality. In order to educate and shape the young people's personality, dance genres were used in contrast with their character and vital energy, to achieve development of other aspects and natures which are less active. The purpose is to observe their reaction and manifestation when faced with new situations and their focus power in order to overcome the difficulty of the existing circumstances, with the help of a certain behavior and attitude contributing to "personality modeling". The research aims to contribute to the promotion of dance activity within collectivity as well as in a currently computerized society, by choosing psychological and heterogeneous dance programs for different personalities and types of teenagers, in order to create communication bridges among them. This determines the track down of most attractive dance methods, finding dances specific to their age and personalities, the purpose set by the organizers of these psycho-artistic activities being to shape young personality as much as possible depending on their nature, for a better integration into society and an efficient result in developing future professional activities and eliminating school stress. The objectives of the research are set to solve these requirements, derived from and requested by practice. The final purpose is the modeling of teenagers' personality according to their nature, no matter the used methods or type of developed activity.

**Keywords:** artistic dancing, personality, temperament, rhythm, effort, natural motion, elegance, delicacy

**INTRODUCTION**

Dancing, as an educational effect on youth is a phenomenon, being in a continuous dynamics, represents the expression of human activity, educational creativity and diversity.

Dancing is, simultaneously, a form of arts and artistic sports, studying and recreational activity, both a ritual and an entertainment, education and culture.

Dancing – an outburst in the youth's manner of being – represents an agent of nonverbal communication of all types of temperament, being used in different specific forms. Throughout dancing, we discover the partner's lifestyle, his or her inner world; spiritual differentiation; expressing ability and not last, some of the habits and imagination of young student.

Dancing is able to combine `the strict vocabulary of motion` by its own means in thousands of different unique results. It is a natural activity.

Rhythmic movement of the body is innate. Dancing emanates from the youthful need of personal expression and social contact. It brings a benefic development in each of us. Throughout dancing, we have the occasion to express our sadness, enthusiasm, passion, and the entire spectrum of human emotions. Dancing has been known since the earliest stages of development of the primitive human being, which saw his or her shadow moving on the cave cliff and the man moved him too, enjoying the `dance of his shadow`.

*In everyday life, dancing is used as an agent of movement, psychological, social and cultural education.*

Dancing has no age limit. *It is a manifestation of the soul, an expression of the temperament. It becomes part of intense youth's life. It draws the personality of the adolescent by increasing self-confidence, the easiness in movement, expelling inhibition, introversion and fear of expressing himself or herself.*

**The hypothesis**

In educational purposes, in this study, there have been chosen types of dancing in contrast to the temperament of the adolescent, in order to grasp their reaction to novelty, the power of concentration for both begging the difficulty of the existing situation and expressing their latent sides of personality:

- For the choleric type of temperament, there were chosen `dances of fond afflatus and rhythm`: emotional, gentle, soft and loving. These dances involved deliberate movements, bohemian, lyrical, ambient, peaceful and tender approach. Psychologically, these types of dances meant a measuring of affective processes in terms of intensity and durability – contemporary dances which need patience, diligence and perseverance;
- For the sanguineous temperamental type, there were chosen `dances of calm afflatus and rhythm`, choreographic fantasies, thematic dances, dances which involve tolerance, patience and calm;
- For the melancholic temperamental type, there were chosen `dances of arousal afflatus and rhythm`, dances with out-bursting expression, violent dances: flamenco, Spanish or Mexican dances, tango, dramatic dances - `passo doble` dances, which can be psychologically characterized by strong involvement of affective processes, pronounced willpower and passion;
- For the students with phlegmatic temperamental type, there were chosen `dances of nimble afflatus and rhythm`, quick, dynamic and active dances with prompt execution: jive, rock, samba, salsa, aerobics –psychologically translated by effort and pronounced endurance, great mobility and amplitude of affective processes. This type of dances involves a high measure of sociability, good humor, increased reactivity and dynamism.

The temperament of a person is "given" yet from the birth, mostly innate and hereditary, according to the set of genes, but carries the influences of education and environment. The temperament is a measure which characterizes the individual throughout the synthesis in different proportions between energy, mobility and psychic balance.

