

Development of Creativity in Dancer

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Abstract:

Education system should always provide children's creativity and free expression at general level and this system also apply at the level of movement. Creativity can be cultivated, developed and expressed within environment of acceptance, freedom and communication as long as appropriate qualitative and quantitative incentives are provided. In dance education, it is written in interests of opening up dialogue and generating debate about the relationship between dance literacy and role of creativity. In this review paper, discuss about the educated dancer who may, or may not, currently value be aware, it contain the benefits that graphic movement notation can play in learning and teaching through about the dance. Graphic movement notation information is available from many different sources including dance educators, anthropologists of dance, dance historians and so forth.

Keywords: *Dance literacy, Creativity, Dance education, Notation*

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Introduction

Within a teaching context, creativity's development and expression to be seems and promoted that approves more divergent rather than convergent thinking, providing children with the potential to experiment and explore, compose and synthesize, express themselves instinctively and without restrictions. Within an environment of acceptance, freedom and communication, creativity can be cultivated, developed and expressed with provision of the appropriate qualitative and quantitative incentives. With the kind of tasks introduced in schools, pedagogues have to be seriously concerned and cognitive preparation of persons and teaching practice procedures. As for teaching mechanisms, persons should be guided through:

- For persons, teacher as a activating factor for creative forces and guarantor and for the free movement of ideas.
- The curriculum, as a flexible framework and guide for these manipulations and methods.
- Teacher's teaching methods are close together teacher, person, knowledge and reality.

Creative dance is apparent differently by different sectors of the education system and it is part of physical education curriculum. The aspect of creative dance that is emphasized reflects the position creative dance is allocated in the curriculum. In the physical education curriculum, lessons of creative dance typically focused on development of motor skills involved with little concern for the experience's artistic potential. According to advocates, creative dance not only as having potential for developing motor skill or aesthetic sensibility but as a means to improve person's self-concept and valuable component of an integrated curriculum.

Creative dance is referred to as bodily activities that express inner thoughts and feelings and improve those thoughts and feelings. This art form improves creativity, problem solving and expression of thoughts and feelings. It involves participants physically, emotionally and intellectually that uses techniques from other dance forms and is non-threatening and noncompetitive, recognizing and encouraging individual differences while challenging participants to improve physical skill and artistic expression. Children feelings in dance are particular to and inseparable from that art form. Only those children are participate who have experienced creative dance can appreciate its physical, intellectual and emotional impact, since physical movements are external

representations of internal events. Because without inner experience, these movement could not take place, the inner experience cannot be denied. Creative dance may facilitate children's personal development, showing them how situations have a number of meanings, encouraging experimental solutions of problems and inviting acceptance or rejection of one another's ideas.

Concept of Person on Creative Dance

Holistic prospectuses emphasize the relationship between the mind and body with a view to sensing the connection between them. According to Miller, harmony between the person's inner world (thoughts, feelings, beliefs, judgments and so on) and outer world (movements and behaviour) and supports creative dance as a method of facilitating this balance. The holistic view of dance was promoted as long as ago the early part of century. Isadora Duncan developed dance methods which encouraged a connection between dancer's outer movements and inner feelings 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 body is center and person learn to express their feelings as they develop awareness of their muscles.

Creative dance can help person reach their full probable, for encouraging it development of whole person by involving person physically, emotionally and intellectually and enhancing creative exploration and facilitating emotional expression. In case of person feel good about their bodies and movements, and if these outward expression help person realize and interpret their inner feelings through the medium of body, everything they do will be affected.

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 contain 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 creativity means conceptual flexibility or innovation of idea or ability to think in different way from other person but according to Piaget and Torrance stated that creativity as each individual's skill or original way of solving the problem. A comparison should be done between two teaching methods of traditional Greek dance in Greek secondary schools, more specifically between the teacher-centric and creative teaching style. Creative dance method was found to bring forward more positive results than the teacher-centric method in the learning process of the specific cognitive object.

Fegley (2010), Curriculum is an important part in dance education in supporting person learning due to the lack of resources, lack of regard to benefits of dance education and legislation that is focused on other content areas such as math and language art. It is

also discuss about the dance education is beginning to hold equal importance to that of art forms.

Wu, Tseng and Lin (2012), stated that creative dance teaching improve the person for learning motivation, cognitive, affective and psychomotor areas. Conducting action research on teaching could improve the teacher's professional growth, helping the teacher observe students' abilities, need and understanding.

Nouth, Kareem and Taqi (2014), dictated that teachers perform a central role in improving and developing creativity among their persons. About creative dance, teacher's attitudes and perceptions of practice is generally high. One of main finding of this study is that younger and less experienced teachers were most motivated to foster creative 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 study shows that a creative dance program emphasis body awareness 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 regard to the methodological treatment of dance with the aim of improving the teaching skill and regularizing this type of content with any General Dance Education System.

Conclusion

Creative dance play an important role in learning process for dancers. It makes learning more for fun to the persons, help to integrate and to enhance existing programs and give 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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