

How the Fluency Aspect can Improve the Creative Dance Movement of the Children?

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Abstract—Dance provides extensive space to learn how to create which use movements as the basic materials of dance. Learning how to create which is to bring up ideas of the children, which can be observed through personal movements, starts in early childhood. The fluency to express movements referring to the ideas created by the children is the basic component of creativity in learning how to create dance movement that needs to be elevated when the children are learning creative dance. This research aims to provide answer on how to elevate the fluency of children in expressing dance movements based on their ideas, which is observed on children aged around five years old at the kindergarten. The results of this action research are 1) fluency in expressing ideas and movements can be elevated through pretend play 2) the role of teacher and peers is of great importance to explore the potential of the dance movements expressed by the children 3) there is an optimum elevation on the fluency of the children's movement in the end of the third cycle. The implication of this research is the role of fluency aspect on the dance creativity the children.

Keywords—creative dance; to create; fluency; movement

I. INTRODUCTION

Children are blessed with natural stimulus to present spontaneous movements of 'looking like dance' by imitating dancers' movements or pretending to be a dancer. Children learn through imitation and pretend play. For that reason, providing children with initial activities to learn how express movements spontaneously is the right method to start the learning process of dancing creatively for children [1].

Reasserting Laban's explanation, Ulmann explains the importance of encouraging children's ability spontaneously through movements. According to Ulmann, through their body movements children are able to learn to associate things inside of their body with those of the outside of the body. Apart from that, through perception, which the children interpret based on the inputs they receive children learn to respond spontaneously by expressing what is inside their mind and feeling. Thus, according to Ulmann, children learn how to individually express the presence of the energy of life by way of their dance movements [1].

Taylor states that the type of creativity, which is of expressive nature, goes so well with the children. Creativity of expressive nature does not require quality and originality of product. In line with Taylor's notion, Kaufman and Beghetto,

describe that children's creativity in general is called "mini c", which is creativity that put the emphasis on the process of creative learning, not on the creative product, when in the beginning children start to learn to find something. Mini c is identical with "little c creativity", which include creativity that occurs or observed in everyday life, in this case also in the children's life. Accordingly, "mini c" and "little c creativity", which is different from "Pro-C", a professional skill in creative domain that has reached transformation, merely an achievement to have solution for the large scale and high difficulty level or a creative work that is significant, considered genius, recognized as a creative work [2].

Guilford explains creativity in relation to creative thinking. Guilford suggests that creative thinking is a divergent thinking that put the emphasis on the activity of searching ideas by means of freedom of thinking directed to diverse directions in order to find various alternatives of ideas when facing a problem [3]. Thinking divergently is different from thinking in a convergent way; this way of thinking is to think to obtain one right answer. The idea of divergent thinking (DT) as creative thinking process is clarified in structural of intellect (SOI) by Guilford. Guilford manages to find the general category of the divergent thinking, which includes word fluency, associational fluency, expressional fluency, ideational fluency, spontaneous flexibility, adaptive flexibility, originality and elaboration." [3]. Guilford's definition explains that creative thinking consist of four abilities: fluency, flexibility, elaboration, and originality [2]. Fluency is the ability to generate many verbal or nonverbal ideas to address problems or open question.

In this matter Laban and Ulmann is consistent with Guilford's opinion about associational fluency, expressional fluency, ideational fluency [1]. Consequently, children learn to get to expressional fluency using moving medium by answering teacher's open questions spontaneously. In order to reach this level of fluency in movement (non verbal), teachers can help children by digging in to the children's ideas in a verbal fashion fluently (word fluency).

Creativity grows and develops when children play. According to Vygotsky when playing children construct new knowledge with peers [4]. When playing children include physical and mental activities taking the form of ideas [5].

Group B of the Kindergarten consists of children of five to six years old. They are at the preoperational phase. At this

stage children play with symbols, so they are able to do pretend play [5]. Referring to the development of the kindergarten's age group, so the suitable learning for children development in that age group is through playing activities, which is in harmony with the children's world, which the world of playing. By way of playing children constructively and actively find and develop their knowledge, imagine and express their feeling voluntarily and happily. Through the activities of pretend play and expressing movements the children have space to develop their imagination and generate creative ideas, which they find constructively. Playing is a children's activity to develop their creativity, specifically creativity in developing ideas that are expressed through movement fluently.

II. METHOD

This research is an action research using Kemmis and Taggart's model at the kindergarten Group B (aged 5-6 years old), consisted of the three cycles. Before the first cycle there's a first initial assessment, final assessment is done at the end of the third cycle.

This research as a spiral cycles and include stages: planning, action, observation, reflection and revising action plans on the cycle if it is still needed for improvement.

Data analysis techniques used in this study are qualitative data analysis carried out in three stages, namely data reduction, data display, and conclusion.

