



Realization Dance Forms In Natural Environment

Dominika Petru^{*}, Jana Pysna, Ladislav Pysny

Assistant Professor, Faculty of Education, Jan Evangelista Purkyně University, Czech Republic

***Corresponding Author:** *Dominika Petru, Assistant Professor, Faculty of Education, Jan Evangelista Purkyně University, Czech Republic.*

Abstract: *From prehistory we are already finding the first mentions about dance, which has so many different forms today. This paper presented inclusion suitability some of dance forms into natural environment. Its evaluate not only natural environment effect on human organism in dancing, but application advantages chosen units of practise from the point of psychoemotional view of the dancer.*

Keywords: *Dance forms, natural environment, effect on human organism*

INTRODUCTION

Dance and all its forms is a type of art which participates in building the personality. It has a complex positive effect on health condition. It stretches and exercises the muscular tonus, which helps to promote the blood circulation in tissues and vessels, and contributes to a correct functionality of cardiovascular system. Dance also secures a correct mobility of joints and spine which is very often exerted. It puts stress on right breathing during a physical burden. Thanks to the endorphins arising while locomotive effort, dance can release human body from the stress and tiredness, create positive experience what is a physiological ground for body and soul balance (Dieterich-Hartwell, 2017; Pokorná, 2007). For people dance is as natural as a game, courting, food or fight and frequently dance is an expression of these activities (Payneová, 1999). To place many dance forms into natural environment is, possibly to say, renaissance style, however the roots can be tracked down into the past, e.g. country dance, street dance, etc. The nature in, for example, scenic dance has an important influence on individual emotional experience and its motivation for a performance. Dance in the nature is possible in good climatic conditions - the temperature, humidity, weather, rain, etc. In case of group forms /showdance, b-boying/ climatic factors can create a special effects of the performance, e.g. rain or sun in combination with bright clothes.

SCENIC DANCE

At the turn of the 19th to 20th century there were many attempts to create a dancing style independent of ballet. Ballet is typical for its classic technique, so a new dancing direction should have completely new life feelings without any strict rules. However the whole movement was ununified regarding the name of the style, so there were many names as free dance, liberated, new, modern, concert, natural or contemporary dance. In the period between wars, the reformers agreed on one common element – expression and therefore it is now called expression dance (Kloubková, 1989). Expression dance gives preference to naturalness, perceiving the surroundings, simplicity and till now one of the tools of the demonstration is the improvisation (Kubicová & Hartman, 1986). The outer environment plays an important role in evoking the emotions which form the final expression of the dance. The core of the reform grounded also in a music accompaniment. Ballet masters have dictated the music conditions and composers have submitted to it. Reformers thus had to face the reproofs of musical and dance theorist in whose opinion there was not possible to use the given music which is not intended for a dance, e.g. Verdi, Chopin. In a new dance conception, the dominant feature was simplicity, austerity and naturalness. Some of the dancers tried to create a dance completely without music accompaniment or with recitation and percussion. The austerity was not only characteristic for the dance, but also for everything what is related to the dance. The costumes were no longer ostentatious and over decorated. The emphasis was not put on outer beauty, but on individual moves of the body which should have emotionally affected the spectators. Dancers should have integrated their own

personality in the movements. It was the improvisation which helped in searching for the way of personal expression. The improvisation became a part of teaching classes and remains there till now (Kubicová & Hartman, 1986). According to Kloubková (1989) in the pre-war period the foundations of avant-garde art school were laid what influenced also the development of modern scenic dance here in Czech Republic. Few dancers from ballet school at that time left the country to study modern dance abroad. After their comeback, Czechoslovakian dance scene got to know new dance techniques represented mainly by musician Dalcroze and dancers Duncan and Labanem. We could see the first attempts of rhythmical education adopted from Dalcroze School in Germany. Later, Jaques-Dalcroze rhythmical gymnastics Club was founded. Graduates of this school were our first outstanding dancers and choreographers who also created other dancing groups.

After 1945 there was an increased interest in physical education and modern dance. Every dance school strived to achieve a top technique and its proper artistic expression. All dancers strictly guarded their own distinctive dance interpretation. As a result mutual isolation arose accompanied by growing competition. Public interest in dancing groups performance increased slowly, however the critiques took these attempts of scenic moves seriously and were more and more interested in this field. During 30 years, a modern dance defended its position between other art schools and won extensive audience over which fill the halls up (Kloubková, 1989; Kubicová & Hartman, 1986). Afterwards many of foreign dance schools penetrated into Czech scene. Their techniques are till today base for contemporary modern scenic dance (Kubicová & Hartman, 1986). There exist several techniques of expressional dance. The fundamental foreign techniques are following: Martha Graham technique, José Limon technique and Merce Cunningham technique. The Martha Graham technique is the primary one. The most important contribution of this technique is building a fixed technical system which is now a part of training of not only many dancing groups all over the world but also of some modern gymnastic forms. Nevertheless Graham technique does not exist in a pure form. It consists of basic principles, for example a changing of contraction and release (De Mille, 1991). The technique is based on using dynamic muscle activity – contraction and release – which is related to inhalation and exhalation. It is a active movement without any muscle release. All body movements are directed from centre out to the space (Rudelová, 1998). M. Graham has created a movement system liberating and releasing the body the way that dancer is able to express his soul in that surrounding. This phenomenon was called by creator an “interior landscape” (Kröschlová, 1964).

