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Play-based Learning Activities for Creativity in Children's Dance Movements

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ABSTRACT: Play-based learning activities are important programs throughout the world of children's education. Through play, children learn creatively and constructively. This study aims to solve the problem of creativity in early-childhood dance movements with the hope that there will be an increase in aspects of fluency, flexibility and elaboration through play activities related to educational dance. This action research uses an action research method which is carried out in three cycles. The subjects in this study were 19 children aged 5-6 years in Kindergarten in Central Jakarta. Data collection was carried out through observation, interviews, field notes, video documentation and photos. The findings show every child's creativity in dance movements can be improved through playing activities. Increased creativity in dance movements occurs in the aspects of fluency, flexibility, and elaboration. Another important finding, there is an increase in the optimal ability of dance creativity in the third cycle of this action research. The implication from this research is that play activities suitable for learning creative dance in early childhood must be designed as a program that emphasizes aspects of fluency, flexibility, and elaboration.

Keywords: *Early Childhood, Creativity in dance movements, Play based learning activities*

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1 INTRODUCTION

Creativity has been hailed as a critical 21st-century talent and an important part of student achievement. Due to the impact of perceived artistic abilities on economic innovation, creativity has been aggressively encouraged in Western and Asian countries over the last two decades (Craft, 2005). Supporting innovative thought in early education, on the other hand, can be a difficult challenge for the classroom teacher. Although it is true that children use imaginative thinking when they paint, design, or produce artworks, it is also true that creative thinking should be fostered in all realms (Eckhoff, 2011). To make matters worse, the push-down school environment in early childhood classrooms (Copple & Bredekamp, 2009) creates yet another barrier to the incorporation of classroom learning opportunities that foster children's use of critical thinking skills. Early childhood teachers struggle to strike a balance between the advancement of material awareness, child-centered learning environments, and engaging and play-based learning, which presents a pedagogical challenge.

Challenges in increasing children's creativity are influenced the friction between fun and studying in the formal classroom, according to research, stems from a change from common teacher-centered pedagogy to unknown child-centered pedagogy (Cheung, 2012), the gap between knowledge-centered learning and creativity-centered learning (Cheng, 2010), and the shift from familiar teacher-centered pedagogy to unknown child-centered pedagogy (Hui et al., 2015). There is a disconnect in Hong Kong Chinese teachers' values and activities when it comes to cultivating imagination for creativity. Although teachers' beliefs about successful creative growth practices are close to those proposed in Western literature, they are unable to implement them in the classroom. Teacher-directed learning accounted for most of the artistic activities found in the report, with the teacher giving examples and guidance, as well as posing questions and producing responses. Children are accustomed to not questioning their teachers' instructions (Cheung, 2012).

Children have many opportunities to learn about themselves and the world around them. Young people, on the other hand, are not yet mindful of many norms and are therefore, free to live their lives without accepting the opinions of others. As a result, it is important to encourage children's imagination. Creative children's dance is one way to help them develop their talent. Creative children's dance can be described as phenomena that incorporate all art forms in which the body or movement is central. Other than just functional, utilitarian body movements are used in such art forms such as everyday movement (Pürgstaller, 2021). Motoric-rhythmical movements, sensory perception, and aesthetic sensations are also part of them. The concentrate is on investigating and finding human, symbolic-expressive movement possibilities rather than imitating the dance instructor (Chatoupis, 2013).

Play for children's learning, in the Western perspective, is critical for maximizing children's imagination. Because of its creative and flexibility aspect, Craft (2007) believes that a playful approach in the early years is more conducive to innovation. A significant amount of research has been conducted in Western societies to investigate the connection

between play and creativity. Findings indicating that play stimulates creativity and that children who engage in free play think more creatively than children who engage in highly structured play (J. Hoffmann & Russ, 2012).

The dilemmas confronting today's culture necessitate innovative and imaginative solutions, which would be the product of creative, problem-solving, and thought. Researchers and theorists have sought to characterize imagination, claiming that it can be studied and taught. The creation of instructional creativity training programs is justified by creativity research. Teachers will help children grow their creative thinking abilities by creating an atmosphere that supports their creative thinking potentials, which will or will not succeed in the children's creative growth (Saracho, 2002). Based on several studies that have been conducted in the field of early childhood creativity (Cheung, 2012; Eckhoff, 2011; J. Hoffmann & Russ, 2012; Hui et al., 2015; Saracho, 2002), this study aims to overcome the problem of creativity in early childhood dance movements through improvement through play-based learning activities.

2 THEORITICAL STUDY

2.1 *Early Childhood Creativity*

The concept of the term creativity is mainly explored in creativity analysis from three perspectives: product-oriented, process-oriented, and person-oriented approaches. According to the product-oriented approach, innovation is described as a unique product that is tied to a social context and must be timely. Researchers that use a process-oriented perspective look at innovation as a series of separate steps or thought processes (Pürgstaller, 2021). The restriction of imagination to a substance or solely divergent reasoning is criticized by proponents of the person-centered approach. They believe imagination is a unique talent any child possesses, and that its growth can be affected or stifled by both internal and external influences (Steinberg & Steinberg, 2016).