A person's temperament reflects the ensemble of biological elements, which, added to psychological factors, constitute the dynamical and energetic part of personality.

Knowing exactly the traits of a human being is a very complex phenomenon. In order to understand them, there can be detected aspects linked to appearance, facial expressions, timing for the response to external stimulations, the degree of involvement in different tasks, the reaction to constant effort, the specific modality in which he or she reacts towards his or hers peers.



Human personality gravitates around some CORE TRAITS, both innate and environmentally acquired.

- Speaking of innate traits equals to a dialectics of temperament;
- Speaking of socio-culturally acquired traits implies the concept of character.

The two concepts are frequently confused one with each other, especially if we take into consideration that in the field of personality, they interact and are found in a tight interdependence. S. Rubinstein indicates that the temperament is the dynamical-energetic side of personality. G. Allport adds that temperament's note of specificity is given by the characteristics of an individual, by the reactivity to emotional stimuli, by the will of constraint or action, by the rapidity to novelty stimuli. Also, the temperament implies persistent affective disposition.

In what emotional stability is concerned, the temperaments are divided into two categories: unstable temperaments and stable temperaments.

STABLE TEMPERAMENTS AND THE DESCRIPTIVE TRAITS OF THEM

UNSTABLE TEMPERAMENTS AND THE DESCRIPTIVE TRAITS OF THEM (???)

**The ambivert:** the intermediary form between the two categories, it borrows characteristics both from the extrovert and introvert.

**The development of character traits** educationally well-articulated often camouflages the temperamental determinations.

**The temperament is not the expression of a constitutional type**, but the bio- typological, as a condition for the elaboration of the character.

#### THE EXPERIMENT

Society, across its evolution, over the centuries has used different means of socializing, of creating bonds between children, adolescents or youths. Derived from the analysis of the agents that have contributed to the development of the activity of socialization, we can name dancing.

In all societies and levels of civilization, dancing has been an agent of approaching, of mutual understanding or of rejection, both between individuals and societies. Concurrently, there has been shown a permanent evolution of dancing throughout its adopted rhythms, throughout the technique of applied steps. Certainly, at present times, society could have not responded positively to its evolution, to attract and vary dancing, especially its character of natural motion in a technique and standardized society.

The daily activity of the student of six to eight hours, including the time (3-4 hours) scheduled for the realization of projects, represents a barrier in what constructing and maintaining interpersonal social relations, in addition to the magnet that is represented by the video information at home, *all those leading to a more and more acute isolation of the adolescent.*

In order to antagonize this effect, both society and the institutions or the organizations in the field of education are looking for solutions for ameliorating and reducing this phenomenon. Dancing, by its introduction into a directional, represents a focus of attraction.

Out of this ensemble of activities, we can emerge the role of dancing in the process of attracting the adolescents towards sports, art and beauty; and not least, attracting specialists in promoting methods, in order to develop the adolescent personality throughout dancing.

Based on these assumptions, we have derived our hypothesis according to dancing plays a major role in the development of adolescent's personality. The statement above implies finding the most appropriate and attractive programs of artistic dancing connected to the general ensemble of psychological programs, according to specific goals.

The present research aims to be a contribution to: Promoting Dancing Activity in Collectivity, by choosing The Dancing Program, mostly heterogeneous for different temperaments, characters, cultures and types of adolescents and youth. This option explains itself by the need to create communicating bridges among these different, but interconnected individuals. Sports activities, modern dancing, society dancing represent for youth and the designers of psychological-artistic activities determinant focuses of attraction.

This leads to tracing the most attractive means of dancing, finding the specific type of dance adequate to age and temperament; the aim which their designers have in mind being a process of modeling the personality of youth in function of their temperament in order to achieve a better social integration and an efficient result in the act of future professional activity. The knowledge of the most attractive programs of entertainment, active repose and loosening, in order to eliminate angst, apprehension, frustration, and scholar/academic stress; dancing being an antidote to the state of over-intension of youth, when there can be established negative factors with adverse effect to them.

The benefits of modeling personality methods throughout dancing are the reinforcement of both the physical and moral state, positive self-esteem, reestablishing self-confidence, revitalizing the organism through energy, force and dynamism, healthy soul, solid body, healthy mind – condensing the Latin dictum "mens sana in corpore sano". Logical thinking at maximum velocity and organized mind with organized thought speed.

