

Creative Movement For Children

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Matlamat utama artikel ini adalah untuk menolong para guru, ibubapa dan ahli akademik mengenali dan memahami akan ciri-ciri utama pergerakan kreatif untuk kanak-kanak. Ianya merupakan sebagai pembuka serta pendorong kepada semua bidang pembelajaran dalam proses pendidikan kanak-kanak. Penulis memberangsangkan perkembangan fisiologi, kognitif, afektif dan sosial di kalangan kanak-kanak untuk mengecapi penghidupan yang dinamik, sihat dan bahagia. Justeru itu, dapat membentuk seseorang individu yang berkemampuan membuat pilihan dan pertimbangan yang kritis dan rasional. Kebelakangan ini, pergerakan serta penghayatan terhadap kreativiti telah dititikberatkan. Pengertian pergerakan kreatif untuk kanak-kanak seringkali mengelirukan oleh kerana terhadap berbagai takrif, umpamanya, irama kreatif, pergerakan dan irama, drama kanak-kanak, drama kreatif, geraktari pendidikan, pergerakan pendidikan moden, tarian/dansa kreatif dan sebagainya. Istilah-istilah ini sering ditukar gantikan. Bagi kebanyakan guru pendidikan jasmani, istilah ini sering ditukar gantikan. Bagi kebanyakan guru pendidikan jasmani, istilah ini membawa maksud dan fokus yang hampir sama atas pencurahan perasaan dan idea-idea melalui pergerakan yang menggunakan elemen-elemen gerak-geri anggota, ruang, masa, tenaga dan irama. Bagaimanapun, nilai-nilai dan tujuan-tujuan pengalaman pergerakan dalam suasana pendidikan yang sesuai yang dianggap signifikan. Apabila ciri-ciri utama pergerakan kreatif ini dikenalpasti serta diakui sebagai suatu fenomena yang sangat penting dalam prinsip-prinsip dan falsafah pendidikan hari ini, 3 komponen utama dalam pengalaman pergerakan dan daya cipta kreatif dapat membantu program pendidikan kanak-kanak.

Pelopor-pelopor pergerakan kreatif telah lama berpendapat bahawa objektif-objektif pendidikan dapat dicapai melalui pergerakan kreatif. Ini adalah kerana pergerakan kreatif dan pendidikan amnya mempunyai objektif-objektif pendidikan yang sama. Di antara lain, pergerakan kreatif dapat menerapkan nilai-nilai pendidikan umpamanya: kesihatan mental, emosi dan fizikal; kognitif dan daya cipta; kecekapan motor, pembentukan budi pekerti yang positif dan penyesuaian peribadi, emosi dan sosial.

Introduction

Children are known to have a great deal of enthusiasm for physical vitality which helps them in their quest for learning. They have a sense of rhythm, a natural love for rhythmic movement, and an innate creative ability. They are often characterized as playful individuals, thereby implying that some ingredient of play is still part of their behavioral repertoire. It is of particular value to emphasize imaginative play and creative experience in children's movement. Creativity and movement enjoy a congruous relationship, in that children are naturally creative. They are uninhibited. They imagine and pretend. They create and appreciate. It is not 'pretending which stimulates them to create movement imaginatively but it is a sense of feeling, moving, being and belonging (Dimondstein, 1983:44; 1971:6). They are not only original but are ingenious and creative in their thoughts and actions. Obviously, creativity is a characteristic inherent in the lives of practically all children.

Children are dynamic and spontaneous with insatiable curiosity (Dauer & Pangrazi, 1983: 11). Because of these characteristics, they tend to acquire learning easily through pleasurable and enjoyable play-like activities. Channelling play instincts into desirable creative experiences provide them with healthy situations and environments for natural growth and development. Creative experience involves self-expression. It is concerned with the need to express original ideas, to think, to experiment and to react. Such forms of creative expressions as painting, sculpture, music, drama, poetry and prose are considered the conventional approaches to creative experience. However, the very essence of creative expression is movement. For children, movement, is the most natural form of creative expression. According to Fleming, one of the most dynamic ingredients in children's program is the creative experience. She states, "Children must have first hand experiences in order to express themselves creatively. These experiences include the recognition of new relationships in doing, thinking, responding, and communicating ideas, attitudes and feelings (Fleming, 1976:9). In light of these statements, creative dance is perceived to be an answer to children's quest for creative inventiveness and productivity.