The awareness about creativity in children is especially important in the light of discussions around how children's imagination develops. There are mostly two aspects discussed there. First, the authors claim that children articulate their ideas and thoughts in a kinesthetic rather than a cognitive way, particularly in the fields of sport, dance, and creative movement education. As a result, they propose that creativity is more than a cognitive ability; it may also take as a specific, movement-based, and body-bound nature known as motor creativity (Cleland & Gallahue, 1993).

Like the understanding of imagination as a domain-general cognitive skill (Kuhn & Holling, 2009), motor creativity is seen as a set of abilities and aspects rather than a single ability. Although facets hypotheses vary, studies have found a close link between fluency (number of responses), versatility (number of thematic changes), and originality (uniqueness of response) (Runco & Acar, 2012). Individuals who are artistic communicate in a variety of ways, including through painting, music, and language (Saracho, 2002). Innovation as a method, substance, or personal attributes in an individual's interpersonal and

intrapersonal process where the generated goods have originality, high quality, and intrinsic value in a sample of three to five-year-olds. Young children should be motivated to persevere with their imagination (i.e., creating and producing fresh ideas), since this is the foundation of their artistic ability. Acceptance of the children's suggestions encourages them to come up with new ones (Saracho, 2002).

Runco (2003) suggests that a child's imagination can be rather personal and distinguishes between subjective and analytical creativity in the context of creativity appraisal. Kaufman and Beghetto, (2009) distinguish four levels of creativity, mini-c creativity (creativity that is subjectively recognized), little-c creativity (creativity that is recognized as such by someone else), Pro-c creativity (creativity that is classified by an expert in the field as a new and relevant contribution), and Big-C creativity (creativity that is classified by an expert in the field as a new and relevant contribution) (significant creative achievement that can only be attained by a few). The first two stages, in contrast to the second, are mainly concerned with artistic accomplishment at the elementary school level, which typically does not extend beyond "everyday creativity" (Cropley, 2001).

According to research on creativity, there are four main categories of study: the creative individual, the creative atmosphere, the creative process, and the creative object. Craft, (2000) synthesized the study and assembled a list of the most often mentioned creative traits. Strong enthusiasm, a lot of questions, a wide variety of desires, a desire for sophistication, a high valuation of artistic values in experience, judgment freedom, high energy, individuality, and intuition are some of these traits. Rudowicz and Hui (2000) investigated the traits of a creative person and discovered that Hong Kong teachers scored highly in terms of being "innovative, observant, artistic, changeable, curious, and agile."

Teachers will promote imagination in young children by answering open-ended questions, modeling critical thought and behavior, promoting experimentation, and rewarding children who have surprising responses, according to a variety of reports (Anna Craft, 2005). Jeffrey (2006) undertook a survey in ten European countries and discovered a few core factors that encouraged students to think creatively. This included scenarios in which students were given some background experience before being asked to complete the imaginative tasks; 2) students collaborated with others; and 3) students were challenged and found learning enjoyable. Some of the ways an individual's imagination can be encouraged include promoting social rather than private learning, emphasizing active rather than passive learning, paying attention to individual needs rather than scheduled curriculum, engaging multiple learning types, asking open-ended questions, and presenting a variety of patterns rather than a standardized format, according to (Lucas, 2001).

2.2 *Creativity in Dance Movements*

Preschool is a critical phase in a child's development since it is during this time that the child's character and basic cognitive elements are created. Using rhythm, creative dance encourages this to flourish. As a result, movement skills and abilities enhance creative, aesthetic, psychological, cognitive, mental, and other types of schooling. Creative dance

is an evolution in movement skills, and children learn in a variety of ways as their movement skills and abilities evolve. There can be no dichotomy. The pre-school years are thought to be an ideal time to introduce activities aimed at improving motor skills (Tsompanaki, 2019).

Children have many opportunities to learn about themselves and the world around them. Young people, on the other hand, are not yet mindful of many norms and are therefore free to live their lives without accepting the opinions of others. As a result, it is important to encourage children's imagination. Creative children's dance is one way to help them develop their talent. Children's creative dance can be described as a phenomenon that incorporates all art forms in which the body or action plays a central role. Other than just functional, utilitarian body movements are used in such art forms (e.g., everyday movement). Motoric-rhythmical movements, sensory perception, and aesthetic sensations are also part of them. The emphasis is on investigating and finding human, symbolic-expressive movement possibilities rather than imitating the dance instructor (Pürgstaller, 2021).

Aesthetic-artistic development, with imagination as a central factor, is the goal of innovative children's dance education, in addition to kinesthetic-motoric, cognitive-intellectual, and psychological-social development (Stinson, 1993). The aim of promoting innovation in dance is to get students to look for and solve movement problems. They must discover the full spectrum of motion available to them, play and improvise with movement material, and write and choreograph sequences to solve these problems (Lai Keun & Hunt, 2006). The dancers use the parameters time, space, dynamic/energy, and structure to vary, blend, control, alter, adjust, incorporate, turn, and sequence body forms, (loco motor) motions, paths, movement patterns, and movement sequences. As a result, children's dance imagination is more than mere motor creativity. On a mini-c and little-c level, it is described as the ability to produce a variety of diverse and specific motoric, rhythmic, self-referential, aesthetic, symbolic-expressive (loco-motor) gestures, movement patterns, body forms, and compositions.