J. Limon technique is considered as also very important. It is one of the pillars of American modern dance and offers the rules of movement whose basis is constituted by fall and rebound. The technique uses the weight of the body, the pirouettes are made by spiral moves and very frequent element is deflecting from axis. This technique is very pleasant for the dancers because it originates from natural body build and physiological movement (Lewis, 1999; Pokorná, 2007; Prudíková, 1996). This is why this technique is suitable for training at soft natural surface as grass.

Technique of M. Cunningham resulted from the idea of an accidental connection of movement with for example music or surrounding. The elementary idea is that the body of a dancer should be ready for any kind of move. Some of the elements were borrowed from Martha Graham technique. They were revised and enlarged based on the observation of moves and needs of the body to avoid health problems (Kubicová & Hartman, 1986). This technique and classical ballet does not differ in many aspects, e.g. the position of arms and legs. They differ only in tiny details. Body position is secured by back muscles. Correct position of shoulder blades is the same and allows arm moves in any range. Thanks to the correct position of hips and knees oriented above toes and sole spread with supported inner arch dancer has a support and stability for any move. Torso uses the bendings to its maximal positions which are possible. The reach of bending is practised and combined together with other body moves to strengthen the muscles which would be otherwise unsuccessfully developed or even flabby, e.g. back muscle in lumbar area. These exercises help keep the torso flexible and supple to accomplish any possible move from point of view the range, direction and dynamics (Vaughan, 2005).

HIP-HOP DANCE FORMS

The first dance elements appeared with a beginning of slavery of black people at American countryside. Dance was the only suitable and permitted way of expression which could show all the emotions. After that many various dance forms emerged. *Uprock* was inspired by Latin-American

music as Salsa and Chachacha. During so called “apache lines” there were added some elements imitating movements and postures when using guns what was common in that time in street gangs. Dance became a way to express the opinions and attitudes of young generation (Teague, 2013). Every dancer represented proudly his crew. *Toprock* was similar form which contained elements unprecedented for that time. The improvement lay in more frequent involving of arms into the movements and beginning of “*footwork*”, “*down rocking*” or “*floor work*”. Freeze is typical for arm work on the floor. At the competitions in the Czech Republic the most often we can see modern styles as *Street dance*, *Hip Hop* or *Disco show dance*.

STRUCTURE OF DANCE MOVEMENT

To initiate the physical motion is necessary of initial active or passive impulse. Active impulse is a result of increasing muscle contraction, passive impulse of muscle release and gravitation. Focus of the movement is in the spot of impulse origin. It can be the body centre /area of lumbar vertebrae/ or body periphery /legs/. The movements however do not need to originate from axis. Frequently, we can see the beginning of the move in chest, pelvis or arms (Záděrová Kytýřová, 2002). Modern scenic dance understands movement as an expression of feeling; therefore it tries to develop natural motion and emotional skills of individual. Attitude to dance movement requires certain specifics based on the fact that all exercises have to be guided in relation with corporal and interior sensitivity, imagination and also music sense. Every of these three parts have to supplement and strengthen each other (Jeřábková, 2004). In other hip hop styles we can see many various types of movements. The essential features could be quick move of legs, rotations, rebounds, hops, imitation of customs, Latin-American dance, its combination, etc.

DANCE IN NATURAL ENVIRONMENT

One of the possible places where is possible to practise dance forms is the nature. Before start it is important to check the surface and pay attention primarily to the security – remove all dangerous objects and other possible obstacle. Some of the natural items as branches and stones can be used as method how to bound the dancing place or dance centre what is always convenient to select and keep. With regards to selected space we choose suitable movement elements /dance steps, falls, pirouettes, etc./ or compositions, especially if we plan to dance in a group. Every dancer uses his own dance space which can be related to other dancers as well. If dancers create lines, patterns or any other kind of regularity by their moves or figures, as a whole they create the formations. In these cases the centre of the space is represented by individual or individuals while border points by peripheral dancers who help others to orient in the space. Dancers have to bear in mind the specifications of the environment and adjust the movements to it. In the larger area it is necessary to perceive the high, depth and width of the space (Švandová, 2009). Except perceiving of the space it is also important to learn how to perceive the move of the own body. It includes the feeling of direction of the dance, keeping it in a certain track, feeling plasticity of the body, borders of the moves and planned interpretation of the dance as a whole. Elementary dimensional system of axis, planes and directions determine the position of the body. The basic point is centre of gravity of the body. Centre of gravity of the body is placed in the level of abdominal cavity in the basic posture – upright starting position. However, body is in different positions during the exercises, therefore the centre of gravity changes as well (Záděrová Kytýřová, 2002).

The suitable training exercises are games and dance elements in particular theme – in the meadow or patch, along the river, in the snow, in the water, in the hill, etc. Children like these topics very much. We work mainly with an improvisation which is important in later stage on modern scenic dance practise. Dancers can interpret some themes, e.g. move in the fog or wind, under the ground, in the endless space, etc. Here, it is important to feel the surrounded space (Jeřábková, 2004). One of the important conditional factors of dancing in the natural environment is climatic conditions. To practise improvisation in a strong wind can be supported in such weather. The experienced of the dancer will be only stronger. However, it is important that the weather won't endanger health of the dancer, but only support the dance expression. Natural environment can be a motivation to better performance and stimulate dancer's creativity. If there is no musical accompaniment, it is suitable to use counting to the rhythm. Coach or choreographer can clap or natural objects as braches, rocks or trees to ease vocal cords. Some of the dance styles create the rhythmical sounds while dancing, for example clapping against different part of the body, stumping, etc.

CONCLUSION

Nowadays there exist many forms of physical activities in natural environment which focus not only on health benefits but also on emotions, feeling or adventure (Kirchner, 2009); (Kirchner & Rehor, 2010). On contrary, modern dance forms do not spread so far into this environment. Coaches and organisers prefer spaces protected against weather changes where the practises take place in any time and any weather situation. Sometimes there is also necessary to use a musical accompaniment. Usually, the training courses are integrated into the natural environment at workshops to avoid stereotype. Any activity breaking from routine is a motivation to better performance. For some styles of dance (scenic dance, hip hop) the natural environment can be used as a source of creativity, inspiration for improvisation or empathizing into more complicated dance elements and exercises. Based on these facts we recommend integrate at least a few practise lessons into more pleasant or thematically more suitable outer environment.

REFERENCES

- [1] De Mille, A. (1991). *Martha, the life and work of Martha Graham*. New York: Random House.
- [2] Dieterich-Hartwell, R. (2017). Dance/movement therapy in the treatment of post traumatic stress: A reference model. *The Arts in Psychotherapy*, 54, 38-46.
- [3] Jeřábková, J. (2004). *Taneční průprava*. Praha: NIPOS-ARTAMA.
- [4] Kirchner, J. (2009). *Psychologie prožitku a dobrodružství*. Brno: CcPress.
- [5] Kirchner, J., & Rehor, P. (2010). Environmental fitness – new part of curriculum in humanities. *Journal of Outdoor Activities*, 3(1), 48-55.
- [6] Kloubková, I. (1989). *Výrazový tanec v ČSR*. Praha: SPN.
- [7] Kröschlová, J. (1964). *Výrazový tanec*. Praha: Orbis.
- [8] Kubicová, I., & Hartman, J. (1886). *Úvod do histórie moderného a džezového tanca*. Bratislava: Osvetový ustav.
- [9] Lewis, D. (1999). *The Illustrated Dance Technique of José Limón*. Veruag: Princeton Book Company.
- [10] Payneová, H. (1999). *Kreativní pohyb a tanec*. Praha: Portál.
- [11] Pokorná, Z. (2007). *Moderní tanec a jeho využití v praxi*. Brno: Masarykova univerzita.
- [12] Prudíková, K. (1996). *Základní principy a prvky techniky José Limóna*. Brno: Ateliér taneční pedagogiky.
- [13] Rudelová, I. (1998). *Přípravná a základní cvičení techniky Marthy Graham*. Brno: JAMU.
- [14] Švandová, L. (2009). *Taneční výchova pro předškolní děti*. Praha: NIPOS-ARTAMA.
- [15] Teague, A. K. (2013). Therapeutic Uses of Rap and Hip-Hop. *The Arts in Psychotherapy*, 40(1), 165-166.
- [16] Vaughan, D. (2005). *Merce Cunningham: Fifty years*. New York: Aperture foundations.
- [17] Záděrová Kytýřová, M. (2002). *Taneční gymnastika* Praha: NIPOS-ARTAMA.

AUTHOR'S BIOGRAPHY:



Prof. Ladislav Pysny, MD, PhD, MPH. Professor at the Jan Evangelista Purkyně University in Usti nad Labem, Czech republic and Trnava university, Slovak republic, teaching and research focus on Quality of life, Sports medicine, Nutrition and Doping.



PhDr. Dominika Petru, PhD, Assistant professor at the Jan Evangelista Purkyně University in Usti nad Labem, Czech republic, teaching rhythmic exercise forms with music and biomedicine, research focus on aerobic and anaerobic performance



Doc., PhDr. Jana Pysna, PhD, Associated professor at the Jan Evangelista Purkyně University in Usti nad Labem, Czech republic, teaching Health and Physical education and aerobic performance

Citation: *Dominika Petru, Jana Pysna, Ladislav Pysny. " Realization Dance Forms In Natural Environment" International Journal of Humanities Social Sciences and Education (IJHSSE), vol 4, no. 12, 2017, pp. 62-65. doi: <http://dx.doi.org/10.20431/2349-0381.0412008>.*

Copyright: © 2017 Authors. This is an open-access article distributed under the terms of the Creative Commons Attribution License, which permits unrestricted use, distribution, and reproduction in any medium, provided the original author and source are credited.