

THE ABILITY OF CHOREOGRAPHY CREATIVE THINKING ON DANCE PERFORMANCE

✉ **Dinny Devi Triana**

Department of Dance, Jakarta State University,
Jl. Rawamangun Muka Jakarta, Indonesia

✉ E-mail: dini_devi@yahoo.com

Received: November 28, 2015. Revised: November 30, 2015. Accepted: December 4, 2015

Abstract

This research aimed to measure the ability of creative thinking of dance students who became choreographer in Education University, in which their final project was creating a dance or dance creation. The method used for this research was correlative study, it was used to give a clear description of the correlation between predictor variable (ability of creative thinking) and respond variable (assessment of dance performance). The sample was collected by using purposive sampling. Based on the result, it was found that r_{sum} was 0.510, while r_{table} for respondent $n = 17$ with significant scale 0.05 was 0.482. This meant r_{sum} was bigger than r_{table} , and that meant there was correlation between the ability of creative thinking and dance performance. Significant test showed that zero hypotheses was rejected, it meant that there was significant correlation between creative thinking and dance performance. The result was table 1.75; and t_{sum} was 2.3. It showed that H_0 was rejected and H_1 was accepted. It could be concluded that there was positive correlation between creative thinking and dance performance. Based on the coefficient determinant of the research result, it was found that the ability of students creative thinking was 25.96 percent, meanwhile 74.04 percent was determined by other factors which influenced dance performance.

Keywords: ability of creative thinking; choreography; creativity; dance

How to Cite: Triana, D. (2015). The Ability of Choreography Creative Thinking on Dance Performance. *Harmonia: Journal of Arts Research and Education*, 15(2), 119-125 doi:<http://dx.doi.org/10.15294/harmonia.v15i2.4555>

INTRODUCTION

The students of choreography lecture in art or non-art University (Education) are expected to have the ability in organizing and developing traditional dance to create a dance. The process of dance creation is known as choreography. It is a selection process and movement creation of a dance, and also a movement planning to fulfil a specific purpose (Cheney, 1999, p. 133). Choreographer is a profession in dance performance field, particularly in dance creation.

To support this profession, an ability to think creatively that is accumulated

in creativity lecture is needed. Creativity, according to Rhodes (as cited in Supriadi (1994), is divided in person, process, product, and press dimension. Meanwhile, according to Supriadi (1994, p. 7) creativity is the ability of someone to produce a new thing, both an idea or a product, that is relatively different with the previous work. This statement is supported by Munandar (1987) that stated creativity is an ability to create a new combination based on data, information, or existing elements (p. 47). Based on the statements above, creativity emphasized on the product or new product based on an original idea.

However, if we talk about a product,

it cannot be separated from the production process, and the production process cannot be separated from the person involved in the process. As explained by Guilford (as cited in Supriadi, 1994, p. 47) creativity refers to the abilities which are the characteristics of creative people. Through creative thinking, a new creative product will be invented.

The previous research was conducted to measure creative movement and education dance that was created by the students. The result of the research was developed to know the relationship between creative thinking ability that was measured through creative movement and the students' dance performance in choreography lecture 1 and choreography 3. The purpose of the research was to find out the basic competence of a choreographer.

Thinking is one of mental activities or cognition that is related to processing, understanding and communicating information (Myers, 1995, p. 236). Chaplin (1986) translated by Kartono stated that thinking is a symbolic process and problem solving that involve additional activity (Kartono, 2000, p. 508)

A linguist expert Whorf (1956) stated that language form human ideas, meanwhile, according to Myers (1995) it cannot be denied that words convey ideas and different language could express different ways of thinking. However, He also stated that there are some ideas of human thought that are not formed by language, but they are formed by mental picture, for example, when an artist thinks with their imagination (Myers, 1995, p. 352)

The process of creative thinking is the function of lateral and divergent right brain. The right side of the brain is marked by many (more than one) possible answer along with the function of processing non-verbal information, and willing to use holistic, intuitive, and imaginative, and also controlling the left side of the body. One of the functions of the right brain is the ability to create new things (Januarius, 2003, p. 1)

Assessment of dance performance for choreography lecture is an assessment

of the student dance creation. One of the dominant aspects in the assessment of students' dance performance is related to dance composition theory.

On dance learning, theoretical knowledge about dance is needed to support practice lectures, one of them is choreography lecture which is the implementation of dance theory lecture, especially "dance composition" lecture.

To find out the achievement of choreography lecture, an evaluation tool that is relevant to the material characteristic and learning objective is needed. Choreography lecture is a practice of dance management lecture that refers to dance composition theory. Doubler (1985) explained that dance composition is a structure or structural unity of dance elements that is combined with variety, contrast, balance, climax, sequence, transition, repetition, and harmony (p. 42). This principle can be modified, but cannot be abandoned. Dance element that is combined with the principle will produce characteristic in dance composition.

Smith (1985) stated that dance composition is a harmonic dance element structure that can be enjoyed aesthetically. The composing process using dance construction method produces a dance (p. 20). Moreover, Murgiyanto explained dance composition process include design, knowledge of art, choosing accompanying dance, group composition, costume, lighting, stage arrangement, and theme development. While content creation refers to the emotional experience, psychological that is determined by the choreographer's knowledge and the richness of the soul (1983, p. 1)

A dance can be categorized as valuable if the movement composition follows the theory or principles in dance composition. A dance is a realization of a harmonic system that has a signature characteristic. Every vision of the choreographer will be realized in movement, because movement can be seen by the audience (Smith, 1985, p. 34). Habermem (as cited in Smith 1983, p. 6) defined movement as follow:

Movement can be defined as the result of statement from various elements that are collectively gathered from aesthetic vitality, so that only within these elements do the movement can be understood. The unity becomes larger from its parts, the unifying process in which the movement can be achieved through composition.

Based on the statement, a dance composition is the basic knowledge in choreography, so that the dance can be meaningful and valuable. The definition of composition, according to Smith, involving composition and harmonic elements, in which the relation and the unity form "something" that can be identified.

Seeing that the essence of dance is movement, based on the statement, dance is a result of choreography and other elements to produce harmony. La Meri in her book *Dance Composition* divide the composition element into some basic elements. Those elements are room shape, music, upper design, dramatic, dynamic, theme, and the movement itself (1965, p. 15). Those are the designs that create harmonic movement in a dance, and in the end it will be focused on choreography. In dance composition it is often known as the final result of the composition process.

Sedyawati explained (1986, p. 121) dance composition or choreography knowledge is a knowledge about how movement is chosen and arranged to create a dance. Choreography comes from Greek words, *Choreia* means koor dance and *graphia* means writing. Choreography literally means selection and action or the selection process and the forming of movement into a dance (Ellfeldt, 1977, p. 12). Through dance composition theory, movement can be arranged as a choreography, so the success can be understood and measured.

METHOD

This research aimed to measure the ability to think creatively for education students who became a choreographer, in

which they have to create a dance for the final project, besides for testing the ability of students' creative thinking, it can help the students to finish the final project. This research was conducted in Jakarta Education University for the 6th semester choreographer program that already took creativity lecture and at least already passed choreography 1 lecture.

The research method used was survey method with correlative technique to give a clear description about the relation between the ability of creative thinking as free variable and dance created for a choreographer as bounded variable. The data were analysed statistically using the statistic requirement test, homogeneity test and normality test. Statistic hypothesis test of the research was done by using simple linear regression test, significance regression test, linearity regression test, coefficient correlation, significance coefficient correlation, and determinant coefficient to know how big the percentage of the influence x variable on y variable was.

Purposive sampling method was used as the technique to collect the sample. The sample was selected based on certain consideration. The consideration was based on the objective of the study (Singarimbun, 1989, p. 168). The sample was selected from the population with the same characteristic as the criteria.

In this research, the writer used some instruments that had been validated by expert and tested to relevant respondent. It was done to get a test instrument of creative thinking through movement, and the assessment instrument of students' dance created as the final project of choreography lecture.

