


The influence of dance on the creativity of elementary school students I- A literature review

 <https://doi.org/10.56238/sevned2024.009-040>

Tatiana Lima Boletini¹, Keila Rejane Lopes de Barros² and Isabel Cristina Vieira Coimbra Diniz³

ABSTRACT

The aim of this study was to analyze, through a bibliographical review, the importance of dance in the school context as an instrument to work creativity in the student's life. This article shows us that through dance, we have the opportunity to learn not only rhythmic models, but also to stimulate and enhance creativity, work on self-confidence, help in the development of critical thinking and in the elaboration of problem solving. It points out the need for the educator to be intentional, stimulating the student in their autonomy, their imagination, providing opportunities for the improvement and development of being creative. It is concluded that developing creative skills has been increasingly required in the current world we live in and dance within the school context, through a pedagogical and intentional look, is extremely important, bringing benefits in terms of enhancing and stimulating the creativity of students.

Keywords: Creativity, Dance, Elementary School.

¹ PhD in Sports Science – Federal University of Minas Gerais

E-mail: tatianaboletini@yahoo.com.br

² Specialist in dance and body awareness – Faculdade de São Vicente – UNIBR

E-mail: keila.lopesbarros@gmail.com

³ Post-Doctorate in Dance from the Federal University of Rio de Janeiro and in Arts and Humanities from the University of Lisbon/Portugal

E-mail: bel.coimbra@hotmail.com



INTRODUCTION

Articles published in the journal *Soviet Education* by researchers such as Belyaev (1976), Danilov (1962), Kraevskii (1982), Lakovlev (1976), Skatkin (1982), Sukhomlinskii (1963) and Zhukovskaya (1962), show how the Soviet Union sees the need to develop students' creative skills, also pointing out that teachers should be attentive to each child, favoring the development of their talents. of their potential, to cultivate the imagination and creative activity of all in the school. In the USA, there is a need to open a greater space to develop creativity at school, we found debates and research on this topic, published in magazines such as *Gifted, Creative; Talented, Journal of Creative, Behavior, and Gifted Child Quarterly*. Currently, students need a better preparation to solve new problems in the uncertain and complex scenario of the twenty-first century, where creativity is associated with a set of personality attributes. Therefore, developing creative competence at school is one of the ways to prepare students for an uncertain future (Beghetto, 2010).

In Brazil, factors such as the lack of change in the classroom routine, emphasis on knowledge as reproduction, are factors in which the student's capacity for creation and expression are restricted. According to Wechsler (2002), the greatest challenge is to awaken teachers to develop strategies to work on creativity in the school context, this conclusion was reached after the analysis of Brazilian studies on the importance of creativity, because the stimulation and use of creative potential in education networks has been limited, although there is recognition of the relevance of promoting creativity. According to the author Torrance (1971), the possibilities of creative development diminish as the student advances in the grades and levels of education.

Formulating problems, transforming, expressing, producing, communicating ideas, are terms that associate creativity. To develop the creative potential is to see what no one else sees, to stimulate the flow of ideas, helping the child to discover new ways of seeking and awakening the creative world within him, making use of the use of strategies of knowing, seeing and doing, so that the student's thinking becomes visible. Regarding this, Physical Education, as Part of this pedagogical proposal brings components that are of fundamental importance for this stimulus in the student's life.

Paes (2008) argues that movement, feeling and thinking are the three aspects for the integral development of the individual, showing the importance of motor activities, which bring with them psychological, social and physical benefits in all age groups. Therefore, physical discipline in the school context brings corporality, and should go beyond the learning of specific skills, extrapolating the mechanics of body movements, contributing in different ways of experiencing the body, adding to the development of socio-affective, intellectual and motor skills. From the perspective of Daólio (2004), the individual expresses his ways of seeing and understanding the world, builds his motor skills through bodily practices.

For neuroscience, motor function is decisive in human behavior. The translation of thoughts



into concrete acts, it is our behaviors, it is a physical movement made through cognition. Intelligence, cognition, and creativity are physical products of the nervous system. For Mendes (2010), intelligence is an important component in the creative process.

