

„Polish folk dance as an exercise offer for pregnant and postpartum women”

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*...” The basic condition for preserving one's own culture and its
survival is the transmission of cultural heritage. It should be
understood primarily in terms of history, living tradition (...),
folklore, folklorism and language.”*



Folk arts

Handicraft Rękodzieło	Literature Literatura	Dance folklore Folklor taneczny	Construction Budownictwo
cutouts wycinanki	legends legendy	folk music and instruments muzyka i instrumenty ludowe	residential architecture architektura mieszkalna
painting malarstwo	fairy tales bajki	national dances tańce narodowe	decoration of buildings zdobienie budynków
lacemaking koronkarstwo	stories opowiadania	folk dancing tańce ludowe	interior fittings wyposażenie wnętrz
pottery garncarstwo	songs piosenki	folk costume strój ludowy	decorative items przedmioty ozdobne
blacksmithing kowlstwo	chants przyśpiewki	embroidery hafciarstwo	ceramics ceramika
basketry plecionkarstwo	nursery rhymes rymowanki	dance games and activities gry i zabawy taneczne	wayside shrines kapliczki przydrożne
sculpture rzeźba	religious songs pieśni religijne	rites and customs obrzędy i obyczaje	sacred objects Obiekty sakralne

Dance in folk culture

When we go to Spain, we expect that every woman we meet can dance flamenco, when visiting Hungary - we expect to see a czardas, it is obvious that the Greeks can dance the zorba.

- ✓ Do you know your own dance tradition?
- ✓ Can you even name the dances of your nation?
- ✓ How many of you can dance them?

Flamenco



Czardas



Zorba



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DANCE in Polish national culture

- Folk melodies and dances that went beyond their region and became known in various parts of Poland, and even beyond its borders - are called national dances.
- These include: **Polonaise, Krakowiak, Mazur, Kujawiak i Oberek.**



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Polonez

- The polonaise originates from the folk choir (14th century), with time (17th century) it was adopted by the nobility. At the courts of Polish kings, the polonaise was an element of the court ceremonial, being the parade of the nobility in front of the monarch.
- It was danced at the beginning of balls, and now also inaugurates some events to emphasize their solemn character (e.g. proms).



Polonez in the past and today



Krakowiak

- Krakowiak is a lively Polish folk dance from the vicinity of Krakow, one of the Polish national dances, in a 2/4 meter and in a characteristic, syncopated rhythm.
- The name of the dance comes from the 18th century, and at the beginning of the 19th century this dance became popular in stage and instrumental music.



Krakowiak in the past and today



Mazur

- Mazur - Polish national dance in a lively tempo and 3/4 metre. The name of the dance comes from the Mazowsze region. This dance is characterized by a tendency to emphasize the second and third parts of the bar.
- In a stylized form, it is known as a **mazurka**.



Mazur in the past and today



Kujawiak

- Kujawiak is a Polish national dance, originating from Kuyavian wedding ceremonies. It is a calm dance in 3/4 meter. The atmospheric, lyrical melody gives it a flirtatious character.
- The dance steps are based mainly on a gentle rhythm and turns, only the musical accents at the end of the phrase are emphasized by stronger stamping.



Kujawiak in the past and today



Oberek

- Oberek - a Polish folk dance with a lively tempo and lively melody in an odd rhythm; popular in the countryside in many regions of Poland, especially in the Mazovia and Radom regions.
- The name "oberek" comes from turning ("obwyrtnia", "obertania").
- The dance was often accompanied by performances, chants, shouts and stamps.



Oberek in the past and today



Regional dance culture - Kaszuby

- Kashubia, both in terms of ethnic coherence, as well as original speech and specific folk culture, is one of the most interesting regions of Poland.
- Currently, 13 groups can be distinguished within the compact linguistic range and two groups outside the compact linguistic range.
- Many Kashubians live outside Poland, in Europe and on almost all continents.



Ethnographic map of Poland





Kashubs in the world

- Emigration from Kashubia to America and Canada increased from the mid-19th century. Then also to other overseas countries, and in Europe mainly to Westphalia.
- The reason for emigration was the desire to improve one's life, and over time it was also determined by persecution and political threats.
- Canada is the most compact center of Kashubian emigration outside Poland, preserving Kashubian traditions and language.



Kashubian folk instruments

- To emphasize the authenticity and credibility of the performed program, many props and characteristic and unique regional instruments are used.

Devil's violin - the Kashubian devil

- a percussion instrument that comes from the customs of driving away evil powers, ghosts and performing all divination.
- It is a long stick on which a dummy resonance box is attached. At the top of the stick is a carved devil's head with a hat on which tinkling plaques are hung.



Burczybas - Double bass

- it is a barrel with hoops made of braided pine roots and loose bottoms. To one bottom is attached horse tail bristles.
- The sound is extracted by pulling the wet bristles, giving the characteristic sound of a low growl, rumbling.



Bazuna - bazooka

- it comes from a group of shepherd's and fishing instruments (calling in fog).
- It is made of linden wood, about 2 m long, and has a scale of the E-major chord in an extended arrangement.



The biggest devil violin in the world

Playing the burczybass requires three people



Kashubian language

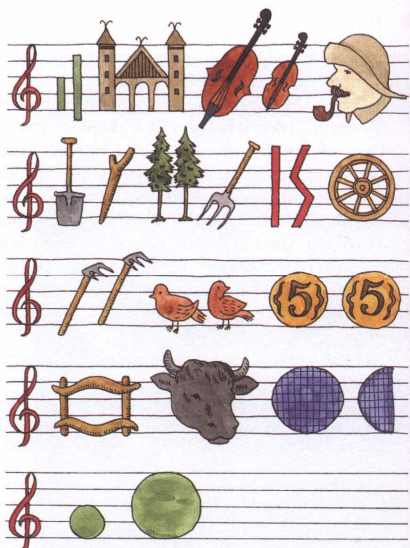
- The language used by Kashubians is considered a separate language (mainly by Kashubians) or a dialect of the Polish language. It is used by 108,000 people every day. Kashubs. From a legal point of view, Kashubian is a regional language in Poland. It is the only remnant of Slavic Pomeranian dialects. It belongs to the group of Lechic languages.



Kashubian notes - Kashubian alphabet

- With minor differences in melody and text, the song is known all over Kashubia. It was primarily sung at weddings, but it also accompanied other family celebrations.
- Due to its strong roots in the family tradition, it is believed that during the partitions it played a major role in preserving the Kashubian language.

Kaszëbsczi nótë



To je krótczi, to je dłudzi,
To kaszëbskô stolëca.

- To są basë, to są skrzëpczi
- To ˚oznacza Kaszëba.

To je ridel, to je tëcz,

To są chojnë, widtë gnojné.

- To je prosti, to je krzëwi
- To je slódnë k˚oto w˚ozné.

To są hóczi, to są ptóczi,

To są prusczzi półtoróczi.

- To je klëka, to je wól,
- To je cały a to pół.

To je môtë, to je wiöldzi

To są instrumenta wszóldzi



Welcome to Gdańsk

