

PLAYFUL FORMS OF ART – THE APPLICATION OF DANCE IN THE TEACHING OF PHYSICAL EDUCATION

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Abstract. *The paper gives a critical review of the application of different forms of dance in physical education teaching. Dance as a playful form of art was considered in many respects - as a kind of art, by its basic characteristics, its essence, as an aesthetic expression through essentially and formally beautiful. Dance forms are organized into three areas: folk dance, social dance and artistic dance. For each of the forms, as a part of art in space and time the basic types and their essential characteristics and benefits they can provide are specified. The study of dance in general embraces the historical, creative, aesthetic and critical dimensions. Dance is considered as a means of preserving culture and tradition, physical exercise and as an expression.*

Key words: *dance, dancing forms of art, aesthetics, physical education*

1. INTRODUCTION

Physical education as a compulsory subject is an important part of almost every educational system whose importance is reflected in all age categories of students (Hardman, 2008). It aims to support physical growth and development, promote healthy lifestyles, but also develop positive social and psychological competencies. In addition to benefits related to physical components, physical activity was found to have a positive effect on both cognitive and conative personality development (Sibley & Etnier, 2003). In the Republic of Serbia, a unified curriculum is defined at the national level, which does not leave many opportunities for teachers to adapt teaching tasks to the needs and interests of the students themselves (Đorđić & Tubić, 2010). Teaching units related to dance are included in these programs, but they seem to be under-implemented in practice, and the full effect of their implementation has not been realized. Dance content is identified in this work as something that should be given special attention to for many reasons.

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The Serbian scientific community has long been drawing attention to the need for a more significant introduction of dance into physical education classes (Jocić, 1991). In addition to the impact on the development of motor skills, dance influences creativity, socialization and a sense of group belonging (Oreb & Reljić, 1992). The peculiarity of this sport is that it has always been perceived as feminized. Male teachers perceive this activity as appropriate for female students (Waddington, Malcolm, & Cobb, 1998), and so do the students themselves (Hill & Cleven, 2005). In support of this view, research also reports that dance, as an optional sport, is much more prevalent in girls and better students (Ilić, Radojević, Marković, & Višnjić, 2012). Also, it has been observed that dancing is one of the most common extracurricular physical activity for students who are exempt (increasingly) from compulsory physical education in primary and secondary schools. (Đorđić & But, 2013), and it is rightly assumed that more significant inclusion of dance content in physical education classes could somewhat prevent this occurrence. In view of inclusive processes, it is important to emphasize that dance and motion therapy based on it give excellent results in improving the quality of life of people with disabilities and mental difficulties (Strassel, Cherkin, Steuten, Sherman, & Vrijhoef, 2011; Martinec, Šiškov, Pinjatela, Stijačić, 2014). Studies indicate that unprofessional dancing contributes to an improvement in the emotional sphere, social relationships, self-esteem and more adequate stress management, and therefore should be included in the health promotion agenda (Quiroga Murcia, Kreutz, Clift, & Bongard, 2010). Owing to its various forms dance can achieve such a wide range of benefits, each of which should have its place in physical education teaching. If preserving the cultural tradition, linking the content of different subjects within one subject, and developing the students' intrinsic motivation are some of the proclaimed goals of the teaching process, this paper will show that different forms of dance are ideal for accomplishing them.

The aim of this paper is to offer, through a review of the relevant literature, a systematization of the various forms of dance and benefits their inclusion in school and extracurricular activities would provide students of different age groups with.

2. PHENOMENON OF PLAY AND PLAYFUL ART FORMS

Scientific interest in play as a social phenomenon emerged only in the eighteenth century. Until then, play was marginalized, considered unnecessary, that is, the activity of people who have no other business.

“It seems to common sense that in the world of play everything is crystal clear, that there is nothing to explain. It is the same illusion by means of which the force of gravity is also quite clear, while there is no concept of the nature of gravity. Here lies the reason for the late inclusion of science in shedding light on the phenomenon of play” (Tadić, 1985. pp. 10).

Johan Huizinga, a Dutch historian, has most accurately addressed the phenomenon of play. In the *Homo ludens* section Huizinga says: “A play is a voluntary action or activity performed within certain, determined limits of time and place, according to freely accepted but quite obligatory rules, on condition that it has aim in itself, accompanied by a feeling of tension and joy as well as the awareness that one becomes something else in the play as opposed to everyday life” (Huizinga, 1970. pp. 44).

Analyzing the phenomenon of play, Roger Caillois points out that the play is free, isolated, uncertain, unproductive, regulated by rules and fictitious. One comprehensive analysis of Kajo gives the views on which plays can be distinguished as " the pursuit of

triumph thanks only to merit and competition prescribed by the rules (agon), non-involvement of the will in favor of passive and full of anxiety anticipation of a decision of fate (alea), tendency to be disguised into another personality (mimicry) and finally, the search for vertigo (ilinks)” (Caillois, 1965. pp. 76).

