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Creative Dance Coaching Strategies and Students' Creativity Development: A Qualitative Case Study at an Elementary School in Malang, Indonesia

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ABSTRACT

Fostering creativity through extracurricular dance activities presents challenges because elementary school students have diverse movement abilities, learning paces, and capacities to explore dance movements independently. Although previous studies have examined dance activities and students' creativity, limited attention has been given to how planning, implementation, and instructional scaffolding work together to facilitate creativity development. This study aims to (1) describe the coaching strategies employed in creative dance extracurricular activities and (2) identify the manifestations of students' creativity during the coaching process. A qualitative case study was conducted at SD Insan Amanah, Malang City, as a single-school research context. Data were collected through non-participant observation of one practice session on October 30, 2026, attended by 24 of the 27 students enrolled in the dance extracurricular program from grades 3–5, semi-structured interviews with the principal, dance instructor, and students on November 2–3, 2026, and documentation. Data were analyzed using the Miles, Huberman, and Saldaña model, with trustworthiness established through source and methodological triangulation. The findings indicate that coaching strategies involved annual and semester planning, demonstration, imitation, drills, verbal cueing, peer tutoring, and appreciative-constructive feedback. Students' creativity was manifested through four indicators: fluency, flexibility, originality, and elaboration. The observed patterns across grade levels showed that grade 3 students primarily focused on mastering basic movements, grade 4 students began developing movement variations, and grade 5 students demonstrated more independent exploration. These findings suggest that structured instructional scaffolding, beginning with basic movement mastery and followed by opportunities for exploration, provides an important foundation for fostering movement creativity in elementary school dance activities.

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1. INTRODUCTION

Extracurricular activities are educational activities conducted outside the formal instructional process, providing students with opportunities to gain experiences according to their interests, talents, and abilities [1]. Dance is one form of extracurricular activity that contributes to the development of elementary school students' motor skills, socio-emotional abilities, creativity, and appreciation of their talents and interests [2]. Among various forms of dance education, creative dance offers opportunities for students to explore, develop, and express movements based on their ideas and interpretations [3]. Unlike conventional dance instruction that primarily emphasizes the imitation, memorization, and accurate reproduction of predetermined movements, creative dance provides opportunities for students to generate movement variations, experiment with different movement possibilities, and express ideas through bodily movement. Therefore, creative dance has particular relevance to educational efforts aimed at fostering students' creativity.

However, opportunities for creative expression do not emerge automatically through participation in dance activities. Extracurricular dance coaching involves interactions between instructors and students through which movement skills, learning experiences, and opportunities for artistic exploration are developed [4]. At SD Insan Amanah, Malang City, students demonstrate different abilities during dance practice. Some students can follow movements after observing the instructor's demonstration, whereas others require repeated practice to remember movement sequences and coordinate their movements with musical rhythms. These differences present challenges for instructors in determining appropriate movement complexity, providing assistance, and creating opportunities for independent exploration. Consequently, dance coaching requires strategies that accommodate students' individual characteristics while gradually encouraging them to move beyond reproducing predetermined movements. This consideration is consistent with the instructional design model proposed by Dick et al. [5] which positions learner characteristics as an important consideration in developing instructional strategies.

Creativity in dance education can be understood through the ability to generate, modify, and develop movements during exploration and expression. Movement exploration allows students to investigate different possibilities of body movement, while improvisation provides opportunities to produce spontaneous variations in response to musical rhythms, movement instructions, and individual ideas. These activities also involve artistic expression, through which students communicate ideas and feelings using body movements, rhythm, and expressive gestures. Thus, creativity in creative dance is not limited to producing entirely new choreography but also includes the ability to generate alternative movements, modify existing movements, and develop simple movements into more complex and expressive sequences [3], [12]. In this study, creative thinking is examined through four indicators: fluency, flexibility, originality, and elaboration. These indicators provide an analytical framework for identifying how students generate multiple movement ideas, modify movements, produce distinctive variations, and enrich movements with additional details during dance activities.

