

DEVELOPMENT OF FOLK DANCE INTERPRETATION TO STUDENTS

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Abstract: Romanian folk dances and games dance in unity, however they vary in execution and in relation with inspiration and emotions of those dancers. In the development of the folk dances it is observed a large amount of rhythms, an extended range of tempos, as many forms of presentation, appearance and expression. Taken together, dances blend elegance with vivacity of the movements, with tenderness of the female dancing, a special note with shouts and shout that accompanies almost continuously beyond the game.

The cultural and artistic manifestations of students is an opportunity to achieve preserving and transmission of traditions, habits, songs and dances from one generation to the next and strengthen cultural and spiritual identity of the Romanian people.

Variety of the folk material, of the music and folk dance, creates situations that allow complex knowledge of life and soul of a nation. It is therefore our duty of those, who work with students, to familiarize them from very early times of childhood and to develop the passion and love toward music and folk dance.

Introduction

The Romanian folk dances have a well-defined set of elements that determine creating a very pronounced national character. The characters and the specific elements of the Romanian folk dances are successive steps or large steps in contretemps and syncope, groups of 3, 7 and 15 changed steps, small and tramping on place or moving steps, position of the arms, steps of *Serbian* (original name of the dance: "Sarba") this is the original name of the folk Romanian dance in a band).

Romanian folk dance is very variable and complex, differing from one region to another. Their variety is so great, that almost from one village to another meet other games, other costumes the other songs.

Some of the most representative folk dances and specific popular games from Bucovina are (original names): "Arcanul", "Tărăneasca", "Trilisesti", " Clopotelul", "Hutulca", "Bălăceana", are only a small part of many specific dances specific in Bukovina, which in ancient times filled with joy the human souls of those places where every holiday means happiness. The folk dances of Bucovina always fascinate by their beauty, by the dancers costumes and the Romanian folk music.

The popular game in Suceava County is characterized as a collective dance with uniform execution of the movements meeting a variety of rhythms and tempos is particularly nuanced and varied, presenting the Romanian folk dance as a unitary and comprehensive regional repertoire.

The techniques of the movements are very complex, and of a high degree of difficulty, the elements of dance are structured in a variety of combinations which are achieved by combining all elements of the movements. Characteristically is the swing, swing of the body, with the movement of the head in the rhythm and the tempo of the music and of the dancing step. Popular games in this area are no less important, both in terms of technical difficulty and dynamism, compared with the dances from the other regions, they being placed next to the most valuable and vigorous creations of the domain in our country.

The new valences quantitative and qualitative of the choreographic movement in people and the result are specific concerning Bukovina area, and others to convey this beautiful folk dowry to the younger generation, with groups composed of elderly but activating and groups of students, most of them achieving special results.

During the years I have participated at a lots of cultural-artistic manifestations of the students and personal I had achieved an experience that encourage us to summarize in this study the personal concerns in terms of collecting, guiding and capitalizing the folklore of Bukovina.

The purpose of this study is to familiarize since infancy the variety of the folk material, to develop interpretation capacities of the folk dance from Bukovina to students, and to lead further the tradition and the habits from Bukovina region.

- The folk dancing is an artistic mean with the premise of training and development of the student's interpretive act;

- Ability of expression of the folk dance is an act of artistic sensitivity affective education, training student for responsibility and personality;
- Popular dance can be a leisure activity, from infancy age to the third age (elderly).

Work tasks

- Analysis of the literature on Bukovinian folk dance;
- Setting, description and folk dances that were choreographed in Radautzi area;
- The choice of specific dances of the folk ensemble component;
- The motivation of the organization and conduct of the proposed research.

Material and methods

In choosing, setting up and preparing a dance repertoire, I followed certain requirements and objectives, which we list a few:

- Compliance area and the local folk dances from where they are;
- Exploitation of folklore was made deeper and more completely;
- Repertoire includes dances prepared from other different dances, traditional games and dances on their own right;
- It was tracked all the time as their repertoires do not resemble each other and to remain as the original;
- Choosing and fitting dance was performed according to the level of training and technical possibilities and the interpretation of the group of dancers;
- Determining the degree of difficulty of the dances proposed for learning was based on age of the dancers;
- Avoid dances that require physical effort or a very advanced technique to beginners's bands;
- Choice of the repertoire depending on team composition dancers;
- The repertoire to be as authentic by movements, steps and shouts.

Respectand cerintele descrie ante rior, ansamblurile de dansuri au posibilitatea, printr-o munca bine indrumata, sa-si formeze un repertoriu bogat si autentic care sa puna in valoare nivelul artistic si cultural al formatiilor din FEFS . Complying with the requirements described previously the dance ensembles have the opportunity through a job well guided, to form a rich repertoire and authentic, to highlight the artistic and cultural level of Physical Education and Sports Faculty bands.

Organization of the dance

The component of the bands is different, depending of people that we have. We can act with a reduced number of dancers, respectively 6 to

10 students, in small groups or soloists, with a total of 8 to 12 pairs, in the case of folk ensembles. Providing the working conditions for repetitions are crucial to harness the potential dancers. During the warm seasons it can be realized outdoor, but when the season not allows it, because of the climatic conditions we can use a rehearsal. After completion of dancers team is going to learn dance moves, work being performed with musical accompaniment. The most appropriate instrument for rehearsal is piano, but we can also use the accordion, violin or flute. The final step in organizing a dance band is setting the calendar plan on artistic and technical preparation and implementation of the dances repertoire and the dancers for performances.

Thus we contribute to broadening cultural horizons of the students, the understanding and appreciation of folk song and dance to enrich and develop the taste for what is beautiful, valuable and authentic.

The ensemble of folk dance instructor

The instructor of the band or the dance choreographer, both gathering creation and scenography of the dance and prepare interpreters from an artistic perspective. The steps are in the following order organizing, selecting and selecting dancers, organizing team, choosing and setting choreographic repertoire, establishing dates and times of rehearsals and study preparation for learning dance bands that are installed, providing specific training for the entire band.

Also instructors will supervise the mandatory requirements:

- Warming up and methodical training of the musculoskeletal system;
- The normal order of the movements and dance steps;
- The movements-learning techniques, styles and character dances.

Warming up will be very important for 10-15 min with different exercises all started particularly for students. The proper rehearsal will be held following the steps:

- Studying new moves and mounting them in choreographic design proposed;
- The repetition of the dances from the repertoire for faculty performances;
- Repeating old dances and to be permanently updated in terms of their presentation to various cultural events.

Methodical description of the learning movements of the arms, legs, body in a folk dance:

- a) Movements for arms

-Arms-back holding them together; arms held together in front; holding the arms; chains of arms; rotations of arms; beats on the lower legs.

b) Legs movements

-Waddle; walk with syncopated step; beaten away by step; jumping from one foot on the other; floor in contretemps.

c) Body movements

-Twisting to the right without turning the head; twisting to the left without turning the head; bending forward to carrying arms to legs.

Marking the duration of movement

Values notaries rhythmic folk dances are included graphic signs of the legs. We will meet so:

- Steps with a value of a half; steps with a value of fourth; steps with a value of a eighth; steps with a value of sixteenth.

Breaks in choreography correspond to musical breaks:

- Break of the forth; break of the eight; break of the sixteenth.

I used signs of repetition, the same as in music to ease the notation:

- Indicates the repetition of the dance fragment or of the measures included; indicates the total number of the performances; indicate repetition of measures which is before of the sign;

- Indicates the repetition of a two measures that is before of the sign; Volta I and Volta II- have the same significance as in the music, respectively the repetition of the fragment without measures included in Volta I, running directly to the Volta II.

The signs that are explained are only a part of the many symbols used in choreography.

Mounting and describing of a suite of dances

Introducing a suite of dances for each choreographer is a complex task and great responsibility. Folk dances circulating, spontaneously, in villages they usually meet in a completely undeveloped form, from an artistic perspective in relation to requirements presentation to various student events.

Each dance must include three parts, so we have introduction, conduct itself and the end of the dance. As application we have introduction to dance, slow entry students entering simultaneous and entering of the dancers accompanied by a member of the orchestra. Proper conduct of the dance is the most complex development action is done gradually, gradually reaching the climax thus keeping the attention of the spectators.

Setting choreographic composition is essential and includes two elements, text and drawing dance choreography.

The processes can be varied according to the basic idea in dance and the artistic resolution adopted by the choreographer.

Collection of the activities in dance

Work to achieve a folklore show, as well as a suite of dances preparation the documentation is the most important basis. The documentation can be done by collecting folk materials, directly in the organized community that manifests and develops popular dance by watching the countryside keepers of the folklore or in a modern form, by watching videotapes of performances recorded during cultural events.