"Play is a 'vent' for unpleasant feelings, a generator of joy, rapture and other pleasant emotions." Play is a significant therapeutic tool (Kerić, 1998).

Some play theorists classify it as a peripheral phenomenon: that the play exists for the sake of rest, fun, relaxation, that it is an "appropriate, invigorating break that refers to serious life as a" dream to reality, "as a holiday devoid of the burden of duty. As a cheer in the harsh and dark landscape of our lives” (Fink, 1979. pp. 9).

With regard to the relationship between play and man Schiller concludes: "man only plays when man is in the full sense of the word, and he is fully man only when he plays" (Schiller, 1967. pp. 168). "Play and play alone is what makes a person complete. Real beauty is worth the real urge to play, but in the ideal of the mind-setting beauty is the ideal of the urge to play that a person should have before their eyes in all their games” (Schiller, 1967. pp. 167).

Kokovic highlights several sources of play theory: excess energy theory (p. 18), atavism theory (p. 19), preparatory exercise theory for serious jobs (p. 20), compensation theory (p. 21), discharge theory (p. 22), theory of rest and leisure (p. 23) (Koković, 1986, pp. 19-23).

3. DANCE AS A PLAYFUL ART FORM – THE POTENTIAL VALUE OF LEARNING TO DANCE WITHIN TEACHING AND EXTRACURRICULAR ACTIVITIES

Dance is a special category of play. It's a motion and sound play. The play consists of rhythm, liveliness, youthful rapture. As Huizinga himself said, dance is a particularly refined form of play. "We thought of the sacred or magical dances of the primitive peoples, or of the dances in the Greek cult, of the dancing of King David before the ark of the covenant, or of dancing as a kind of entertainment at ceremonies, in any nation and in any period, we can say that dance itself is a play in the fullest sense of the word, that it represents the purest and most perfect form of play” (Huizinga, 1970. pp. 219).

Dance can be defined as a form of musical experience that through certain rhythmic movements, with or without music, contributes to the artistic expression of a person's mental states.

The basic characteristics of dance are the following:

- psychophysical activity,
- it evokes pleasant feelings of dancers and spectators,
- affects taste formation,
- it also has a competition character (social dance)
- it reproduces social relations in a certain way,
- some forms are imitations of work,
- the symbolism of eroticism is present,
- forms of artistic dance contain elements of acting and drama,
- formal, mental, spiritual experience,
- socio-historical phenomenon,
- effective form of education,
- "Spiritual activity that bears the seal of the creator,
- imaging the senses of the intellect for the purpose of aesthetic appreciation” (Maletić, 1983),

- the metaphor of incarnation,
- uniting steps, movements, sounds and colors" (Kostić, 1991. pp 12-13).

4. AESTHETIC IN DANCE

With the ideal of man, the ideal of beauty is also given. Beauty is a phenomenon that connects two opposite states: feeling and thinking.

Enjoying the beautiful is a thoughtful observation, and thus the specificity of the aesthetic is the absence of any interest. It is aesthetically characterized by a unity of objective and subjective. The judgment of an act must be objective, purely contemplative. In doing so, man only seemingly judges things beyond himself, and in fact he judges himself and his artistic experience. An objective experience of the subjective is the tendency of the philosophical aesthetics so far (Grić, 1978).

"Beauty must be shown as a necessary condition of the human race." Aesthetic education is, in fact, an education of taste and beauty. Its basic task is to make beauty from beauty. This aesthetic task can be realized through directing, developing, refining the urge and reducing it to aesthetic appearance. "The object of the urge to play, represented by a general scheme, can therefore be called a living character; it is a term that serves only as a label for all the aesthetic properties of phenomena and, in a word, everything that is in its broadest sense called beauty." (Schiller, 1967).

Play as a product of aesthetic and cultural development is the pinnacle of the beautiful. The aesthetic content of the play is reflected in lexical, rhythmic, color play, human movements.

The dance performance is, in fact, a synthesis of the various aesthetic elements that combine to make the spectator enjoy a complete performance. The aesthetic elements mentioned belong to the category of formally beautiful. Movements and dance positions in space are essentially beautiful. The bodily constitution of the dancer also contributes to the category of essentially beautiful. The level of perception and interest of a person for the beautiful, for the art depends on the level of education and interest on the one hand and the level of development of the spiritual and emotional culture on the other.

5. DANCE FORMS

Dance develops in many forms: folk, social and artistic. Three large groups of dances are analogous to the three functions that dance can have in the educational system: dance as a way of preserving culture and tradition, dance as physical exercise, and dance as an expression.