The high caliber of writings from such distinguished dance proponents as Margaret H' Doubler (1972), Geraldine Dimondstein (1983, 1974, 1971), John Russell (1975, 1968), Mary Joyce (1984, 1980), Joyce Boorman (1973, 1971, 1969), Andrew Fleming (1976), Ruth Lovell Murray (1975, 1957) and others provide valuable resources that reveal various issues of concern in dance that contribute to children's education. Creative dance as claimed by these advocates, can provide opportunities for children to realize their potentials by enhancing development of self-confidence and more positive self-image by appealing to their natural desire to move, by fostering their creative process through improvisations and problem solvings, by nurturing important skills of social interaction, by developing physical and kinesthetic abilities and by refining their aesthetic sensibilities. In support for these unique contributions of creative dance, Connie Adams Blackwell in an article "An Intensive Model: Creative Dance In Elementary Education", presented at the National Dance Association Conference February 1979 had formulated the overall guidelines for creative dance.

- To develop aesthetic awareness and judgement regarding dance as an art form and its relationship to the other art forms;
- To aid in the understanding of the creative process and its relationship to perception, cognition and personality;
- To build originality, self-esteem, motivation and positive attitude toward self and surroundings;
- To establish non-verbal communication by development and extension of the kinesthetic, visual and tactile senses;
- To develop imagination and a creative approach to problem-solving skills as related to creative dance and other areas of learning (Blackwell, 1979: 79).

The initial step in making creative dance more established and widely accepted by all is to examine the values and purposes of dance in general. Participation in creative dance is every child's right. On the other hand, educators and parents too have their own right to ask what dance can contribute to make education more meaningful and relevant to children. What is more wonderful and beautiful than the human body and what is more glorious and exhilarating than its movements? The answers lie in the inherent values and purposes of creative dance to the individuals, to society and to culture as a whole. To be realized as a vital unit in education, the dance experiences must be developed, designed and refined toward achieving clearly defined purposes. Most important in the establishment of these purposes is that they must be influential and responsive to the developmental needs and interests of the individuals.

With this issues of concern in creative dance, there is a need for credible and readily accessible information deemed essential for creating, guiding, evaluating, and defending dance experiences in dance programs at all levels. However essential, dance professionals may believe creative dance to be in the education of children, they must become both more articulate and persuasive. What is needed in order to promote and accomodate creative dance into the educational program is a conceptual approach that distinguishes creative dance both in its similarities and its differences from other disciplines and other forms of movement. When these dance professionals and educators achieve clarity among themselves that permits them to speak with conviction only than can parents, teachers and students be convinced about what makes creative dance so special in the education of children. This article is designed to help readers better understand these significant features of creative dance for children so as to suggest ideas for stimulating physiological, cognitive, affective and social growth in children for successful and helathful living. Ideological expressions of profound creative dance advocates from published articles and texts about philosophical beliefs, the essential needs of children for movement and creativity, and definable goals/objectives of creative dance and education in general will be examined for information. Some issues and concerns that frequently complicate the significant matter of accepting and recognizing creative dance as a way of opening all areas of learning and of stimulating the educational process will be

reviewed. Specifically, it will review some basic concerns of creative dance for children as follows.

1. Definition and meaning of creative dance;
2. The need for movement and creativity;
3. General educational objectives; and
4. Shared educational objectives.

An awareness of these issues of concern should help teachers, parents and educators to recognize and understand the necessity of creative movement/creative dance for children.