The child's development is influenced by the experiences lived in his daily life, as well as by the quality of the activities he performs, Bee (1997). Development can be shaped by external stimuli, contrary to what was believed that this development occurred only in the maturation of the nervous system (Fonseca (1995), Tecklin (2002). As well as the environment, which can promote or inhibit the student's creative potential (Fleith & Alencar, 2005). Even if an individual has internal resources to reason creatively, the environment that can repress this creativity (Sternberg, 2006). Thus, dance brings, through its elements, necessary stimuli to work on creativity in the lives of students, also providing a favorable environment for it.

Among the various types of motor activities is dance, as a cultural phenomenon it has to contribute to the pedagogical practice and construction of knowledge in the area of Physical Education. Through dance we have the opportunity to: be creative, learn rhythmic models, work on self-confidence, combine movement activities with science, art, Music and Mathematics, Carbonera (2008). As well as working on laterality, notions of space and knowledge of one's own body. According to Castro (2006), for Vygotsky, creative activity is the entire creation of the new, whether this creation is technical, scientific or artistic. For him, everything is a product of man's imagination, so we know that dance allows us to treat creativity as a possibility to be built within this motor activity.

Thus, the study in question deals with the urgent importance of developing children's creative competence in the face of the challenges we face in the complex scenario of the twenty-first century. It is also based on the observation that dance enables us to build a creativity that is already latent in the human being. Justifying, therefore, the realization of this theoretical review.

OBJECTIVES

GENERAL OBJECTIVE

The objective of this study is to analyze, through a literature review, the importance of dance in the school context as an instrument to work on creativity in the student's life. To bring reflection on the important role of the professional who is in the classroom, being the link between the creative being and the stimulation of this potentiality.

THEORETICAL REVIEW

The changes have been significant in our globalized world, the worker needs to be prepared to adapt quickly to the changes of this new society, so this citizen must be creative, thinking and



critical. Creativity and willingness to train will be increasingly valued and required. For Florida (2011), the use of creativity as an essential resource for value generation is where the strategic areas of companies have turned their eyes, configuring a new economy, the creative economy.

To put it simply, the meaning of creativity is "to do something that did not exist before", Bono (1994). For Bailin (1994) it is closely related to originality. Or Creative thinking is described by your imagination, spontaneous generation of ideas, questioning of judgments. Therefore, creativity must open up possibilities for the reception of the world in a multiple and comprehensive way.

Gardner (1987) states that the school is a privileged place of learning, it should guarantee the motivation of the students to know the new exercise with a lot of inventive intelligence, assuming the use of other intelligences. In the school environment, it is important to promote an attitude of questioning and curiosity, promoting many questions and few answers, so that the student becomes reflective and independent thinkers. Questions foster meaningful connections, encourage student participation, and encourage interest and curiosity. As Paulo Freire (1996, p.32) said, "There would be no creativity without the curiosity that moves us and makes us patiently impatient in the face of the world we have not made, adding to it something that we do." It is also important to teach them to learn from their own mistakes, as the fear of mistakes is a great blocker to creativity. Based on the statements of this scenario of the twenty-first century, it is extremely important for teachers to consider as key in this process the development of students' creative potential, preparing them for the changes that have occurred in this time.

When faced with creative students, teachers tend to present difficulties, preventing the expression of creativity in their work. The responsibility for this current situation is given in the process of teacher training, which prepares them to deal only with the "obedient student", the "standard student" and the "passive student". According to Fleith and Alencar (1992), a little more than a decade ago, Brazil began to worry about the importance of preparing teachers by equipping them, so that they become more effective for creativity in the classroom. It is important to motivate the teacher to use creative pedagogical practices, so these will stimulate students to develop their creative potential, since creative skills need to be stimulated from early childhood education to university, the teacher's awareness to enhance the creativity of their students is necessary, including this objective in their planning. This awareness of the teacher has been a great challenge for the school, in addition to the failure in the teacher's training, as already mentioned above, the existence of internal personal barriers is also a limiting agent, preventing the professional from daring and using innovative strategies in their practice. Olive Tree and Alencar (2007) conducted a study with teachers, in this research the barriers most cited by them on the creativity aspect were the traditional and content-based teaching, the excessively theoretical teaching that the professionals received and the lack of knowledge of the theme creativity.



In view of all this, it is notorious the need to invest in professional training that includes pedagogical practices related to creativity, bringing reflective processes. Teacher training should take into account some agents that are inhibitors of the creative perspective, among the highlights are: Organizational structure of the school, indiscipline in the classroom, work overload, lack of support for professional improvement.

Among the solutions for teaching a pedagogy that enhances and instigates creativity, we find school dance. The teacher, in addition to being an educator, is an intermediary of the art/dance process, where the interaction between body and mind is pleasurable through movement. The student who practices it must feel at ease, instigated to create, taking ownership of the process. The improvisation that this activity brings generates a creative development, allowing a more accurate perception of the subject who does it, in relation to his surroundings. Dance enables the individual to express himself creatively, an opportunity that contributes the student to a personal discovery of his abilities, leading him to develop his creative capacity, forming critical citizens, aware of his acts, aiming at a social transformation.

Vigotski apud Bock (1995), states that we all possess creative energy, which is not a biological determination, and it is materialized through our interactions with the socio-cultural environment, thus allowing the possibility of creativity to be built through dance classes. Thus, dance becomes important in the educational context without losing its artistic sense as well, bringing relationships that go beyond the classroom, expanding the perception and sensitivity of the world, integrating the development of physical skills, providing students with the opportunity to show their bodily and creative skills, as well as difficulties and their overcoming.

Awareness and mastery of bodily possibilities are important, through which the creative potential for movement is fully manifested. Our creativity is also shaped by the relationship we establish with the world and our experiences, teaching-learning processes that we go through throughout life. Laban (1990), stated that dance in education brings an integration between the student's creative abilities and their intellectual knowledge. In the process of learning body language, they also exercise their creative potential, experimenting and improvising their body language, leaving the reproductions of models, and discovering new possibilities when communicating with the body.

This improvisation, which involves dance, develops divergent thinking, contributing to a wide range of responses to the problems of creation. Aranha and Martins (1986, p. 376) associate divergent thinking with exploratory behavior. Within the subject of creativity, convergent thinking is presented when it converges to the correct solution of the problem, while divergent thinking is the raising of ideas and possibilities, in order to seek a solution to the problem. The path of divergent thinking as responsible for creative thinking shows us that creative thought is found in the mental

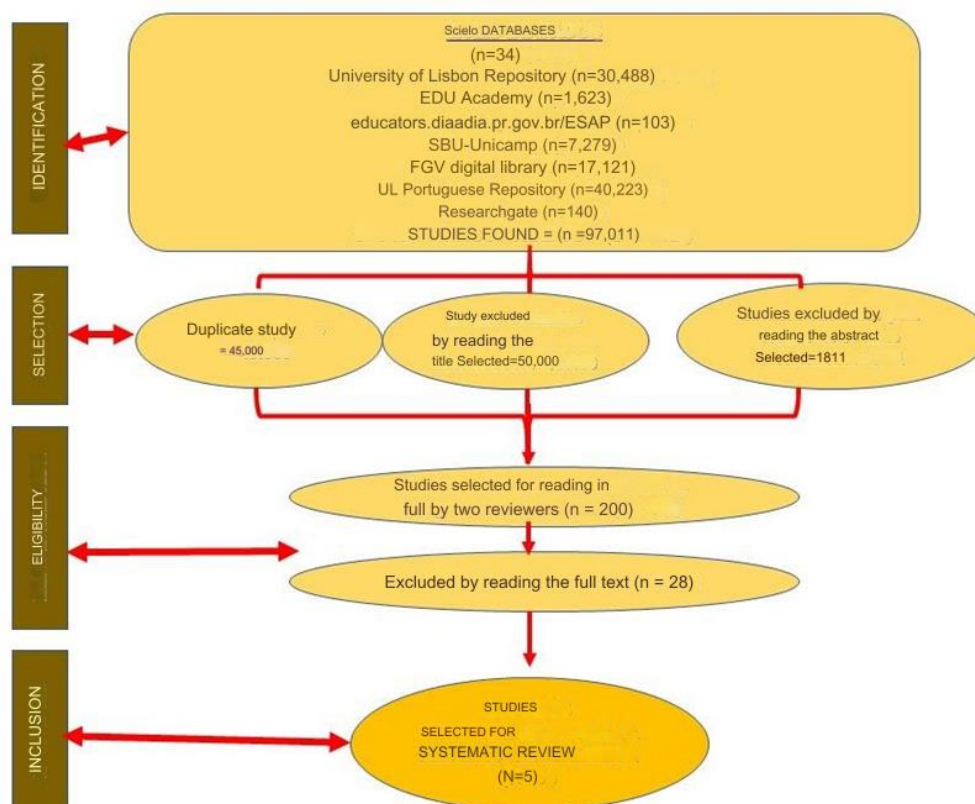
processes related to the new, discovery. It is in this place that dance education acts, building divergent thinking and enhancing the student's creativity.

METHODOLOGY

The following descriptors were analyzed, "dance and creativity", "dance and elementary school", "creative dance", "dance at school", the search was carried out in the following journals: Scielo, Repository of the University of Lisbon, Academia EDU, Educadores.diaadia.pre.gov.br, SBU – Unicamp, FGV Digital Library, UL Portugal Repository and Researchgate. Where 97,011 studies were found. Of these, the following were excluded: 45,000 studies for being duplicated, 50,000 for reading the title and 1,811 for reading the abstract. A total of 200 studies were selected to be read in full, of which 28 were excluded. At the end of the analysis, 5 studies were selected for the systematic review, as shown in figure 1.

The PRISMA, Galvão, Pansani and Harrad (2015) protocol was used, as shown in figure 1.

Figure 1: Prisma Review Flowchart



RESULTS AND DISCUSSION

5 articles were selected, which analyzed their objectives, number of participants, intervention and results of each selected article, as well as in the table below:



TABELA1: Characterization of dance in the school context as an instrument to work on creativity in different studies

AUTHOR	OBJECTIVE	SAMPLE	DURATION / INTERVENTION	RESULT
Souza, Pinho e Morais - 2020	Reflect on the importance of art for teaching and human formation, especially in the education of the child. Discussing the concept of creativity and creative potential in the teaching of art in school.	Bibliographic review, referring to the Network's database International Creative Schools – Riec in Tocantins	The study measured the importance of art within the school context and its contribution in the student's human development.	The study showed that art is of primary importance for the formation and evolution of the human being, and that the school can contribute significantly to this process.
Simões - 2020	Analyze how individual characteristics and socio-emotional skills influence creativity, and what is the role of psychomotricity in promoting creative potential.	38 children aged between 8 and 9 years, who attend the 3rd grade. By children of both genders, most of whom are male. The study also included a student with mild Autism Spectrum Disorder, 7 years old, attending the 2nd year of schooling and following the usual school curriculum.	TCT-DP test: to identify individuals who have a high creative potential, as well as individuals who have limitations in creative capacities. Gough Test (1979): Creative personality scale to measure students' creativity. Test: "For me it's a scale easy" instrument for assessing social and emotional competences.	1 – The 3rd grade class is in the 80th percentile (above average) and the 3rd B in the 50th percentile (average). Boys like girls are in the 70th percentile (average). 2 – No significant differences between boys and girls in creativity. Significant differences between the two classes in creativity. 66.5% of the students in the 3rd grade class are in the average, most of the students in the 3rd grade are above average (40%) or well above average (35%). 3 - There are no differences between genders, in the evaluation of teachers, there are significant differences between boys and girls. For parents it didn't reveal either differences between boys and girls.
Souza e Mendonça - 2019	To enable the experience of dance-education as a development of culture and styles, articulating the personal and collective creation of movements. Seeking to stimulate through dance movements the basic technical movements, creativity, choreographic construction.	10 participants, 3 males and 7 females, from elementary school. School A 6 males and 10 females. School B	Collection of informative data and theoretical-practical knowledge about dance through a questionnaire. Developmental evaluation happened through filming, photos and observation reports.	It was possible to expand the knowledge about dance, its history, rhythms of varied cultures, technical movements of styles, body expression through the release of feelings and creativity and the creation of choreographies. Dance at school as an important factor for individual and group development, creativity and expanding body perception of participants in addition to sports.
Alho - 2019	To enable a comprehensive study in order to assist in the construction of knowledge through	13 children from a class of 32 students from the 4th grade of elementary school, who are around 9 and 10 years old.	The instruments used in data collection were: • Conversation Circles • Choreographic Diary • Audiovisual Records •	It is concluded that the practice of interdisciplinarity combined with dance enables a study that uses movement as a



	processes of creation in dance using contents transmitted in other subjects of elementary school.		Content Analysis Practical activities were recorded in photographs and videos, and also generated products Artistic.	way to transmit certain content, because the body is the mediator between the child and the world, and according to Fazenda (2011 p. 78).
Araujo - 2019	Investigate and propose creative processes in performing arts (dance) and technologies in the discipline of Art.	Students from the fifth year of elementary school participated.	Practices were recorded in photographs and videos, and generated artistic products. It happened: conversation circles with the participants about the creative processes, stored in audio; activities of drawings and production of written texts on the themes of the creative processes. The activities were carried out at the times and spaces of the art classes.	The creative processes were taking place with the effective participation of the different languages that. They formed a dance video. The students were very deeply involved with every step of the process. They moved between the roles of dancer, cameraman, director, composer of the score and editor flowed with tranquility due to the recognition that each area was as important as the other.

According to studies by Souza et al (2020) demonstrated that art is of paramount importance for the formation and evolution of the human being, this can be justified by the findings of the study by Souza (2020) who says that art is art and the creative potential of the child, with art being of paramount importance in teaching and for the formation and creative performance of the child.

The articles by Alho (2019) and Araújo (2019) demonstrated that dance helps in the creative process of students, being beneficial in movement as a way to transmit certain content, as the body is the mediator between the child and the world, these findings are justified in the studies by Bueno et al (2020), in which improvisation in dance can contribute to the imagination, creativity and expression, seeking a broad knowledge of the possibilities of movement, space and body awareness of the child.

For Souza and Mendonça (2019), dance-education not only helps in creativity, but also, according to Nanni (1998), it works on the creative being through body expression, when appropriate in a pedagogical way, it is fundamental in building confidence, interaction, self-esteem, activating a critical awareness in the student. This report is justified in the studies of Caldas, Holzer and Popi (2017) who point out that art has an important role in the expressive and critical formation of the student, as it promotes these aspects in the life of the human being through activities that bring the expression of the individual's ideas, understanding of knowledge in a reflective way.

In the studies by Souza, Pinho, Morais (2020) and Rebocho (2020), they report the importance of stimulating creative potential in children, so that there is actually the development of creativity, the educator needs to be intentional, stimulating the student in their self-confidence, autonomy, in their imagination, providing opportunities for the improvement and development of their creativity. In the article by Oliveira and Alencar (2012) he justifies this point, as he describes



how important it is for the creative development of students to have teachers motivated to use creative pedagogical practices, so that the necessary stimulus is carried out through them.

Also for Rebocho (2020), his studies show us that one of the educational means to promote psychomotor development is art, through which it is feasible to express feelings, ideas and creativity (Freitas and Israel, 2008). Creative dance allows you to stimulate reasoning and problem-solving, stimulating executive functions such as creativity. According to Batista (2006), children must experience various bodily practices, allowing them to develop their spontaneity and creative beings.

CONCLUSION

It is concluded that dance within the school context, where the teacher in a pedagogical view, is not only a mediator, but also a stimulator of the student's creative potential, with gains beyond the classroom, where his self-confidence and autonomy are worked, boosting the student as an individual, developing the creative being and his critical thinking. stimuli that will help in solving problems in an increasingly organic way. As a consequence, helping in a potential that has been increasingly demanded in the world we live in today, which is creativity.



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