Instrument of Creative Thinking Ability

The ability of creative thinking that was measured through movement, expression was the process of collecting data to know the fluency, the flexibility, originality, and elaboration in thinking, also the ability to explore an idea that was known as a creative dance movement.

Meanwhile, in this research, creati-

ve dance movement was defined as a total score that was procured from result of the assessment scale based on fluency, flexibility, originality, and movement elaboration.

Before the instrument was made, the prediction was made.

Dance Instrument Assessment

In this research, dance assessment conceptually was defined as a decision making process using information through measurement (Cangelosi, 1995, p. 21)., the information was a choreography oriented dance analysis, they were originality, quality, and form description (Sukenik, 1997, p. 14), by analysing dance composition elements (Murgiyanto, 1983, p. 1), that included air design, flyer design, music, design, dramatic design, dynamic, and movement (Meri, 1965, p. 15).

Meanwhile, generally, dance assessment was scored from the measurement of choreography oriented analysis using creativity theories, psychomotor, and dance composition; they were originally to measure movement step and uniqueness, (2)

quality to measure dynamic, upper design, and movement, (3) form description to measure floor pattern, drama, and music.

Before the instrument was made, the prediction was made as follows Table 2.

RESULT AND DISCUSSION

Data Description

Based on the result of the data of creative thinking ability variable, the average was 70.24, the median was 67.5, the modulus was 52, deviation standard was 15.54, and variants was 24.5. On the assessment of students dance creation, the data found was average = 77.97, median = 77.3, modulus = 74, deviation standard = 7.50, and variants = 56.23.

Discussion

Based on the result of the requirement test, the normality and homogeneity is $L_{sum} = 0.002$ and $L_{table} = 0.206$, in which $L_{sum} < L_{table}$, it meant that the data was distributive normal data. Meanwhile, based on the homogeneity test, the data was $X_{sum} = 9.010$, and $X_{table} = 23.7$, because of $X_{sum} < X_{table}$

Table 1. Prediction of creative thinking instrument

Variable	Indicator	Descriptor	Question Number	Time (Second)
Creative Movement	1. Fluency	1. Various pose demonstration	1.1	30
		2. Movement re-organization	1.2	30
		3. Series of head, legs, hand movement forming	1.3	30
		4. Basic level of head, hands, and legs movement series	1.4	30
		5. Themed movement arrangement	1.5	30
	2. Flexibility	1. Series of movement with property	2	30
	3. Elaboration	1. Themed movement demonstration with music	3	60
	4. Originality	1. A unique movement	4	The whole process

Table 2. Prediction of Assessment Instrument

Dimension	Indicator	Code	No. Each Indicator Point	The number of the points
I. Originality	1. Movement source	A1	1,2.	2
	2. Specification	A2	3,4.	2
II. Quality	1. Dynamic	B1	5,6	2
	2. Design	B2	7,8,9.	3
	3. Movement	B3	10,11	2
III. Form de- scription	1. Floor Pattern	C1	12,13,14.	3
	2. Dramatic	C2	15,16,17,18.	4
	3. Music	C3	19,20,21.	3
Total				21