5.1. Folk dance

Folk dances, as a traditional dance treasure of rural cultures, are best preserved ethnic characteristics and features of nations. Studying them can lead to knowledge about the customs, the level of culture, and the circumstances of an epoch of a particular ethnic group.

The peasantry that lived in isolation preserved the core of ancient, material and spiritual culture for the longest time. Given the conditions of life and ethnic specificity, authentic, indigenous folk art was created, in a word called folklore. Folk dances are part of the folklore of each nation and "its mirror of the soul."

In essence and purpose, folk dances can be divided into ceremonial and secular. Ritual dances were performed as a part of different ceremonies, in the general interest or on the occasion of different events in the life of a person. Secular dances can be: dances like invitations to dance, ending dances, cheerful dances, humorous dances, mimic dances, sad dances etc.

Formal criteria for classifying folk dances are: gender (women's, men's, children's dances), geometric shape (circle, paired, solo), musical accompaniment (with a song, accompanied by musical instruments, silent dances) and structure (number of movements and their direction).

Engaging in traditional dances in many ways contributes to the integrative development of student personality. Studies (Rokka, Mavridis, Mavridou, Kelepouris, & Filippou, 2015) point out that engaging in traditional dance, among other things, contributes to the improvement of physical fitness, eliminates student's anxiety, and is considered an activity that has great potential to turn external motivation into an internal one which is significantly better and more desirable. Generally, when it comes to teenagers' motivation for traditional dance, the dominant factors are fun, a sense of belonging to a group, and making friends (Doulias, Kosmidou, Pavlogiannis, & Patsiaouras, 2005), as opposed to motivation factors such as achieving success and achieving a special status that are characteristic of other sports activities. Internal motivation is dominant when it comes to dance activities (McCleary, Weaver, & Meng, 2006).

What is a remarkable feature of engaging in folk dance is that it provokes interest for ethnical legacy and enhances understanding of cultural heritage (Begić, 2015). Through traditional dance training, it is possible to achieve an integration of knowledge in various subjects such as history, literature, music and physical education. Particularly interesting is the fact that in some countries, such as Sweden, teaching folk dance as a part of physical education lessons is used not only as a way of preserving national culture, but also as a great way to introduce the concept of multiculturalism to the students (Mattsson, & Lundvall, 2015). Also, since the most common form of folklore dance in Serbia is "kolo", it should be noted that circular dance is even a therapeutic method (da Costa, 2012).

5.2. Social and sports dance

The most famous dances in the sixteenth century are Branl, Pavana and Walt. The seventeenth century is characterized by Gallard, Alemand, Saraband and Menuet. In the eighteenth century, Kadril, Gavota and Menuet fast were most commonly danced. The 19th century was marked by Waltz, Polonaise, Mazurka and Polka. No dance caused as much resentment and delight as the Waltz. During this period, it became the "king" of dance floors. The most famous dances of the twentieth century in North America are: Shimmy, Schaffle, Charleston, Foxtrot, Twist, Sloughfox, Rock-and-roll, Quixstep, Boston, Blues and Buggy. In Latin America: Bosa Nova, Mambo, Rumba, Samba, Tango, Cha-cha-cha.

Some of the dances that appeared in the 20th century have been lost, some are amateur dances at parties, and a number of them have infiltrated into the so-called sports dance. The competition in sports dance is performed in two dance categories: standard (English and Viennese waltz, tango, sloufox, quixstep) and Latin American (rumba, samba, poso doble, cha-cha-cha, jive).

Competitions are organized within the official international and national dance organization with clearly defined rules and criteria of the "refereeing", while retaining artistic value. So dance, as art, has become a sport. What characterizes it, in pedagogical terms, is that

learning these dances is physical exercise. Engaging in social dance, and especially its sports sub variant, brings with it all the physical, social and psychological benefits of engaging in other competitive sports. It is linked to the discourse of public health, and, if we accept Bernstein's (2000) division into competence and performance code, it certainly falls within the performance code. Effects similar to those we have when playing other sports are the reason why in this paper we do not deal with additional analysis of its application in school and extracurricular activities, although it should be noted that, as all kinds of dance, it is related to music, and music games can be very useful for children development (Zdravković, Malinović-Jovanović, & Dejković, 2018).

5.3. Artistic dance

Artistic dance is the result of a creative process realized by the symbols of dance movements. This transformation of dance from instinctive to artistic took place for thousands of years. What is special about it is that it has its message and its content.

Artistic dance is divided into: programmatic, absolute, ballet and contemporary. Programmatic dance as a basis has a certain program content (story, legend, event, song...) which is expressed in stylistically shaped movements in such a way that they „speak" a certain idea.

In absolute dance there is no specific idea. It represents a sequence of certain movements shaped as a whole. The movement expresses the movement itself. The essence of this form of dance is in the aesthetics of choreographed dance structures.