DEFINITION AND MEANING OF CREATIVE DANCE

Before discussing creative dance in greater detail, some definitions are in order. The terms 'movement exploration', 'modern educational dance', 'educational movement', 'creative rhythmic movement', 'creative movement', 'creative dramatics', and 'creative dance' are used, often interchangeably to refer to children's dance in education. These terms reveal the expressions of children in the use of movement, rhythm and creativity (Fleming, 1976: 7). However, there is some confusion concerning the interpretation, and meaning of the terms, depending upon which text or other sources is considered. This confusion in terminology extended even to another factor delaying the general use of dance in place of rhythms and movement. The term "movement" has often been preferred because it has fewer offensive connotation, especially to older boys who may consider dance a feminine activity. To them dance offered little that was physically challenging in comparison with the more acceptable participation in sports. Mike Arnows, writes, "Fortunately, dance has changed since the dying swans held sway, and today, as in primitive times, dance movement may be as fast, as strong, as energetic, as difficult, and as explosive as almost anything in sports." (Arnow, 1981: 39).

Recently, there has been a great emphasis on the arts and the aesthetics as they relate to the field of children's education. Along with this awareness such terms as "dance", "children's dance", "educational dance" and finally "creative dance" become the recognized term to focus on the aesthetic - 'the sensory elements of thing and experiences that become humanizers by reaching the inner most feelings and responses of each child' (Mc Coll, 1979: 44). The use of the words "creative dance" has been found helpful and functional in giving a focus of attention to what is considered to be the most important objective in the teaching of dance. However, it is the meaning of the underlying concept that is of paramount importance rather than the terminology used, in referring to children's dance in education. Sybil Huskey in "Facilitating Creative Growth of Children Through Dance" defines creative dance as "Dance can be as simple as expressing the joy of running and freezing in a shape or it can be the complex aesthetic use of the body which encompasses and communicates all aspects

of human experience" (Huskey, 1979: 72). Fowler (1981:v) defines educational movement as an approach to teaching motor skills, including basic movement skills, games, dance, and other activities, that utilizes a process of discovery learning and incorporates the movement factors proposed by Rudolf Laban. Laban's movement analysis theory began a new direction in physical education and particularly, in the field of movement. Movement are analyzed using the basic concepts of body awareness, space awareness, effort and relationships (Laban, 1975: 23-4). He discovered that there were common elements to all movements and attempted to stimulate an awareness and appreciation of the reciprocal link between body and mind as it is displayed through movement. He believed that expressive dance is a creative medium in which everyone can participate. Most of the curricular applications of Laban's movement analysis have occurred in elementary school movement education programs in the west. Although the value of "modern educational dance", as it was termed by Laban, is constantly being reassessed and validated, content selected for inclusion in children's dance programs includes activities which focus attention beyond the notion of freedom of expression, improvisation, experimentation, exploration, discovery and problem solving. What has been considered as a thin line that distinguishes the content and concern of children's dance from movement education is its specific emphasis on the expressive and the aesthetics. To quote Kate R. Barret in her views concerning this issue of concern,

What makes dance experiences for children look and feel different from either gymnastic or game experiences is not its methods or content but the way and purposes in which the content is used by the child. Movement, as the content of the dance experience, is used for expressive and aesthetic purposes - as a means of communication. This communication aspect gives dance its uniqueness and separates it from games and gymnastics. (Logsdon, 1984:145).

Gladys Andrews Fleming uses the term "creative rhythmic movement" to denote children's dance in education. She defines it as the communication of one's thoughts and feelings expressed through the instrument of one's body. It reflects the way the individual uses movement in solving the three major component of dance: creativity, rhythm and movement for the purpose of expression, communication or personal pleasure (Fleming, 1976:4). According to Margaret H'Doubler creative dance is the type of educational dancing which "promotes the growth of the individual, which stimulates him to create thought and activity which aims to give the mental, physical, and spiritual poise which will enable him to appreciate and meet the demands of life effectively" (H'Doubler, 1925:34). The dance pertaining to this definition is "the sincere and spontaneous expression of a thought or feeling presented not because the dancer wished to attract attention or make a sensation but because he has something which he really wants to express. It is emotional self-expression through rhythmical movement" (Ibid). As education becomes more an integrated and enriching development of the total personality, those conscious experiences which involves the whole self in expressive, creative and constructive activities assume special significance in

children's life. Dance can contribute to and assume this responsibility. Joan Russell, considers the scope for movement experience for children includes various constructive activities particularly creative dance and creative dramatics. In both, the main concern is the expressive movement, that is, with the mastery of the body in order to use the language of movement expressively and creatively. Dance and drama are expressive of inner life, involving feeling and mood (Russell, 1975:1)