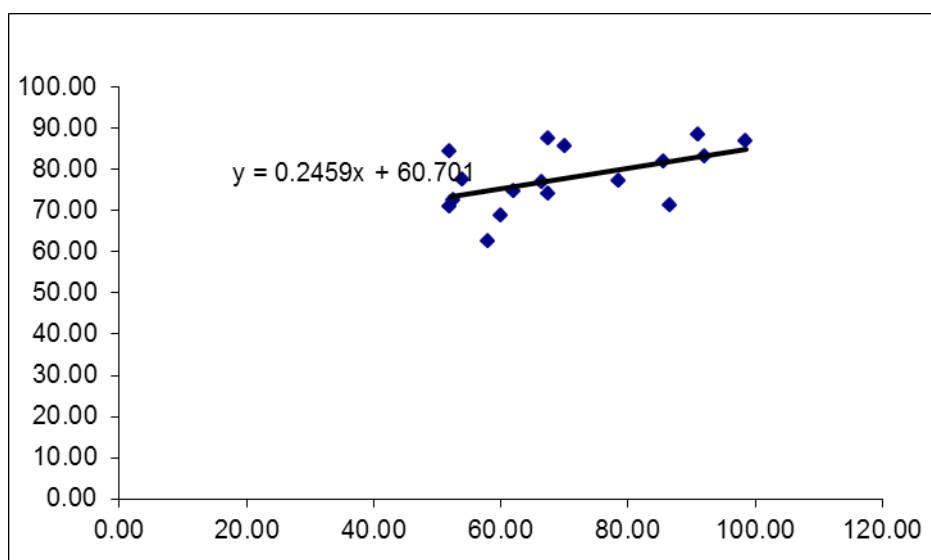


Figure 1. Result of linear regression test

X_{table} , the sample had homogeneity characteristic. On the regression test, it could be seen in the graphic below, and it could be concluded that the requirement of the linear regression was fulfilled.

The result of hypothesis test was tested using correlation r Product Moment formula, the result was $r_{count} = 0.510$, while r_{table} for $n-17$ with significance level $\alpha = 0.05$ was 0,482. It meant that the value of $r_{sum} > r_{table}$. In other words, it meant that there were correlation between the ability of creative thinking and dance creation. Dance creation was a creative product of a choreographer that needed divergent ability to process the information and new ideas

that were unknown by the creator itself based on creative thinking, Murgiyanto (1983, p. 11) called it creativity in arranging dance movement.

A T partial test, a way to test the influence of variable by comparing t_{sum} and t_{table} was done to know the significance of the relation between the ability of creative thinking and dance creation. Based on the result, it was found that t_{table} significance level = $(17-2) = 15$ was 1.75; and the t_{sum} calculation was 2.293. If they were compared, $t_{sum} > t_{table}$ ($2.293 > 1.75$); it showed that H_0 was rejected and H_1 was accepted, so it could be concluded that there was positive relation between the ability of creative

thinking and dance creation.

Determinant coefficient of the research result could be interpreted that the variants of dance creation by dance art students that was determined by the ability of creative thinking was 25.96%; while the rest of 70.04% was determined by other factors that also influenced the dance creation. It could be seen that mental activity or cognition that was related to processing, understanding, and communicating information was known as thinking (Myers, 1995, p. 236). Chaplin (as cited in Kartono, 2000, p.508) stated that thinking was a symbolic process and problem solving that included ideational activity. With the ability of creative thinking, divergent method was used to solve the problem by using information, idea or available elements in order find the other possible answer (Davis, 1992, p. 90), so operationally the ability of creative thinking reflected fluency, flexibility, originality, and elaboration in thinking, also the ability to explore an idea (Munandar, 1992, p. 45). According to Myers (1995, p. 352) it could not be denied that words conveyed ideas and different language could express different ways of thinking, but he said there were some human ideas that were not formed by language, but they were formed by mental picture, i.e. how an artist thought with his imagination.

An artist, in this case choreographer, conveyed their expression through a rhythmic and beautiful movement, both *stilasi* and distortion needed the ability of creative thinking to explore an idea into a dance creation. Because of that, conveying an expression through movement was closely related to creative thinking in order to create a dance creation as the creative process of a choreographer. A dance creation of a choreographer was a result of creative idea as the outcome of thought and idea to produce a new and efficient thing, so the dance would be valuable, unified, and unique.

However, other factors that influenced a choreographer in creating a dance were the mastery of dance composition knowledge, talent, intelligence, and also

the choreographer's experience that might have bigger percentage than the ability of creative thinking. For that, further research was needed to find out other factors that influenced choreographer in creating a dance and strong correlation among the factors.

CONCLUSION

Based on the result of the research, it could be concluded that there was a positive relation between the ability of creative thinking for education students who became choreographer and their dance creation. However, it was found that the ability of creative thinking variable only contributed 25.95%, and the rest of 74.04% was determined by other factors that also influenced the dance creation.

This research could be a suggestion for the student's learning process, especially for choreography lecture or students who chose dance creation as their final project. In order to finish their study as expected, the test of the ability of creative thinking was a good test for novice choreographer, it would be easier for the final project adviser to analyse the choreographer performance in creating a dance thoroughly.

The ability of creative thinking was not the only variable that determined the success of a choreographer in creating a dance, there were other supporting variable that needed to be investigated further.

REFERENCES

- Bungin, B. (2005). *Metodologi Penelitian Kuantitatif*. Jakarta: Prenada Media.
- Cheney, G. (1999). *Konsep-konsep Dasar Dalam Modern Dance*, translated by Y. Sumandiyo Hadi. Yogyakarta: Manthili.
- Cokrohamidjoyo, F.X. S. (1986). *Pengertian Elementer Tari dan Beberapa Masalah Tari*. Jakarta: DirektoratKesenian.
- Davis. (1992). *Creativity is Forever. Third Edition*. Dubuque Iowa: Kendall/

- Hunt Publishing Company.
- Denova, C. C. (1979). *Test Construction for Training Evaluation*. New York: Van Nostrand Reinhold.
- Ellfeldt, L. (1977). *A Primer For Choreographers*. California: University of Southern.
- Gronlund, N.E. (1982). *How to Make Achievement Test and Assessments*. Englewood Cliffs: Prentice-Hall, Inc.
- Harrow, A. J. (1972). *A Taxonomy of the Psychomotor Domain: A Guide for Developing Behavioral Objectives*. New York: Longman Inc.
- Hawkins, A.M. (1990). *Mencipta Lewat Tari*. Translated by Y. Sumandiyo Hadi. Yogyakarta: Institut Seni Indonesia.
- Humphrey, D. (1983). *Seni Menata Tari*. *Terjemahan Sal Murgiyanto*. Jarkarta: Dewan Kesenian Jakarta.
- Hutchinson, A. (1989). *Labanotation or Kinetography Laban: The System of Analyzing and Recording Movement*. New York: Theatre Arts Bokks.
- Jamaris. (2003). Pengembangan Kreativitas Anak Usia Taman Kanak-kanak (Suatu Penelitian Teoritis. *Jurnal Pendidikan Dini*, 1(2).
- Linn, R.L, &. Grounlund, N. E. (1955). *Measurement and Assessment in Teaching*. Englewood Cliffs, New Jersey: Prentice-Hall.
- Meri, L. (1965). *Dance Composition : The Basic Elements*. Massachusetta: Jacob's Pillow Dance Fesrival.
- Munandar. (1987). *Memupuk Bakat dan Kreativitas Anak Sekolah Menengah: Petunjuk Bagi Guru dan Orang Tua*. Jakarta: Gramedia.
- Munandar, S.C.U. (1992). *Mengembangkan Bakat dan Kreativitas Anak*. Jakarta: PT. Grasindo.
- Munandar. (1999). *Kreativitas dan Keberbakatan. Strategi Mewujudkan Potensi Kreatif dan Bakat*. Jakarta: PT Gramedia Pustaka Utama.
- Murgiyanto, S. (1983). *Koreografi: Pengetahuan Dasar Komposisi Tari*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Myers. (1995). *Pyichology. Fourth Edition*. Worth Publisher. New York.
- Nitko, A. J. (1996). *Educational Assessment of Students*. Englewood Cliffs, New Jersey: Prentice-Hall, Inc.
- Sedyawati, E. (1986). *Pengetahuan Elementer Tari dan Beberapa Masalah Tari*. Jakarta: Departemen Pendidikan dan Kebudayaan.
- Smith, J. (1985). *Komposisi Tari: Sebuah Petunjuk Praktis Bagi Guru*. Translated by Ben Suharto. Yogyakarta: Ikalasti.
- Supriadi. (1994). *Kreativitas, Kebudayaan dan Perkembangan IPTEK*. Bandung: Alfabeta.
- Trian, D. (2003). *Pengembangan Instrumen Pedoman Penilaian Tari*. Thesis. Jakarta: Post Graduate Programme, Universitas Negeri Jakarta.
- Triani, D. (2011). *Kompetensi Koreografer Pendidikan Berbasis Imtak dan Ipteks*. *Harmonia: Journal Of Arts Research And Education*, 8(2)