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<th>Dance in education: How much creativity is or should be encouraged?</th>
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<td><em>Arts Education Conference 2013 (AEC) - 9th Asia-Pacific Symposium of Music Education Research (APSMER), Singapore, 17-19 July 2013</em></td>
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“DANCE IN EDUCATION – HOW MUCH CREATIVITY IS OR SHOULD BE ENCOURAGED?”

Leong Lai Keun
WHAT IS CREATIVITY?

- **Sternberg & Lubart (1995)**
  Creativity is something that each of us possesses and that the level of each person’s creativity can be developed in varying degrees.
  Need to provide students with an environment that promote creative thinking skills through the arts particularly, dance.

- **Torrance (1995)**
  - That the surest way of fostering original and non conformist thinking would be to have a **setting** that **stimulates** creative ideas, **encourages** them when presented, and **rewards** a broad range of ideas and behaviours.
  - A non competitive environment.
  - Creating/composing in the arts, notably dance encourages multiple solutions to a single problem and often incorporates several intelligences in the process
Hickey-Moody (2013) : Not “dictating steps” but rather focusing on performance pieces that allow young people to devise their own material, which is then choreographed into performances that are seen as collaborative efforts with dancers (p.78).

by allowing dancers to input their own movements into a choreography it would help to “increase the participants’ connection to, and investment in, their dance” (p. 83).
Hickey-Moody also gives testimony to the fact that the process of devising one’s own movements can be **physically empowering** as was evidenced in the rehearsal of one segment of the group’s dance (p.86).

- Make the students feel that their ideas are valued.
- Taking ownership of the process and product keeps students motivated.
DEVELOPING CREATIVITY

- Problem solving and exploration of various solutions
- Brainstorming for key words eg. Thunderstorm (lightning, clouds, etc.) to build into sequence. Part of the composition process.
- Draws from across the curriculum for the creative stimulus
- Making it relevant
- Integrating dance concepts within a curriculum theme (laban’s effort shape)
- Develops & applies movement skills & kinesthetic intelligence in creative problem solving
- Scaffolds & integrates learning through themes
CREATIVE DANCE—LEARNING IS SITUATED

- Integrated curriculum content with local relevance
- Process: Individual, Paired & small group creative movement problem solving processes
- Shared meaningful kinesthetic & emotional experience (collaborative effort)
- Opportunity to showcase and observe
- Giving meaningful and constructive feedback
- Journal to record their creative experiences
SITUATED LEARNING IMPROVES THE QUALITY OF DANCE

- Increases meaningfulness
- Makes dance relevant to lives of young people
- Broadens & deepens learning outcomes
  - Informed, capable problem solvers
  - Motivated & socially responsible learners
  - Thoughtful, skilled active participants
  - Empathetic, cooperative group members
Creativity has to be nurtured. Need to provide avenues and opportunities.

The problem here is the school often do not give choreographer or dance teachers the time to get students to do exploratory work. School wants instant item like instant noodle. So with that all they need is just rehearsing and practice.

The creative process may be slow in yielding results but for the students it is a learning process and even if nothing concrete comes out of it, they still would have fun creating and exploring.

Need to change mindset of the stakeholders. Moving in the right direction with the swift of emphasis from the competitive element in the SYF.
A star-white sky
Trees rustling as the wind lull them to sleep
Shadowy creatures slinking through the grass
Clouds sailing,
Tattered and torn
Ragged and ripped.
Suddenly
In the sky
Soaring
  Zooming
  Diving about.
  Flittering.
Swooping into the air.
Come witches
Cloaks ragged and torn.
Streaming behind.
Cackling, laughing
Fading into the darkness.

WITCHES
BY LINDEN, AGE 10
REFERENCES: