

Creativity in dance

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Creativity in dance From a young age, I was privileged to grow up in a family that recognized the value and importance of getting a quality education. This value was instilled in me from a tender age, and has led me to pursue excellence in education at all levels. I believe it is necessary for one to have the foundation of a strong education in order to succeed and excel at whatever he/she chooses to pursue. Beyond having a quality education, I believe that to be successful in choreography; one must be passionate about visual arts and film studies. This passion has been the driving force behind my resolve to pursuing a career in choreography.

My passion for choreography was born at the young age of 9 years. My inspiration comes from the fact that a dance can express anything as one form of art. Through dance, people are emotionally moved and their eyes become open to new ideas because this art exposes people to different perspectives in life. Dance is all about expression, just like any other form of art. I have always found dancing and visual art in general very captivating. As a young person, I began with singing, dancing, acting and watching people dance. I loved the moves made by people when they dance. I had the opportunity of performing in music festivals shows since I was homeschooled. This has always been my source of inspiration to be a good and well recognized choreography because they are somehow related. A choreographer by the name Wayne McGregor and art researcher called Scott deLahunta engaged in deliberations regarding the connections between choreography, creativity and the scientific study of movement and the mind (Grove, Stevens, and McKechnie, 37-9). According to these two people, it became apparent that creating dances is not a faultless science.

This is because there is barely a right or wrong way; however, the audiences view movement differently. When it involves movement, it is usually difficult to convey a large idea. Doris Humphrey (1895-1958) was an American second-generation dancer. She had something to say or comment about choreography, and the idea of creating dancers. She noted that since nothing is right or wrong, it is never easy to compose a recipe for the perfect dance piece (Grove, Stevens, and McKechnie, 42). However, there are basic ideas or approaches that may help solidify the dancers and the choreographer.

My interest has been sparked by kinesthetic, auditory, ideational and visual stimuli. I have always loved music and attended numerous dance festivals. This is because I believe that anything that can be heard is capable of inciting a person's creativity. Additionally, anything that can be seen acts as a starting point where a choreographer begins. To achieve my goal of being a successful choreographer, I have always focused on understanding different types of dances. This step helps a choreographer to decide on the types of the dance that best suits a particular song or dance. The most important part is figuring out the tone of the dance. As a student, I am interested in learning how to create a dance, from the process of choosing the dance, mode of presentation, creativeness, choice or refinement to motif; which is the understanding of what motivates the entire dance.

I am sure this is one of the best institutions with all the necessary expertise and facilities to offer the best results in choreography program. I believe that these accomplishments have made a contribution towards my abilities and preparedness to be a choreographer. It is, therefore, my hope that I will be

accepted as part of this great institution of study.

Work Cited

Grove, Robin, Catherine J. Stevens, and Shirley McKechnie. Thinking in Four Dimensions: Creativity and Cognition in Contemporary Dance. Carlton, Vic: Melbourne University, 2004. Print. 37-42.