Within moments recorded will pursue several goals:

- who dance them and in what situations; what kind of new dances appeared and how they are born; who sings at the parties and what instruments are used; if there are shouts during the dance, and who does that; what are the characters of the rhythm of the shouts; what kind of folk costumes are used and who wear them; influence of the costume on folk dance;

All the moments will be noted, recorded, filmed and will be the starting point for future choreographic productions of the instructors.

Classification of the dances, presentation and description

All the dances from Bukovina have a inner dynamism and rhythmic nature of many expressive possibilities, which makes them very much practiced and presented in most cultural events, by a large mass of people.

Thus we have traditionally old dances that are danced in a circle or semicircle arc, using various positions of the arms.

The dances for men are a masterpiece of folk ancestral creation, historical and social themes, being in the same time one of the most popular and cherished dances from the entire choreographic repertoire of Bukovina.

Dances on the pairs are danced within a device ordered, respectively, in pairs in a circle or in a semi-circle, line or space scattered throughout the game.

The dances for girls have a special place in Bukovina, being found most commonly at weddings and parties, as originally old ritual dances.

Conclusions:

The folk dances are very popular in terms of motion exercises; they exert a favorable influence on the physical development of those who practice them. Containing important elements of physiological dynamics, they have corrective effects over body posture, agility, grace and dynamism. At the same time they help develop strength and elasticity for muscles, develop harmonious and expressive coordination on scene and in the daily life.

It was monitored continuously the scenic posture, location, synchronization of the moves according to musical part and the parts of the shouts perpetuating the idea of preserving the local traditions.

Content of popular games dances and of the folk dances gave me the possibility to use a variety of methods and procedures for the training and development for students and feelings of respect and pride towards the native places.

It is very important to spread the Romanian folk dances throughout the groups of the students, regardless of qualities and skills, because they will appeal at them when they will feel the need to entertain themselves.

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Titlu: Dezvoltarea capacităților de interpretare a dansului folcloric la studenți.

Cuvinte cheie: dans popular, studenți, coregraf.

Rezumat: Dansurile și jocurile populare românești se dansează unitar, ele variază totuși în execuție după inspirația și simțirea dansatorilor. În construcția dansurilor populare se întâlnește o mare bogăție ritmică, o gamă largă de tempo-uri, precum și multe forme de prezentare, de ținută și de expresie.

Privite în ansamblu, dansurile populare împletesc eleganța cu vioiciunea mișcărilor, gingășia dansului femeiesc cu vitalitatea jocurilor specifice bărbatilor, o notă aparte având-o strigăturile și chiuiturilor ce însoțesc aproape în permanență jocul.

Manifestările culturale artistice ale studenților constituie un prilej deosebit de a realiza păstrarea și transmiterea tradițiilor, obiceiurilor, cântecelor și dansurilor populare de la o generație la alta și de a consolida în timp identitatea culturală și spirituală a poporului român.

Varietatea materialului folcloric, a muzicii și a dansului popular, creează situații care permit o cunoaștere complexă a vieții și a sufletului unui popor. De aceea este de datoria celor ce lucrăm cu studenții să-i familiarizăm, încă de la cea mai fragedă vârstă și să le dezvoltăm dragostea și pasiunea față de cântecul și dansul popular.

Titre: Développement d'interprétation de la danse folklorique aux étudiants.

Mots-clés: danse folklorique, de l'étudiant, chorégraphié.

Résumé: Folk Danses roumaine danse et l'unité de jeux, mais ils varient dans la performance et le sentiment inspiré par les danseurs. Dans les danses folkloriques construction répond grande richesse rythmique, un large éventail de tempos et les différentes formes de présentation, l'habillement et de la parole. Pris dans leur ensemble, une élégance des mouvements des danses, la danse femme tendresse avec la vitalité des jeux spécifiques mâle, un unique et plein d'esprit. Avec un cri qui accompagnent presque toujours le jeu.

Événements étudiants culturelles et artistiques sont une excellente occasion de rendre le stock et la transmission des traditions, des coutumes, chants et danses d'une génération à l'autre et de renforcer l'identité culturelle et spirituelle, alors que le peuple roumain. Variété de musique folklorique matériel et des danses, crée des situations qui permettent une compréhension globale de la vie et l'âme d'un peuple. Il

incombe donc à ceux qui travaillent avec les étudiants de se familiariser, dès le plus jeune âge et à développer l'amour et la passion pour le chant et la danse.