III. RESULTS AND DISCUSSION

This research has for its result is the finding that there is an elevation of the quality of the children's dance movement fluency through a pretend play as the main play activity. Hereinafter there will be a description on the process of elevating the fluency of children's dance movement.

Process of the elevation of fluency in dance movements through play activity:

Playing is an active activity that develop pleasant atmosphere for children as through playing, children get freedom in thinking and expressing movement. Playing drives children's imagination to pretend to become certain object by imitating the movements they already know before or the children express movements according to their imagination. Through pretend play, the ideas of the children flow fluently, their expression is expressed with words and body movements. To generate ideas and movement of the children spontaneously teachers play an important role as facilitators who help children by posing open questions. The phase of looking for and finding ideas is a generative phase, which is followed by explorative phase [6].

At explorative phase children learn to express ideas in a fluent way in the form of expression of dance movements that have a meaning that can be understood. Children learn to show their creativity in dance movements, firstly in the aspect of fluency of pretend play together with their peer in the framework of theme already prepared by the teachers at the kindergarten.

An example of the first cycle, Occupation Theme: Children do pretend play and acting as cleaning service staff they clean their class; they imitate the movements that people do when they sweep floors, when they mop the floors and when they wipe the table and the cupboard. At the second cycle, the Themes are Water, Air, Fire: The children pretend to become birds flying high in the sky, playing with friends, eating together, and then when rain falls the birds immediately return to "their home". The third cycle, the Theme is the Culture of Indonesia: Children do pretend play to become female and male *Ondel-ondel* (the giant mannequin as the icon of DKI Jakarta Province) that interact in movements one to another according to their respective role.

From those examples it can be explained that children are able to pretend by imitating movements which are not with them anymore (deferred imitation), playing with imagination and role playing/socio-dramatic playing using nonverbal language, which is dance movement.

Moreover, at the third cycle in general children have already the ability to express their movements fluently (the fluency aspect), and ordering ideas and movements to become series of meaningful movements. In the efforts to elevate children's movement fluency the teachers use picture media to tell stories and property for dancing activities.

As specified of the psychoanalytic scholars playing and arts-related activities that provide opportunities for children to express themselves freely will play an important role at the period when children are at kindergarten. Experiences in engaging in art will give them opportunities to develop their creativity and grow courageousness and self-confidence [7].

Referring to the development of socio-emotional from Erikson, children at kindergarten of Group B aged 5-6 years old are at initiative phase versus guilty phase [8]. At this period children have strong willingness and they are ready to learn. They have some skills and with those skills children are encouraged to do something new, but as their ability is still limited they sometimes go through failures. Such failures cause them a feeling of guilt, and usually temporarily they would not have any initiative to do something. If children always feel guilty, they tend to be quiet. Being quiet is a behaviour that avoids showing efforts to do something, by being quiet children believe that they are avoiding doing mistakes.

As stated by Erikson the task that a child should do at kindergarten are learning to have ideas (initiative), and doing it without making many mistakes. Children, who have initiative, have the willingness to create something, to look for something (to invent), and to pretend, to learn to take risk and to engage in activities of imagining things together with their peers. Despite all that, feelings of guilt that are not excessive could play a positive role in children's development, for example in fostering sense of responsibility for children.

In this study observed three children who experienced difficulties in the fluency aspect of dance movement at the initial assessment. In the subsequent cycles of the three children, with the help of teachers and peers, gradually experience increased in the fluency aspect of their ideas and dance movements.

From this action research observation, dance teachers have provided opportunities for the children to learn to be responsible by giving them assignment to express their ideas using dance movement. In this case the children needs to have initiative to look for ideas and movements, by doing exploration of dance movements through pretend play. For instance, pretending to become wind, cloud, or balloon that gets caught on tree and pretend to become male and female *Ondel-ondel* (a giant mannequin; Jakarta's icon) that can move and dance.

For that reason, creative dancing activities at kindergarten are positive and they need to be sustained and developed because through creative dancing activities children's initiative to look for (in this case dance movements), to be creative with dance movements through pretend play activities engaging children's creative imagination, can be channelled. Other than that, children also learn to take risk and open the discussion with their peers in developing in developing ideas and movements that are probably not accepted by the peers.

IV. CONCLUSION

Activities of pretend play can elevate children's dance movement creativity in terms of dance movement fluency. There is an elevation in the scoring in terms of the dance movement fluency, at every cycle in the effort to improve ability on the dance movement creativity.

V. IMPLICATION

Emphasis on the fluency of the movement should be the basis and the beginning of the program of learning to dance creatively in the kindergarten. Future research can find out whether the role of fluency aspect in children's dance creativity, related to the three other aspects of creativity, namely flexibility, elaboration and originality.

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