Another most predominant phenomenon in this area of children's dance is that creative dance is forming patterns from natural movements (Children's spontaneous everyday movements). Yet much daily activities which are used spontaneously as signs to convey the conventional intentions, desires and expectations can be interpreted as well as distinguished from created movements. With regards to this aspect of children's dance Esther Pease comments,

In following the spontaneous movements of children many clues are found to be the origin of dance. Through uninhibited rhythmic responses they give movement expression to their inner feelings. They delight in the discovery of new ways of moving; they invent with apparent excitement. Unless restricted by an adult hand, they rarely maintain a sedate walk for long; they jump, hop, skip, and scamper, seldom following the most direct route. Instead they zig, angle, stop, twist, turn, and go in reverse in an ever changing series of patterns of arcs and angles, directions and levelsAs a child obtains certain control of his movements, he begins to explore and this exploration will continue for many years to come. (Pease, 1966:2).

The development is discussed in considerable detail by Ruth L. Murray in her writings "A Statement of Belief". She writes,

Dance as an art, and as the expressive entity of creative movement is vital to the development of the total individual. All of the arts provide ways in a rapidly changing world. But dance provides a primary medium for expression involving the total self (not just a part, like the voice) totally separated from the physical self (like painting or sculpture). Dance and the movement that produce it is "me" and, as such, is the most intimate of expressive media. A child's concept, his own identity and self-esteem are improved in relation to such use of his body's movement. (Murray, 1981:5).

She further emphasizes, "By viewing dance performance in a variety of ways, as well as participating in it himself, the child broadens his knowledge of and sensitivity to the art of dance" (Ibid:6).

Creative dance according to Geraldine Dimondstein is "the interpretation of a child's ideas, feelings, and sensory impressions expressed symbolically in movement forms through the use of his body" (Dimondstein, 1971:3). Her perception of the importance of dance in education is further revealed in the following statements:

It is different from other art forms; unlike paint, clay, sounds or words, its materials are space, time and force. These materials become the vocabulary of movement through which each individual "speaks". That is, the body moves in and through space, which requires time, and uses energy as its force. Through varying combinations of these materials, movement is shaped, ordered, and structured to form images which communicate through the visual-kinesthetic senses. (Dimondstein, 1983:42)

From the aforementioned definitions and meanings of creative dance, and regardless which ever term is used, it is found that programs using either term share the following basic characteristics :

1. Use of elements of movement such as body, space, effort, shape, time, energy, relationships as the basis for curriculum content (Joyce, 1973: 2 - 4); Dimondstein 1983: 42-3).
2. Emphasis on children's movements to remain natural and informal while these experiences help them to discover for themselves their potentials for expression and communication. (Dimondstein, 1983:43).
3. Emphasis on dance experience, which is enjoyable, achievable and healthy, helps children to integrate mind, body and environment. It helps them to express through movement what and how they feel. It reflects the inner activity of children (Brearly, 1970:81); Fleming, 1976:15).
4. Emphasis on common aim of total development of the individual child - fulfillment of the personality, individual growth of personal worth, development of body, mind and soul as it allows for the expansion and correlation of mind/body/soul functions and possibilities such as stimulating the imagination and challenging the intellect (H'doubler, 1972:64; Huskey, 1979:72; Joyce, 1984:9-10; Snyder, 1975:36).
5. Emphasis on the individual fulfilling a given task in one's "own way" while maintaining respect for the group (Dimondstein, 1983:44).
6. Emphasis on divergent thinking as a form of constructive creative behavior (Fleming, 1976:24).
7. Use of processes of exploration, improvisation and creative problem solving (H'doubler, 1972:69, Chaplin, 1976:42, Murray, 1976:42, 1975 14; Fowler, 1981: 76-9).

8. Emphasis on gross and fine motor activity, practice in coordination, timing and balance, knowledge of the parts of the body and how they move, greater awareness of perceptual relationships, and opportunities to develop greater strength, endurance and flexibility (Arnow, 1981:39; Synder, 1975:37).

In the light of these basic characteristics, it is considered that the movement program with special reference to children's dance is uniquely concerned with human movement phenomena and other sensory experiences. Thus, the creative dance programs are capable of providing learning opportunities for the development and enhancement of aesthetic, affective, and social values in children.

THE NEED FOR MOVEMENT AND CREATIVITY

Childhood is characterized by phenomenal energy and an enormous enthusiasm for activities. This recognition has been realized that if children do not receive proper guidance, attention, interest and caring to reach their physiological and intellectual potentials, they are deprived of opportunities to pursue vigorous and purposeful activities to satisfy their natural tendency and spontaneous desire for movement. To quote Dauer Pangrazi, "Children have an insatiable appetite for moving, performing, and being active. They run for the sheer joy of running. Activity for them is the essence of living" (Dauer and Pangrazi (1983:11) .

Naturally, one of the means to satisfy their hunger for movement is to dance. Thus, physical programs should be designed to offer ways of developing powers of creativity and imagination for these children. The first step in personalizing creative dance learning experiences is to examine the basic urges of children and their effect on behavior. Dauer and Pangrazi have identified nine basic urges of children, namely:

1. the urge for movement
2. the urge for success and approval
3. the urge for peer acceptance and social competence
4. the urge to compete
5. the urge for physical fitness and attractiveness
6. the urge for adventure
7. the urge for creative satisfaction
8. the urge for rhythmic expression
9. the urge to know. (1983:11)

Since children have the inquisitive instinct and the urge to create and explore, the development of creative and reasoning powers in them need to be incubated, nurtured and encouraged by providing challenges in movement experiences.

Creativity as identified in relation to movement is concerned with inventiveness and productivity. In creative dance, children are encouraged to recognize their power to produce, to invent and create. One of the most dynamic ingredients

of creative dance program is the emphasis on creativity . Children must have the knowledge and experiences in order to express themselves creatively. These experiences as pointed out by Fleming are the recognition of new relationships in doing, thinking, responding, and communicating ideas, feelings and attitudes. "Creative opportunity is provided in dance activities for problem solving, experimentation, discovery, taking chances, designing, taking clues, making choices and judgements, sharing relationships and projections" (Fleming, 1976:9). As observed by Chaplin (1976:42), "A dancer's artistic awareness and creative ability are as important as a perfect turnout or extension". Dancers with special reference to children can explore and expand their creativity through improvisation. Through this approach, children simultaneously originate and perform movement ideas without preplanning.

Creativity is a giftedness, found to a certain degree in all children but this is often stifled by the restrictive classroom environments. It is indeed, a natural way of learning. It is both personal and fun and all children can be successful in their own unique way. Creative dance offers children another way to see themselves as a truly unique individual because there is no "one" right answer to relate cooperatively with others through the emotional, mental and physiological demands of dance. In creative dance, children can be helped 'to see more, feel more, be more of all that the world has to offer because they dare to be givers as well as receivers-to-find and do their 'own things'" (Fleming, 1976:23). To quote Herbert Read in "Education Through Art",

The love of drawing, painting and making things, seems to be instinctive in every normal child. By such means he expresses ideas about the things which surround him, long before he can use the written word and this outlet for his lively imagination must be fostered and developed to the full. (Read, 1948:210).

In the creative dance program there are unlimited opportunities to experiment, to explore and to discover the various possibilities in solving problems, or to create new and different ways of achieving experiences through movements. In discussing about the importance of creativity in children, Fleming further states,

Creativity is that quality of behavior which accounts for many human achievement and advancement. It is that quality of living which helps in the discovery of new possibilities, new associations, new relationships, new experiment. Creativity keeps "me" central in the action of inventing and expressingIt is an active rather than passive, exciting rather than dull way of looking at things. It is a way of thinking, a way of seeing, a way of behaving. It is "turning oneself on" and generating unique personal responses to external experiences, stimuli, or motivations Creativity extends the imagination by generating ideas, insights, and hunches that are selected and organized into forms of expressions. Creativity is deeply personal. Personal involvement and emerging action - sensing what others may not - involve from creativity as it influences attitudes and actions. (Fleming, 1976:23-4).

Some writers suggest that the creative process is identified as creative when one sees things in an unusual way, think unconventionally and have a high tolerance for complexities (Davis, 1983:27). Some scholars too suggest that the integral part of the creative process occurs when an individual feels some need, some strain or some kind of ambiguity or dissonance; and when some kind of creative effort results from this kind of disquieting psychological imbalance. Opinions concerning the traits of a creative individual differ from writer to writer. The highly creative person is defined as one-of-a-kind, unique individual, who is ever willing to try out new ideas, to gamble and take risks on the flexibility and acceptability of a matter. He scores highly in independence, self-confidence, non-conformity, playfulness, and has a good sense of humor. He is often characterized as a creative thinker who displays high energy and enthusiasm, adventurousness and spontaneity; enjoys the challenging and attracted to the complex, the asymmetrical, the mysterious and the ambiguous. He is full of artistic and aesthetic interest. (Davis & Rimm, 1985).

There is in children freedom of thinking that demands expression in terms of their everyday experiences: expression that is spontaneous, meaningful and direct. Creativity also involves feelings of satisfaction, accomplishment, disappointment, frustration, spontaneity, and enthusiasm. Gardner Murphy shares his opinion about children and their enthusiasm in artistic creation as follow:

We know from watching children in progressive schools that the the desire to create must be universal and that almost everyone has some measure of originality which stems from his fresh perception of life and experience, and from the uniqueness of his own fantasy when he is free to share it. Fantasy ideas are as much a function of a healthy active mental life as motor achievement and skills are of healthy muscles. (Murphy, 1947: 453-454).

A well designed program of creative dance is replete with opportunities for children to express and sharpen their creativeness. In light of this statement, Fowler (1977:5) states. "Improvisational movement provides a mean to exercise imagination and to keep alive the spark of creativity". According to Hawkins,

The fundamantal ingredient in dance is the impulse to create. The urge to sense, discover and relate tends to culminate in the creative act. The dancer, during the process of creating, needs to explore the sensory world, the cognitive world, and his affective world. From this searching encounter emerges a unique expression in the form of dance. This act of creating a unified art object gives the creator a new sense of integration and wholeness. (Hawkins, 1964:7).

Movement, creativity and education go hand in hand striving for the development of individual awareness, growth and fulfillment in life. This is the educational process that an individual child has to go through in search for a positive meaning of living.

GENERAL EDUCATIONAL OBJECTIVES

There has been a tremendous change in educational principles in today's mechanized and computarized society since the turn of the century. General education and high technology are not only exclusive of each other but are complementary. In most of the school systems an effort has been made to change the process of schooling so that it will be pertinent to the needs of the society and become more vital in the lives of young people. As one of the most frequently stated aims of education today is the maximal growth of the child as an individual and as a member of society, a revised curriculum should reflect the needs for the individual child. It cannot do this by neglecting his individuality by forcing rigid patterns of socially approved behavior upon him. If it does it will prevent him from being creative, hence block the only avenue for his eventual contribution to the nation.

Currently, when educators are planning for educational objectives, they are referring explicitly or implicitly to "Bloom's Taxonomy of Educational Objectives: Cognitive domain (Bloom, Englehart, Furst, Hill, and Krathwohl, Furst, 1984); and "Taxonomy of Educational Objectives: Affective Domain" (Krathwohl, Bloom, and Masia, 1964). The taxonomy serves as guidelines for the preparation of instructional objectives. It helps to dictate teaching strategies and learning experiences. With reference to the above guidelines, twelve points of the central needs of children as identified by Feldhusen & Wyman in 1980 are quoted by Davis & Rimm (1985:94). They are

1. A maximum level of achievement in basic skills and concepts.
2. Learning activities at an appropriate level and pace.
3. Experience in creative thinking and problem solving.
4. The development of convergent-thinking abilities, particularly in logical deduction and convergent problem solving.
5. The strengthening of mental imagery, imagination, and spatial abilities.
6. The development of self-awareness and the acceptance of students' own capabilities, interests, and needs.
7. Stimulation to pursue higher-level goals and aspirations (perhaps, via models, standards, or even "pressure").
8. Exposure to a variety of fields of study, including the arts, the professions, and various occupations.
9. The development of independence, self-direction, and discipline in learning.
10. Experience in relating intellectually, artistically, and affectively with other gifted, talented, and creative students.
11. A large fund of information about diverse topics.
12. Access to and stimulations of reading.

For more amplified set of educational goals for the young people with the focus and priorities to stimulate independent thinking, individuality and vigorous creative response, Shapiro and Biber (1972: 62-3) state:

1. to strengthen the commitment to and pleasure in work and learning,
2. to broaden and deepen sensitivity to experience,
3. to promote cognitive power and intellectual mastery,
4. to support the integration of affective and cognitive domains,
5. to nurture self-esteem and self-understanding,
6. to encourage differentiation in people and to promote the capacity participate in a school.

Many types of programs, particularly creative dance classes are designed to fit some of these needs while accommodating the level of interest, commitment and resources of the particular society. It is perceived that the modern curriculum in general education tries to provide for the individual child:

1. to develop the basic skills of the 3R's in which reading, writing, mathematics, social studies, sciences and the arts are emphasized,
2. to develop and nurtured good physical and emotional health,
3. to develop his critical thinking power to enable him to make wise judgement,
4. to develop an understanding and an appreciation of the aesthetics,
5. to develop self-awareness of self-actualization of his capabilities, interest, and needs,
6. to grow creatively and develop his creative potentials, and,
7. to clarify his values and beliefs and set his personal and academic goals.

CREATIVE DANCE OBJECTIVES

Geraldine Brain Sik is quoted to state that Leon Chancerel, a world leader in children's drama or creative dramatics, expresses his views on the values and role of creative expression in education as follows:

There is in children a thirst for the marvelous and even more, a need of laughter and emotion. It must be fulfilled. The impression of childhood always remain. It is necessary that they be worth-while. Children who do not laugh become disillusioned men. Those whose hearts are not touched become men with hearts of stone. It is not to men that it is necessary to teach love, but to children (Sik, 1985: 43).

Chancerel establishes the urgent need of children for creative expression in education. If otherwise denied of the cultivation of this expressive potential, their perception of forms and aesthetic beauty is unexercised and their life is filled with emptiness and idleness which may be reverted to crime and violence. Consequently, there is a general agreement that knowledge, skills and appreciation of the arts are essential for the education of young people. Of all the arts, dance is a potential means to "all the ends of individual growth; it helps to develop that body; it stimulates the imagination and challenges the intellect; it

helps to cultivate an appreciation for beauty; and it deepens and refines the emotional nature" (H'Doubler, 1972:64). Dance allows the freedoms of expression in various ways:

it sharpens imagination and sensitivity;

it deepens human understanding;

it relieves emotional tensions;

it develops resourcefulness and initiative;

it helps to build sound patterns of behavior;

it helps to develop the ability to communicate ideas using the body as the instrument of expression;

it helps to develop self-confidence, assurance and satisfaction in solving problems involving basic principles of movement design;

it helps to give meaning to various aspects of dance through experience in the application of its principles;

it develops an awareness of and an appreciation for good form in dance;

it gives the opportunity for the development of the ability to work satisfactorily and skillfully in a group, sharing and working on a given problem together; and

to develop facility in creating a significant dance movement that is strikingly original and aesthetically pleasing (Salmah Ayob, 1982).

According to Margeret H'Doubler The dance is peculiarly adapted to the purposes of education. It serves all the ends of education, it helps to develop the body, to cultivate the love and appreciation of beauty, to stimulate the imagination and challenge the intellect, to deepen and refine the emotional life and to broaden the social capacities of the individual that he may at once profit from and serve the greater world. (H'Doubler, 1925: 33).