The final aim was the process of modeling the personality of youth in function of their temperament regardless of the utilized methods and of the type of activity.

**The questionnaire:** Both youth which have already participated at different types of activities and youth that intend to participate to such programs – young students or graduates.

Furthermore, the effects on the person itself – adolescent or youth – that manifested and the effects on the collectivity in which the activities took place have been observed for a short period of time after having gone through a program of psychological-artistic dancing.

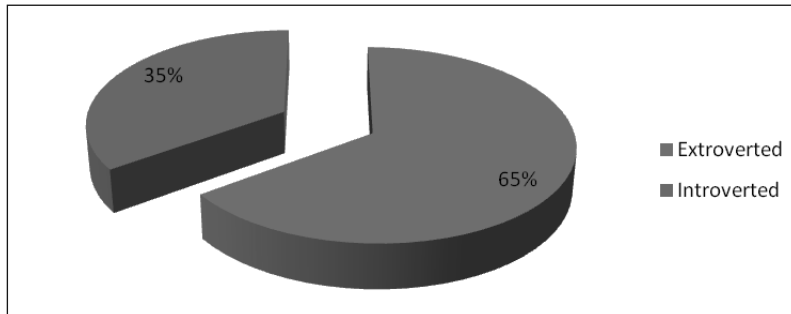
In order to collect results, after there have been several applied tests, aimed to educate the personality of youth, by choosing a type of dancing in contrast to their temperament, several criteria were used for:

- observing the participants` reactions to novelty stimuli;
- the capacity of concentration for exceeding the difficulties;
- the development of the less active sides of personality;
- the active cooperation with the dance partner;
- emotional involvement in lyrical, thematic and romantic dances;
- entering into role together the partner, leading to the composition of a unity.

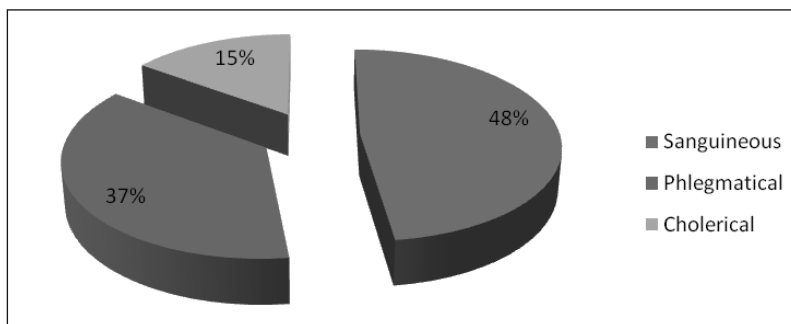
**RESULTS**

Out of the total number of the youth which have been questioned using the Psychological-Artistic Tests, 75% were introverted due to prolonged communication in the virtual world and 25% were extroverted, socially engaged.

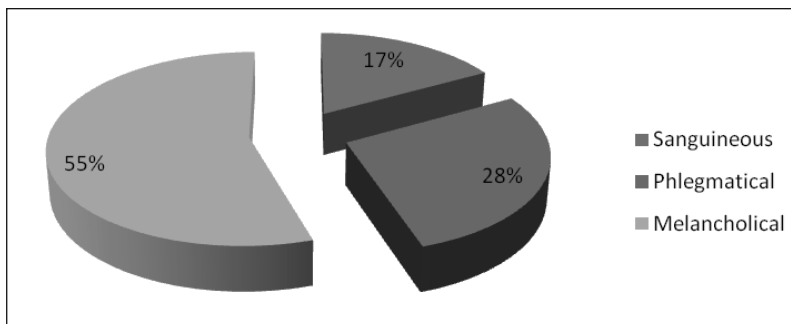
Dances in contrast to their temperament were applied for a certain period of time, and the following results were obtained: 65% became extroverted youth and 35% remained introverted.



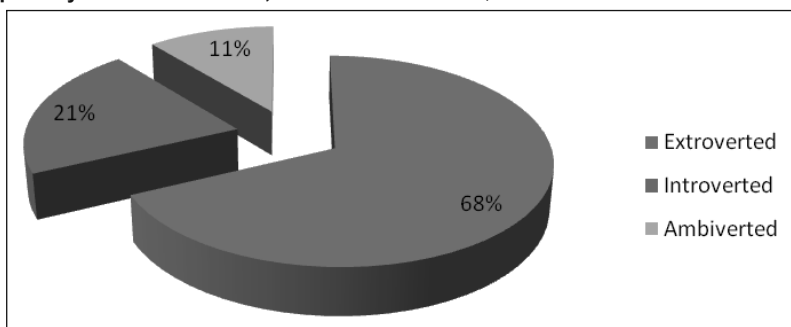
**In Bohemian, Soft Dances:** 48% with good participation were the sanguine type; 37% the phlegmatic type and the rest the choleric.



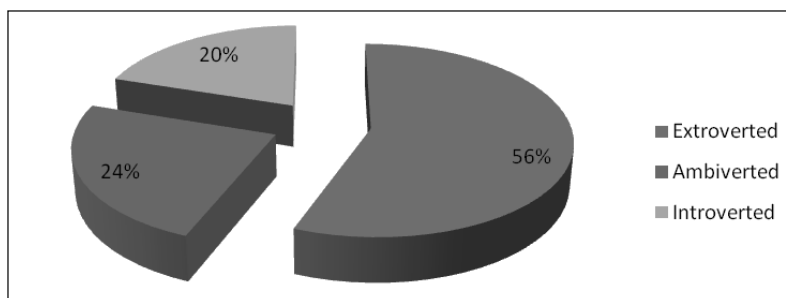
**In the Explosive Dances,** 17% with good participation were the sanguineous; 28% the phlegmatic type; and the rest the melancholic type.



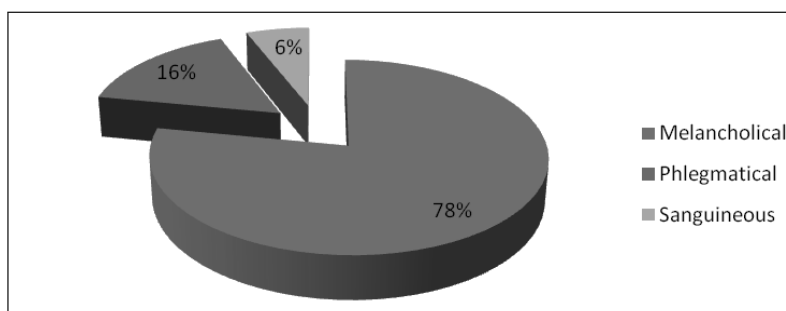
**In Choreographically Fantasies Dances,** 68% were extroverted; 21% were introverted and the rest ambiverts.



**In Contemporary Dances,** 56% were extroverted; 24% ambiverted and the rest introverted.



**In dynamical Dances**, 78% of the participants who integrated pleasurably but with some effort were the melancholically type; 16% - the phlegmatically - participated at the advice of their partners, and the sanguineous of 6% followed the lesson and the tests without getting involved.



### CONCLUSIONS

Dancing has an important educational side, it is used as an activity with both formative and educative valences in order to attain pedagogical performance and furthermore until professional formation. Educationally speaking, dancing contributes to the strengthening of personality traits, to the acquisition of an integer character, having the role of eliminating inhibition states in social relationships. Dance and the dance-floor is a code of good manners, socializing and harmony, simultaneously.

Dancing's instrument is the body, the homologue of communication towards the emitter, yet much more direct and unmediated. The moment you see a person dancing, you are able to tell a lot about that person, from small features to temperament, character and communicating mode. Dancing is a form of art, very direct, honest and sincere. Nevertheless, the human body can be educated to express what we want it to express, like other instruments, but it will always betray in motion the most intimate details of the personality, character, temperament and being.

Dancing programs, either modern dancing, society dances bring their contribution to the inter-knowledge of the persons in that particular group, to the cohesion of that group, to its harmonization and to the establishment of strong inter-group connections. It is highly recommended that organizers should contact and consult Dance Specialists for the purpose of creating Attractive and Adequate Programs that are in fact Beneficial to socialization.

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