Creative dance is a particular form of dance combining the mastery of movement with the artistry of expression (Gilbert, 2019). It supports autonomic action and encourages children to discover new ways of moving. Furthermore, imaginative dance in preschool education emphasizes the growth of body consciousness and movement (Stinson, 1993). Any imaginative dance session includes games like 'mirroring,' in which partners mimic each other's movements, and moving in self-space (the space that a body occupies, also known as Kinesphere) (Brehm & McNett, 2007).

Overall, imaginative dance tasks necessitate deliberate perception of body posture and movement. Directing exposure to proprioceptive signals offers an ability to enhance body perception and activity. As a result, imaginative dance could be a viable choice for improving young children's proprioception. Several studies have shown that artistic dance increases imagination (Garaigordobil & Berrueco, 2011), improves preschool children's

social maturity (Lobo & Winsler, 2006), improves wellness, physical exercise, and helps preschool girls maintain a healthier weight.

2.3 *Play Based Learning Activities*

Playing is crucial in the development of traits such as friendliness, competition, inclusion, and acceptance, all of which form children's social skills (Leff et al., 2004). Good peer relationships have been seen to reduce a variety of social issues such as violence and intimidation, while negative peer relationships may exacerbate dysfunctional circumstances (Schwartz et al., 2000). As a result, it's important to pay attention to how children communicate with their peers to decide if these experiences are reflected in positive or destructive attitudes when they're playing. One of the most effective ways for children to express themselves is by play. When children are playing, they share their emotions and ideas by a variety of means, including sounds, voices, symbols, motions, actions, and mimics. Motor creativity is one of these methods.

The growth of artistic output in children is a continuing concern within those processes, and the phenomenon of spontaneous play in children is successful in ensuring and developing creativity consistency. He also said that playing can be a sign of imagination because it can serve as a starter mechanism to initiate physical or mental exercise, as well as create a socially valuable and interactive activity. As a result, it can be concluded that children who use motor imagination as a way of enhancing their success benefit by playing with their peers (Karaca et al., 2020).

The study's Garaigordobil and Berrueco (2011) aim was to see how a cooperative-creative play program affected preschool children's imagination. To begin, the findings indicate that the curriculum dramatically increased verbal imagination in the three measures studied (flexibility, fluency, and originality). It improved linguistic versatility, or the ability to flow from one category to the next; a high degree of flexibility allows people to see things from multiple perspectives. The research validates the curriculum and contributes a medium to encourage verbal and graphic-figurative imagination in preschool children, and it reinforces the importance of cooperative-creative practices with a low systemic level for the growth of children's creativity.

Creativity is a term that is entwined with play. This is because imagination can make new associations between previously unconnected things, symbols, phrases, or experiences (J. D. Hoffmann & Russ, 2016). The results of the research on the relationship between motor creativity and play revealed a negative relationship between play engagement, a sub-dimension of play skills, and imagination, a sub-dimension of motor creativity skills, and a positive relationship between play interruption and disconnection, a sub-dimension of motor creativity skills (Karaca et al., 2020). This means that as play engagement rises, creativity falls, and as imagination rises, the sub-dimensions of play interruption and play disconnection rise as well. Playing is a natural outlet for children to express themselves. Kids engage in athletic activity and team sports while playing, as well as interacting with animate and inanimate items. They often engage in those practices by

using their imagination, which is one of the most critical facets of creativity. Children's attitudes and the nature of their play are critical to their success. The use of their imagination during play time often aids the growth of their creativity (Karaca et al., 2020). This research found that children are less imaginative when they engage with their friends at playtime, but that this contact often stops them from continuing and disturbing the game.

Play is an opportunity for developing imagination in both children and adults. When it comes to playing sports, though, imagination is the most critical aspect. As a result, play and imagination are two interdependent dynamics. Since the game requires the child's imagination, and imagination fosters creativity. Pretend games, for example, are fantasy games. The need for a child to be free is critical for the growth of creativity skills. Presenting a reference model to the child in the game, on the other hand, can restrict the child's creativity by requiring them to follow the model, as well as negatively impact peer contact with other participants (Karaca et al., 2020).

Children who have been chastised and reprimanded in their games may wish to abandon the game or the play setting. Children's imaginations grow, although their play engagement declines, and their disconnection and game-disruption behaviors grow. Teachers are encouraged to perform practices that develop and promote children's motor creativity skills, especially fluency and originality skills, through play, because of the research. Furthermore, parents are encouraged to attend educational programs such as workshops and conventions and learn about the length of time parents should spend playing with their children and what things they should do during that time (Karaca et al., 2020).

3 METHOD

This research is an action research design with the Kemmis and Taggart's model (Kemmis et al., 2014), which uses a qualitative approach in conducting data analysis. The research was carried out including the stages: planning (plan), action (act), observation, and reflection as well as revision of action planning in the repeat cycle if it is still needed for improvement. Sources of data used in this study are divided into primary data sources, namely those obtained from Kindergarten children as research subjects and teachers as collaborators.

The data obtained from the children is the result of the initial and final assessment of the action and the process of learning creative dancing using play-based learning activities. As well as secondary data sources, namely the results of interviews with class teachers, child psychology data, and other school documents.

Data collection techniques are carried out through observation, interviews, field notes, documents, videos, and photos. The research instrument used in this study was an instrument of dance creativity ability. The data analysis technique used in this study was qualitative data analysis carried out in three stages suggested by Miles et al., (2014). Data analysis was accomplished in the following phases of (1) data condensation, (2) data presentation, and (3) conclusion drawing.

3.1 Concept Maps and Instruments for Children's Dance Creativity Improvement Activities

Preliminary research was initiated to find solutions to problems related to the development of creativity in children's dance. Researchers compile three concepts to facilitate what aspects of development will be stimulated from the dominance of creativity in children's dance. Figure 1 shows a chart of the concept map.

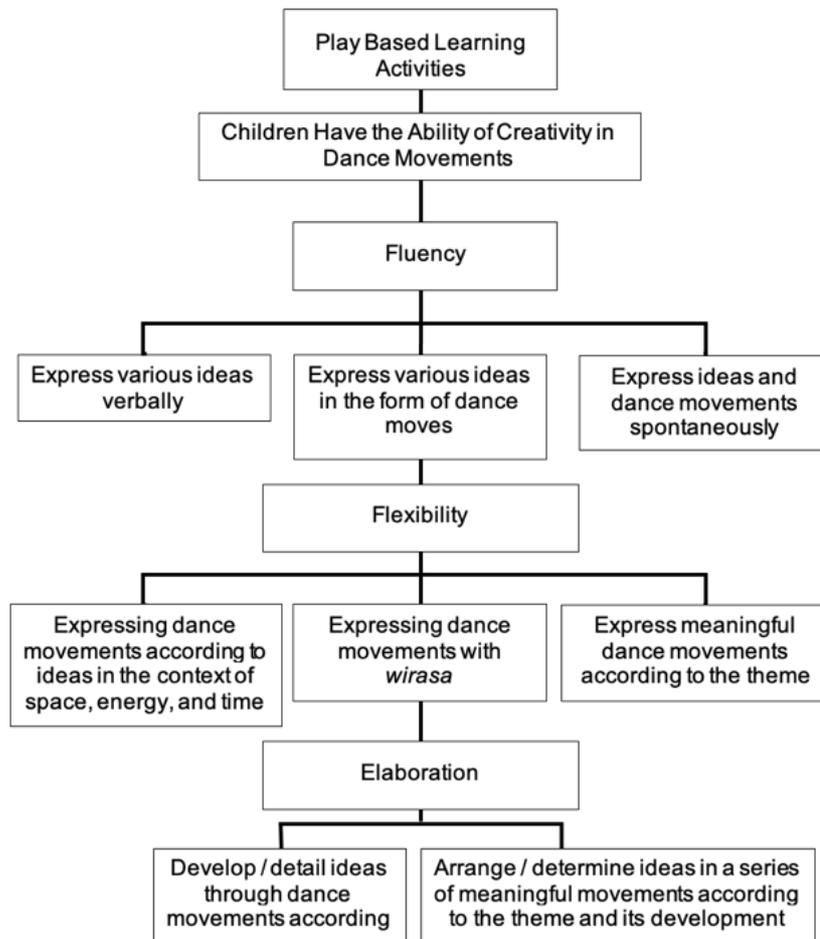


Figure 1. Concept Maps and Instruments for Children's Dance Creativity Improvement Activities

3.2 Research Design

The research was carried out including the stages: planning (plan), action (act), observation, and reflection as well as revision of action planning on a repeat cycle if it is still needed for improvement. This research requires three cycles to be able to achieve the expected target of the creativity value of dance movements in children. Figure 2 shows the three cycles and processes that were carried out during the study.

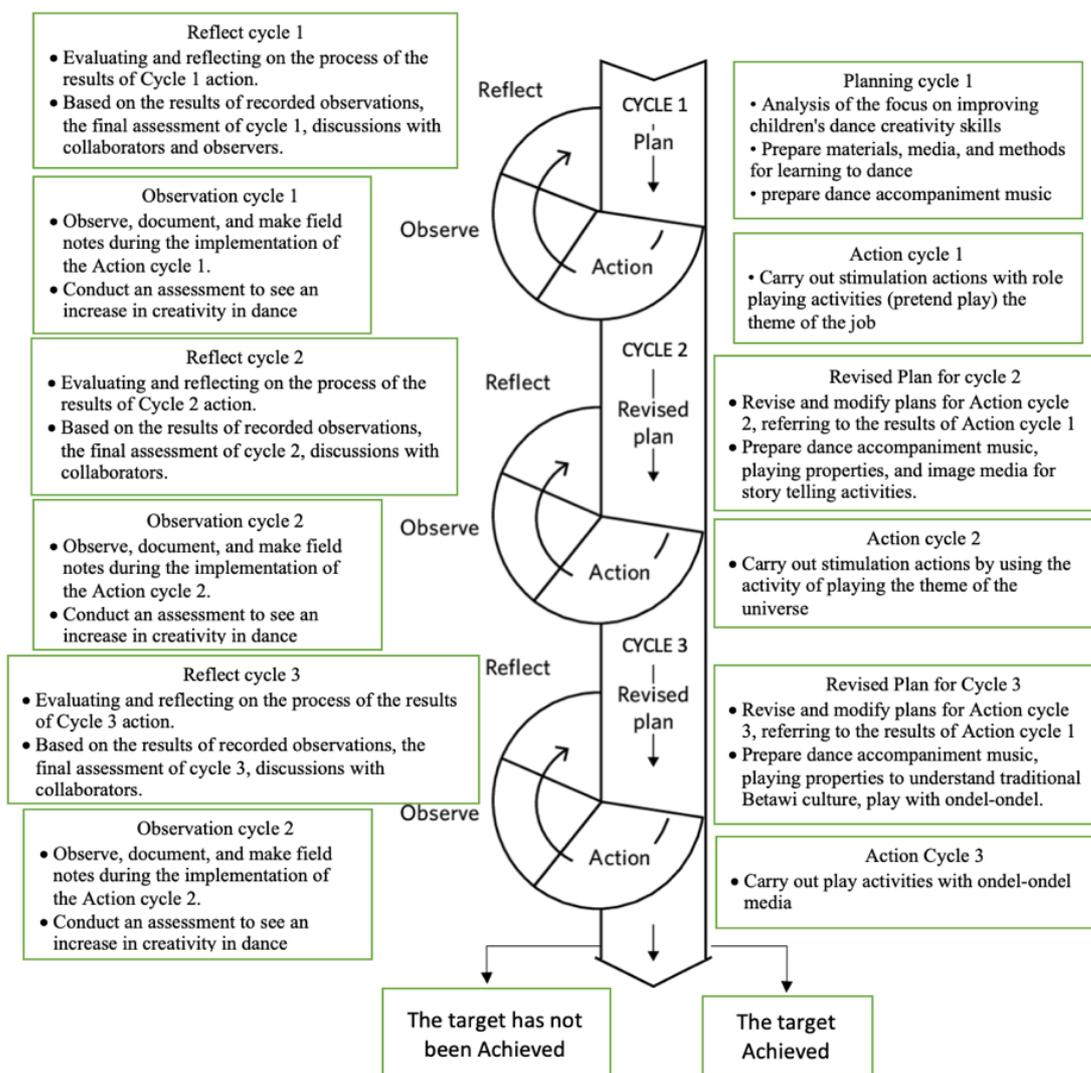


Figure 2. Creative Action Design for Dance Movement Through Play Based Learning Activities

4 RESULT AND DISCUSSION

4.1 Result

4.1.1 The Results of Children Creativity in Dance Movements Improvement

4.1.1.1 Percentage of Number of Child Achievement Categories on Creativity Assessment in dance movements

Tables 1 to 3 will show the number of children at their level of creativity in cycles 1 to 3. In this study using the following assessment criteria:

- (1) Undeveloped = 41-60
- (2) Evolving Start / Starting to develop = 61-80
- (3) Developing according to expectations = 81-100

The results showed the percentage of creativity in dance movements with undeveloped criteria (40 - 60) is seen in table 1.

Table 1. Percentage of dance movement creativity (Undeveloped = 41-60)

Action	Children Amount	Percentage
Initial Assessment	10	52,63%
Cycle One	2	10,53%
Second Cycle	2	10,53%
Third Cycle	1	5,26%

In cycle 2, the results showed the percentage of creativity in dance movements with criteria starting to develop (61 - 80) can be seen in table 2.

Table 2. Percentage of dance movement creativity (starting to develop = 61-80)

Action	Children Amount	Percentage
Initial Assessment	9	47,37%
Cycle One	12	63,15%
Second Cycle	8	42,10%
Third Cycle	3	15,79%

The results showed that the percentage of creativity in dance movements with the criteria developed according to expectations (81-100) is shown in table 3.

Table 3. Percentage of Dance Movement Creativity (Developing according to expectations = 81-100)

Action	Children Amount	Percentage
Initial Assessment	0	0%
Cycle One	5	26,32%
Second Cycle	9	47,37%
Third Cycle	15	78,95%

Based on these data, it was known that in the initial assessment 52.63% of children were in the underdeveloped criteria (range of values 40-60); 47.37% of children were in the criteria of starting to develop (range 61-80); and 0% of children are in the criteria for developing as expected. Children experienced an increase in the third cycle, as many as 15 children or 78.95% of children were in the criteria of developing according to expectations (range of values 81-100); and 3 children or 15.79% of children were in the criteria of starting to develop (range 61-80); there is still one child or 5.26% who are in the underdeveloped criteria (range of values 40-60). Based on these results, it can be said that the creativity of children's dance movements develops according to the expectations of 78.95%.

4.1.1.2 Percentage Graph of Increased Creativity in children's dance movements in the three research cycles

The results of this action research are, there is an increase in the creativity of the dance movements of each child. The recapitulation of the whole cycle (cycles 1 to 3) is the measurement result of creativity in children's dance during the learning process using play-based learning activities. Figure 3 shows a picture of a significant increase in value for each child.

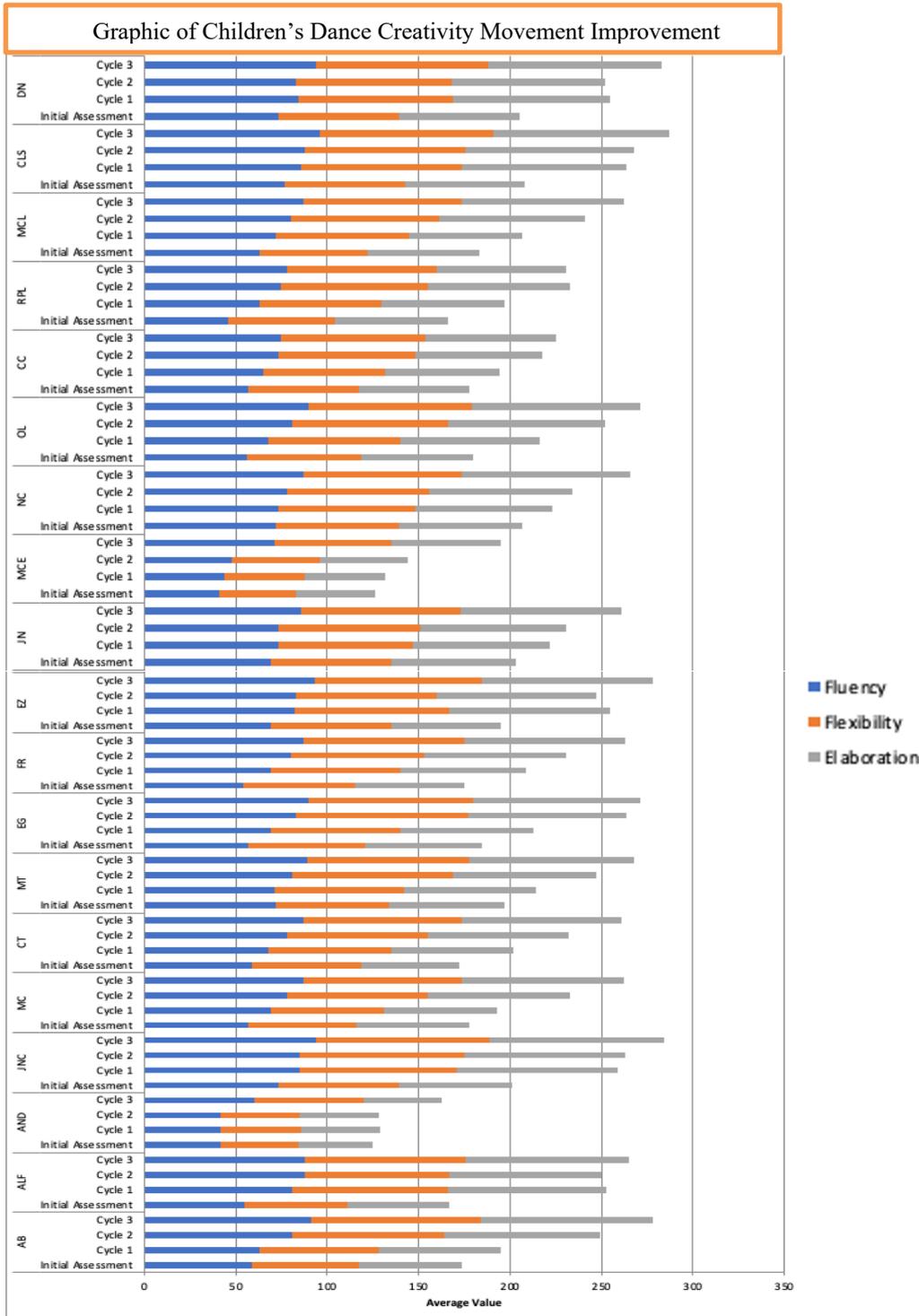


Figure 3. Graphic Children's Creativity Dance Movement Improvement

Based on the graph (on figure 3) there are three (3) children in the initial assessment with the lowest score for fluency, namely AND, MCE and RPL; for flexibility, namely AND, MCE and ALF; for elaboration, namely AND, MCE, and CT. There were three (3) children in the initial assessment with the highest scores for fluency, namely CLS, JNC, and DN; for flexibility, namely NC, CLS, and JNC; for elaboration, namely NC, JN, and DN.

Based on the graph (on figure 3) there are three (3) children in the first cycle with the lowest score for fluency, namely AND, MCE and RPL; for flexibility, namely AND, MCE and MC; for elaboration, namely AND, MCE, and MC. There were three (3) children in the first cycle with the highest scores for fluency, namely CLS, JNC, and DN; for flexibility, namely CLS, JNC and DN; for elaboration, namely CLS, DN, and EZ.

There are three (3) children in the second cycle with the lowest scores for fluency, namely AND, MCE and CC; for flexibility, namely AND, MCE and CC; for elaboration, namely AND, MCE, and CC. There were three (3) children in the second cycle with the highest scores for fluency, namely CLS, DN, and ALF; for flexibility, namely EG, JNC, and CLS; for elaboration, namely CLS, JNC, and EZ. There were three (3) children in the final assessment with the highest score for fluency, namely CLS, JNC, and DN; for flexibility, namely CLS, JNC and DN; for elaboration, namely CLS, JNC, and DN.

The results showed that there was an increase in the creativity of children's dance movements that developed according to expectations of 78.95%. There were two (2) children in the initial assessment with the lowest score of dance movement creativity from the three aspects, namely AND (fluency = 42; flexibility = 42 and elaboration = 41) and MCE (fluency = 41; flexibility = 42 and elaboration = 43). However, after being given action, this increase can be seen in the final assessment obtained by AND (fluency = 60; flexibility = 60 and elaboration = 43) and MCE (fluency = 71; flexibility = 64 and elaboration = 60) AND although not yet developed in creativity dance movements at the end of the third cycle but has improved compared to the initial assessment. MCE has gained an increase in fluency and flexibility from underdeveloped (BB) in the initial assessment to starting to develop (MB) at the end of the third cycle, but MCE has not been optimal in the elaboration aspect.

There were three (3) children in the final assessment (third cycle) with the highest score of dance creativity from the three components, namely CLS (fluency = 96; flexibility = 95 and elaboration = 96), JNC (fluency = 94; flexibility = 95 and elaboration = 96), and DN (fluency = 94; flexibility = 94 and elaboration = 95). According to the observations, in the first cycle to the third cycle, CLS, JNC, and DN were able to express unique or different dance movements from their friends.

4.2 Discussion

This discussion will explain the process of increasing the creativity of children's dance movements which will be discussed comprehensively from various scientific points of view. Playing is an activity that provides an atmosphere and encouragement for a child's

creative imagination, especially when the child explores and develops motion into a series of meaningful movements created by the child. The teacher provides opportunities for children to explore ideas and movements in fun play activities. Children perform creative expressions of dance movements while pretending with friends in dancing activities, for example, pretending to be a bird, the child develops ideas spontaneously starting from the birds flying in the sky, playing with friends, eating together, then when it rains the birds immediately return "to their homes". In this example, it can be explained that the child is able to express movements smoothly, apply ideas through their movements, and develop and sequence their ideas and movements into a dance created by the child, where there is a beginning, middle and end of the arrangement of these movements.

However, there have been few findings on the impact of dance on proprioception. Creative dance increased the proprioception of elderly subjects (6-7 years). Furthermore, no research seems to have looked at the impact of imaginative dance on children's proprioception. As a result, the primary goal of this research was to look at the impact of an innovative dance curriculum focused on Gilbert (2019) principles on proprioception in preschool children.

Ability to spontaneity of motion; flexibility in applying ideas to motion; developing and arranging meaningful movements, consistently and continuously carried out by the children within the framework of the themes provided by the school. The results in the final assessment of the third cycle compared to the first and second cycles, there was an increase in the number of children who were able to develop and compose meaningful movements, namely sequencing ideas through a sequence of movements into a dance created by the child. This shows the ability to elaborate on the creativity of children's dance movements. Sensorimotor synchronization (SMS), which is characterized as the alignment of rhythmic activity with an external rhythm, is another essential component of creative dance (Repp & Su, 2013). Specialists in the fields of dance and music may be more familiar with the word "rhythmic ability" (Gilbert, 2019). Trained dancers have greater rhythmic coordination than non-dancers, according to research (Bläsing et al., 2012).

According to the observations of researchers, observers, and collaborators, in playing the use of playing properties and image media to tell stories plays a role in increasing the creativity ability of children's dance movements. The playing properties used are Ondel-ondel paper masks, and paper used to become clouds and lightning. In this research, media for storytelling is also used, such as a large book containing pictures according to the theme which can encourage children to develop creative ideas for their dance movements.

Based on the results of observations on the process of creative dance activities, the teacher has carried out the action as planned by the researcher and has been carried out properly from the first cycle to the third cycle. In carrying out play activities, the teacher has given freedom to children, for example, to pretend to be fire and wind (in the learning the theme of the universe such as, about water, air, and fire). The atmosphere of joy and

excitement appeared when the children couldn't wait to get their turn to play pretend according to the theme of the dance activity. In a conducive play environment, children can bring up mental images or imaginations that are expressed in the form of movements, for example, tornado wind movements are expressed in the form of swirling movements.

Currently children have a strong will and are ready to learn. The child already has several skills, with these skills the child is encouraged to explore and try to do something new, but because the child's ability is still limited, sometimes the child fails. These failures cause the child to feel guilty, and usually for a while the child does not want to take the initiative or do something. If the child always feels guilty, the child will tend to keep silent. Silence is the child's behavior not to show an effort to do something, so that by being silent the child feels avoiding a mistake. In this study AB, CC, AND and MCE were initially silent, tended not to make any gesture, they often just looked at their friends who were dancing. Teachers always persuade and give encouragement and praise when they start to dare to make gesture expressions even with short movements. AND especially, he seems very afraid to make mistakes, he always back and forth, hesitant to move, wringing his clothes. The B2 group teacher who was always present accompanying the children to learn creative dance also gave encouragement to CC, AND, and MCE. According to the teacher, in other activities as well as CC, MCL, and moreover AND was always not confident, tended to be silent and always waited for the support of others. Even so, AND's classmates acted positively, not making fun of but always giving encouragement. However, in the following creative dance activities, CC, MCL, and AND slowly showed progress in their dance creativity. At the end of the third cycle, they have started to be able to express themselves through the creativity of dance movements, although AND still need help from others (especially dance teachers). As Erikson stated, the task a child should do in kindergarten is to learn to have ideas (initiative), and to do it without too many mistakes.

Children who have the initiative have the desire to be creative (to create), find something (to invent), play pretend (to pretend), learn to take a risk (to take a risk) and engage in imaginary activities with friends. Even so, feelings of guilt that are not excessive can play a positive role in children's development, for example in fostering responsibility for children. From the observations of this action research, the teacher has provided opportunities for children to express their ideas through the creativity of their dance movements, so the child's initiative is to find ideas and movements to be creative and make non-verbal communication with dance movements channeled when dancing through play activities. Children explore dance movements through pretend play, for example: pretending to clean the floor; pretending to be a wind, cloud, or balloon caught in a tree; pretending to act as male and female Ondel-ondel who can move to dance.

Thus, creative dancing activities at Kindergarten are positive activities, need to be continued and developed because through creative dancing activities, children's initiatives are channeled to discover (in this case dance movements), create dance movements through pretend play activities that involve creative imagination children. In addition,

children also learn to dare to take risks to develop ideas that are not necessarily approved by their peers. Children between the ages of five and eight are said to be at a developmental stage where they can quickly switch between fantasy or pretend worlds and reality. It is said that when a child pretends to be a certain species, such as a leopard, he or she relies on what is already understood (from personal experience) and makes up what isn't. When a child attempts to be both imitative and creative, the effect is always a combination of realism and imagination. Children who partake in imagination, learn more about themselves and their world, as well as gain knowledge and develop imaginative skills (Lai Keun & Hunt, 2006).

When children partake in imagination, they are stripped of the constraints of judgment and are more likely to come up with novel ideas. According to Craft (2000), children who are naturally drawn to imagination in their play are more likely to be inventive in their job situations. This proclivity for imagination can therefore play a role in a child's creative ability. Young children are also noted for being curious, spontaneous, and energetic (Doherty & Bailey, 2002). Curiosity is regarded as a trait of possibility thinkers, and it is this unity to wonder about the universe around them that contributes to a possibility thinker's ability to both discover and solve problems.

Both intelligences can be developed in children through learning to dance which is very closely related to rhythmic motion and music but learning to dance through playing activities is not only developing kinesthetic intelligence and musical intelligence. The following is a description of various intelligences observed growing and developing, especially in the process of this research action. Verbal intelligence (linguistic) is seen in the ability of children to describe ideas or ideas about their dance movements in the form of sentences. Spatial visual intelligence in exploring dance movements through space, energy, time according to their ideas, such as creeping movements, rolling on the floor, jumping high, running, or walking in various directions in the dance room. Intrapersonal intelligence, namely the ability to understand oneself in freedom to express the desired idea or ideas through the expression of dance movements. Intrapersonal ability to grow and develop in children because basically dancing activities cannot stand alone, it requires interaction with other people. The play area is one of the most important settings for promoting preschool children's motor creativity. Playing which is an endeavor that involves a lot of peer contact, dates to human evolution and takes various forms at different times of life. In certain ways, playtime is particularly valuable during childhood. Children not only complete their learning process by play, but they also learn about the world they live in and its laws, their own and their friends' rights, and how to share, agree, empathize, assist, and improve their artistic abilities, according to Karaca et al., (2020).

In addition, logical / mathematical intelligence grows through the ability to decide which movements are suitable for a rhythm in dance accompaniment, namely in adjusting dance movements to rhythmic patterns. For example, the adjustment of a child's dance

movements to a rhythmic pattern, a 4/4 rhythm pattern in the work-themed dance accompaniment music in cycle one. In addition, children learn to choose suitable movements for a happy atmosphere in accordance with the music to accompany the dance.

With this 4/4 rhythm pattern, naturalist intelligence is introduced through learning themes provided by Santa Ursula Kindergarten to love the environment and the universe. Among other things about the natural environment related to the theme of Water, Air, Fire; Ondel-ondel to understand the cultural environment of Jakarta (Betawi). Loving the environment starts with knowing the ecological system. Most studies show a connection between dance level and rhythmic synchronization (Karpati et al., 2016). As a result, dancers' superior rhythmic skill may be naturally determined (natural talent) or due to an expert dance instructor's selection process. Western music education, on the other hand, teaches music skills by clapping, walking, and dance gestures. A few similar tests have identified changes in children's rhythmic performance in this domain (Marinšek & Denac, 2020). To bring out the creativity of children's dance movements, the learning themes available at Kindergarten student become the focus for free expression of the creativity of children's dance movements and as a framework that directs the development (elaboration) of a series of meaningful movements.

5 CONCLUSION

Playing activities can increase the creativity of the dance movements of Kindergarten student at Jakarta. Every child has improved both in the aspects of fluency, flexibility, and elaboration. This can be proven from the data from the initial assessment results, 52.63% of children are in the underdeveloped criteria (range of values 40-60), 47.37% of children are in the criteria of starting to develop (range of values 61-80) and 0% of children are at the criteria developed according to expectations, the children experienced an increase in the third cycle, as many as 15 children or 78.95% of children were in the criteria for developing according to expectations (range of values 81-100), and three children or 15.79% of children were in the starting criteria developing (range of values 61-80), there is still one child or 5.26% who are in the underdeveloped criteria (range of values 40-60). This means that the contribution of role-playing activities has succeeded in increasing the creativity of children's dance movements by exceeding the 75% completeness criteria target. Therefore, the next cycle is no longer needed, or the execution of the action stops at the third cycle.

There is an increase in the acquisition of the average value in each cycle to improve the ability to express the creativity of dance movements of children in Kindergarten. Before being given the action, the class average score obtained by the child was 60.09 with the category of starting to develop. After taking the action for three cycles there was a significant increase, in cycle 3 the acquisition of the class average score increased by 85.48 with the category developing according to expectations. The process of playing activities in increasing the creativity of children's dance movements is pretend play, symbolic play, imaginative play, and role play. Based on these results it can be said that the creativity of children's dance movements develops according to the expectations of 78.95%.

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