Ballet as the highest form of dance is divided to the classical and modern. The first ballet was performed in Paris at the request of Katerina Medici when the word "ballet" was first used. Under this influence, all European cities are adopting this type of dance. The eighteenth century was marked by Jean Baptiste Lilly in music and by Charles Louis Bocham in ballet. The end of the eighteenth century was marked by the emergence of ballet as an independent art, as a return to ancient values. In music, it was Beethoven's century. In 1776, the La Scala opera, which still exists, was opened in Milan where a ballet school was formed in 1813.

The nineteenth century (the era of Romanticism) represents the era when ballet took its final form. At the end of the 19th century, Russia became the leading country in ballet. This period was marked by the creation of models of today's conventional ballet ("The Sleeping Beauty", "Nutcracker" and "Swan Lake" by P. I. Tchaikovsky). Under the strong influence of Russian creators, ballet is flourishing in other countries, making it very popular in the 20th century. During this period there are other dance tendencies that seek greater dance freedom in relation to classical ballet. The epoch of modern dance ensues

Contemporary art dance dates back to the 20th century. The basic tendency was to outgrow classical ballet technique, striving for new forms. The basis for this new tendency was given by Isidora Duncan, who devoted her entire life to dance and its development. The basis of her work was an ancient dance set on the law of free plastic with pantomime. Her successor Rudolf Laban, while continuing her work, was focused on the space, harmony and expressiveness of the human movement. Developing movement learning in the educational process, dance was introduced into the curriculum of educational institutions in some European countries.

The importance of artistic dance, and especially of modern dance, for the people involved in it, is indicated by the results of the study (Nieminen, 1997) that personal motivation, not external influences, is crucial for engaging in this form of dance. As a form of dance that most

closely corresponds with art, it should be emphasized that children with artistic education have more developed aesthetic values that enable them to be more systematic and successful in life and have more self-esteem and confidence (Arslan, 2014). However, what most recommends this form of dance is that it opposes the insistence on performance when teaching physical education. Performative culture refers to the constant measurement of physical parameters where abilities play a major role, and as such discriminates against students with lower abilities and is not significantly associated with intrinsic motivation (Ball, 2003). Such an approach to teaching physical education is sport-oriented, results-oriented and, instead of broadening the repertoire and quality of children's movements, emphasizes performance code versus competence code, which limits the pedagogical implications of the teaching process (Mattsson & Lundvall, 2015). Measuring performance and viewing competence in terms of specially acquired skills limit the possible role of dance in physical education (Wright & Burrows, 2006). This situation is an incentive for the significant role of dance in physical education curricula. A particular problem is the fact that many physical education teachers associate aesthetics with femininity (Carli, 2004).

6. CONCLUSION

Dance as an art and a scientific discipline spans multiple dimensions. The systematization of the dimensionality of dance begins first with the historical dimension, which studies the significance and role of dance over time. It provides an understanding of how much society, politics and economics influence dance development and vice versa, how dance contributes to a particular community in its development and multicultural expression. Basic information on dance development and characteristics of engaging in this activity are provided.

The paper presents various forms of dance that can be used in physical education. Particularly prominent are the benefits provided by dance activity, which are not specific to other forms of sports and recreational content within this subject. This is primarily due to the fact that different forms of dance (folk, social/sports and artistic) can be used both as a way of preserving culture and tradition, as a physical exercise and as an expression. Teaching and training dance classes can significantly affect students' physical fitness as well as their psychological and social development. Through dance, self-esteem is increased, social bonds are created and deepened, anxiety about school is reduced, and the content of different subjects is permeated and integrated.

Talking about dance and its possible significant role in physical education teaching, a critical review of the dominant performance-oriented culture within the outcome of this course was highlighted, and it is emphasized that dance can influence the general goals of physical education to focus more on competencies.

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IGRAČKI OBLICI UMETNOSTI – PRIMENA PLESA U NASTAVI FIZIČKOG VASPITANJA

U radu je dat kritički osvrt na primenu različitih oblika plesa u nastavi fizičkog vaspitanja. Ples kao igrački oblik umetnosti razmatran je sa stanovišta vrste umetnosti, osnovnih karakteristika, suštine, estetskog izraza kroz suštinski i formalno lepo. Plesnih oblici su sistematizovani u tri oblasti: narodne igre, društveni ples i umetnički ples. Za svaki od oblika, kao dela prostorno-vremenske umetnosti navedene su osnovne vrste i njihove suštinske karakteristike i benefite koje mogu da pruže. Proučavanje plesa uopšte obuhvata istorijsku, kreativnu, estetsku i kritičku dimenziju. Sagledan je ples kao sredstvo očuvanja kulture i tradicije, ples kao fizičko vežbanje i ples kao ekspresija.

Ključne reči: ples, plesni oblici umetnosti, estetika, fizičko vaspitanje