

Development of Creativity in Dancer

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Abstract:

Our Learning System should constantly try to provide kids' creativity and unrestricted manifestation at broader perspective and this system also adhere to the stage of development. Creativeness can be nurtured, established and conveyed within the atmosphere of recognition, liberty and a sense of communication as long as apt quantitative and qualitative enticements are offered. In dance education, it is engraved in benefits of initiating discussion and engendering a debate regarding the connection between role of creativity and dance literacy. This review paper discusses about the educated dancer who may be, or may not be, currently aware that it comprises the advantages that vivid association representation can play a major part in teaching and learning through about the dance. Graphic movement representation info is presented from a number of dissimilar foundations comprising anthropologists of dance, dance educators, dance historians and so on.

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Introduction

Within a teaching context, creativity's development and expression to be seems and promoted that approves more deviating than being a concurrent thinking, offering kids the potential to research and discover, create and blend, express themselves impulsively and without any sort of limitations. Within an atmosphere of approval, liberty and a state of communication, creativeness can be nurtured, advanced and communicated with establishment of the apt quantitative and qualitative inducements. Along with the kind of tasks introduced in schools, pedagogues have to be seriously concerned and perceptive groundwork of persons and instructing the procedures of practice. As for educating contrivances, persons must be directed through:

- For persons, teacher as an activating influence for inventive services and supporter and for the independent drive of concepts.
- The prospectus, as a supple agenda and monitor for these operations and approaches.
- Teacher's educating methods are close together teacher, person, knowledge and reality.

Innovative dance is apparent inversely by diverse sections of the teaching system and it is part of physical education curriculum. The facet of innovative dance which is highlighted depicts the positioning of innovative dance, which is allocated in the course. In the physical education course, lessons of innovative dance characteristically focuses on growth of motor skills convoluted with minor apprehension for the experiences of the artistic potential. According to advocates, innovative dance does not only has the prospective for improving motor skill or artistic receptivity but also as a mode to advance a person's self-concept and, it is also a valued constituent of an assimilated course.

Innovative dance is referred to as physical actions that communicate to the outer world, the beliefs and outlooks that are rooted within, and these forms of expression improve those feelings and thoughts. This form of art advances inventiveness, expression of thoughts and feelings, and problem solving. It includes partakers emotionally, intellectually and physically that implements practices from different forms of dance and is non-frightening and non-competitive, identifying and boosting distinct alterations while stimulating contestants to advance bodily expertise and arty appearance. Children

feelings in dance are specific to and quite fused from that form of art. Only those kids are supposed to partake who have the experience of innovative dance, and can escalate its intellectual, emotional, and physical influence, as for bodily actions are exterior illustrations of what is going on within. For without the experience from within, these motions and actions couldn't occur, and thus the experience from within can never be deprived of. Innovative dance may facilitate kids' individual growth, presenting them the way that happenings have a huge number of connotations, promising investigational explanations to difficulties and welcoming approval or dismissal of each other's notions.

Concept of Person on Creative Dance

Holistic prospectuses focusses on the association amongst the body and the mind with a vision of establishing a bonding amidst them. According to Miller, congruence amongst an individual's world within (opinions, approaches, principles, decisions and so) and the world outside (actions and conduct) and funds inspired dance as a way of assisting this equilibrium. The universal interpretation of dance was endorsed as long as before the initial portion of century. Isadora Duncan advanced dancing approaches that reinvigorated an association between dancer's feelings within and the external motions in early 1900. Eva Le Gallienne has explained Duncan's ideas: "*The dance was not merely an art to, but was part of her very being; she was obliged to dance, as we are obliged to breathe. There was to her no difference between dancing and living. She felt that through the dance one became inseparably a part of the great rhythm of the Universe, and that the harmony between Self and centre of being resulted as a matter of course in harmonious living*". According to Dimonstein, holistic approach to dance, the physical body is the center and the individual acquire to display their moods as the way they cultivate within them a consciousness of their physiques.