Most definitely creative dramatics or creative dance is a unique classroom activity. According to Way (1976), it is "the education of the whole person by experience." As with other creative experiences, creative dramatics or creative dance stimulates divergent thinking, imagination, and problem solving. It also strengthens sensory awareness, concentration, control of the physical self; discovery and control of emotions, humor, self-confidence in performing and verbalizing emphatic and humanistic understanding of others (Davis, Helfert, and

Shapiro, 1973; Way, 1967) and even critical and independent thinking (Carelli, 1982). It is fun as it is beneficial. Dance and drama are expressive of the inner life, involving feeling and mood (Russell, 1975:1). Certain fundamental aims that emerged from Russell's beliefs about creative dance are stated as broad aims as follows:

1. to educate the body as a medium of expression,
2. to educate the emotions,
3. to encourage the imaginative manipulation of dance materials, and
4. to foster the ability to work sensitively with others.

SHARED EDUCATIONAL OBJECTIVES

The most enthusiastic proponents of creative dance would not go so far as to claim that its inclusion in the education curriculum will ensure the meeting of these objectives. On the other hand, many objectives of modern education and creative dance are unquestionably shared. Among the shared objectives are:

1. creativity and aesthetic development,
2. the ability to think critically,
3. social growth and the ability to work cooperatively with others,
5. the development of moral and spiritual values, and
6. knowledge of self.

However, the more immediate aims of creative dance which are to contribute to children's education in the schools are:

1. to provide opportunities for children to develop an understanding of their own movement capacities through practical experience in expressive movement.
2. to introduce children to the experience of a wide range of movement moods,
3. to encourage children in their ability to explore movement ideas and to use their exploration as a basis for the composition of dance phrases,
4. to provide opportunities for children to work together in shared invention in dance.

From the aforementioned objectives, we can infer that the full and rich purpose of dance in education is to widen the scope of children's mind, to motivate and stimulate their creative imagination and communication capabilities and to build their enthusiasm for continued personal development and discovery throughout their entire life.

SUMMARY

Recent concern in accepting movement and its paramount emphasis in the arts and humanities are important aspects of children's learning. Movement experience for children is often confusing because of its many terminologies that are used in relating to it, such as "creative movement", "creative rhythms", "movement and rhythm", "creative dramatics", "dance education", "modern educational dance", "creative dance", etc. These are often interchangeable. To most teachers these words mean the same thing that focus on expression, feelings and ideas communicating them through movement using the elements of body, space, time, force, and rhythm. However, it is the values and purposes of these movement experiences in the appropriate educational settings which are significant. When movement becomes fully realized and recognized as the fundamental phenomenon of interest of today's educational principles and philosophies, it is observed that the three major components of children's experience: rhythms, movements and creativity make a unique contribution in children's programs. These are dealt with utmost significance. It is inferred that the full and rich purposes of children's dance in education are to widen the scope of children's mind, to stimulate their creative thinking and communication capabilities, and to build their enthusiasm for continued personal development and discovery throughout their entire life.

Creativity is a dynamic element within all children. Movement is the initial way in which children begin their creative process and that within an appropriate educational setting, they are inspired to release that creative power. Children are unique individuals. They differ in their creative potentiality, just as they differ in their rate of growth, experience and aptitude for learning. The extent to which creativity can be developed is dependent upon the experiences to which they are exposed, the opportunities they are given for expression and the encouragement they receive during participation in creative dance. As creativity is the process by means of which problems are solved in fresh, new ways through the unique and individual application of true knowledge and understanding, it can bring about fuller and more meaningful living to children. More often than not children are not encouraged and inspired to learn in this way, and consequently they do not develop that creativeness and academic proficiency. Indeed, it is of paramount significance for movement leaders to identify themselves in their respective fields, with the insight of childhood and realize that all life should be a continuum of fresh learning, deepening appreciations and widening horizons of creativity and knowledge.

The examination of written philosophy, rationale and definable goals/objectives of both creative dance and educational in general for children determines that creative dance is an integral part of today's educational system. Claims have been made, in the areas of emotional health, intellectual and creative skills, motor abilities, character development, and personal social-emotional adjustment, among others.

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