Innovative dance can aid person grasp their complete probable, for encouraging it the improvement of the complete person by including person emotionally, intellectually, and physically and augmenting innovative investigation and enabling sensitive appearance. In case of person who feels good regarding their physiques and actions, and if these external expression assist person comprehend and infer the feelings they have within over their body, all that they do will be exaggerated.

Graphic Movement Notation in Dance Education

Graphic movement notation, as a generic concept, is imagined here as a relatively untapped legacy for dance literacy. It contains many benefits,

First one is, in requiring analytical reasoning, learning about the concept of graphic movement symbols has potential to further increase inclusiveness of current pedagogy with its dominant emphasis on divergent thinking in dance making. According to Posey, found that when she incorporated graphic notation “boys were especially empowered” but according to Heiland and Megill found that graphic notation had appeal for visual, logical, mathematical learners. Graphic notation dance movement, information technology applications and mathematical puzzles are activating analytical activities that could provide enjoyable creative experiences for persons who could lesser physical motivation in dance.

Second, teachers encouraged to person for embrace the wider possibilities of dance into their work. Teachers do not have any physical expertise who demonstrate the dance by find out to making or reading simple score that useful as a form of dance literacy to further facilitate learning about dance. Computer software for notation being easily accessed online, free of charge, could engage the scientific, digital technological and mathematical education communities, inspiring mutually beneficial cross-curricular studies and possibly raise the status of dance amongst staff who may not usually interface with it.

Third, graphic notation of movement play a vital role in ethnography and anthropology of dance, professional documentation of theatre dance and in some dance research. What is robotics? By finding out that persons to experience more analytical thinking using signs and symbols, the skill that dance literate persons might acquire could be of value to innovation in other fields of knowledge and research.

Review of Literature

LYKESAS, KOUTSOUBA and TYROVOLA (2009), in this paper, according to Lownfeld and Brittain stated that creativeness signifies abstract suppleness or modernization of notion or capability to contemplate in diverse mode from one individual to the other but conferring to Piaget and Torrance stated that inventiveness as every single entity’s expertise or unique tactic of problem solving. A

comparison should be done amidst the two training approaches of customary Greek dance in the secondary schools of Greece, more specifically amongst the tutor-oriented and innovative training pattern. Creative dance technique was initiated to bring onward more optimistic outcomes than the tutor-oriented technique in the studying procedure of the precise perceptive entity.

Fegley (2010), Curriculum is an important part in dance education in assisting person studying because of the absence of assets, absence of regard to assistances of dance legislation and education that is attentive on diverse other areas of content, like as math art. It is also discussed about the dance teaching is commencing to grasp equivalent prominence when compared to other dance forms, expressed as art.

Wu, Tseng and Lin (2012), stated that creative dance teaching improve the person for learning motivation, perceptive, psychomotor, and affective zones. Directing accomplishment study on training could improve the tutor’s skilled evolution, aiding the tutor perceive pupils’ capabilities, need as well as understanding.

Nouth, Kareem and Taqi (2014), dictated that tutors execute a vital role in improving and developing creativeness amongst their persons. About creative dance, teacher’s attitudes and perceptions of practice is generally high. One of chief finding of this study is that fresher and less practiced tutors were most driven to nurture innovative dance.

MARMELEIRA et.al (2015), concluded that it achieve significant improvements on proprioception of older adult by doing the continuous practice of creative dance. It is important to point out that the experimental group showed marked progressions along the intervention but control group deteriorated compared to the baseline level. If the creative dance program had been extended in time for further improvement. This research shows that an innovative dance curriculum emphasis physique attentiveness and communication through movement and improvement on proprioception in older adults.

Amado, Sanchez-Miguel and Molero (2017), concluded that initial training of dance teacher’s promoted with respect to the procedural treatment of dance with a motive of refining the training skill and regularizing such kind of matter with any General Dance Education Scheme.

Conclusion

Creative dance play an important role in learning process for dancers. It makes learning more for fun to the persons, help to assimilate and to augment prevailing curriculums and, given the facility for the development of person. Dance provides an

opportunities to person for express own capability, share ideas and their self-confidence. Creative dance increasing persons' thinking will help to move forward in this filed. The concept of graphic notation has been developed, due to which person dance creativity increase.



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