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Previous studies have examined various relationships between dance education, extracurricular activities, and students' creativity. Hikmah et. al [6] investigated the integration of dance education and extracurricular activities in developing fifth-grade students' creativity, while Rapikah et. al [7] focused on the role of extracurricular dance activities in developing students' interests and talents. Maharani et. al [8] explored creativity through creative dance extracurricular activities at the junior high school level. Meanwhile, Herawati et. al [9] examined improvements in students' creativity through the demonstration method using classroom action research. Other studies have approached the relationship between dance and creativity from different perspectives. Pradita et. al [10] quantitatively investigated the influence of extracurricular dance activities on students' creativity and global diversity, whereas Syahla dan Muthi [11] examined the contribution of traditional dance education to creativity and discipline. Rapita et. al [12] specifically investigated movement creativity in environmental-themed dance activities among fourth- and fifth-grade elementary school students. Taken together, these studies establish the educational relevance of dance activities for developing students' creativity. Nevertheless, their different emphases on instructional integration, interest and talent development, particular teaching methods, and measurable outcomes provide a more limited explanation of how coaching decisions are connected across the different stages of the creative development process.

A further issue concerns the need to accommodate developmental and individual differences among elementary school students. Students in grades 3–5 represent an appropriate group for examining differentiated dance coaching because they demonstrate varying levels of movement coordination, memorization, and readiness to explore movement variations. Developmental characteristics during elementary school influence how students respond to movement instructions and practical learning experiences [18]. Differences in balance and coordination among students in elementary grades also indicate the importance of adapting physical activities to their abilities [19]. Therefore, coaching strategies need to provide appropriate levels of movement difficulty, particularly when students are expected to progress from mastering basic movements toward developing their own variations. However, to the best of the authors' knowledge, studies examining the relationship between integrated dance coaching strategies, including planning, implementation, and their implications, and the manifestations of creativity among students in grades 3–5 at an Islamic-based elementary school remain limited. The present study addresses this gap by examining creativity not merely as an outcome of dance performances but as a process that emerges through instructional decisions, structured guidance, and opportunities for movement exploration.

Based on this perspective, coaching strategies and students' creative movement development are conceptually interconnected. Adaptive planning establishes movement materials and levels of difficulty according to students' characteristics, while structured implementation provides opportunities to develop basic movement skills through demonstration, imitation, repetition, and instructor guidance. Once students have acquired sufficient familiarity with basic movements, opportunities for exploration and movement variation can be introduced to encourage the emergence of fluency, flexibility, originality,

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and elaboration. Accordingly, this study aims to (1) describe the coaching strategies employed in creative dance extracurricular activities, encompassing planning, implementation, and their implications, and (2) identify the manifestations of students' creativity through the four indicators of fluency, flexibility, originality, and elaboration during creative dance activities at SD Insan Amanah, Malang City.

2. METHOD

This study employed a qualitative approach with a case study design [17 to explore creative dance extracurricular coaching in its natural educational context. The case focused on the interaction between the instructor's coaching practices and students' experiences in exploring and developing dance movements at SD Insan Amanah, Malang City. Specifically, the study examined how coaching strategies were planned and implemented and how students responded to instructional guidance and expressed creativity throughout the learning process.

SD Insan Amanah was selected as the research site because it provides a structured creative dance extracurricular program for students in grades 3–5. The program is supported by annual and semester activity plans, regular weekly practice sessions, designated practice facilities (Joglo), school supervision, and budgetary support. These characteristics provided a relevant research context for examining the implementation of organized dance coaching. Furthermore, differences in students' movement abilities and levels of independence during practice offered an opportunity to investigate how coaching strategies accommodated students' characteristics and encouraged creative movement exploration.

The research participants were selected purposively based on their roles and involvement in the extracurricular program. They consisted of the school principal, the dance instructor, and selected students from grades 3–5. The principal was involved as an informant to provide information about school policies and institutional support for the program. The dance instructor was selected because of their direct responsibility for planning and implementing the coaching activities. Student participants were selected from the 24 students who attended the observed practice session, based on [specify the actual selection criteria]. A total of 27 students were enrolled in the program, while 24 students attended the observed practice session.

Data were collected through non-participant observation, semi-structured interviews, and documentation. Non-participant observation was conducted during one practice session on Friday, October 30, 2026, from 12:30 to 14:00 Western Indonesian Time. The observed session included the practice of Tari Jaripah and an end-of-semester evaluation. Observation focused on the coaching sequence, the instructor's teaching strategies, interactions between the instructor and students, and students' responses and creative movement expressions. Particular attention was given to the use of demonstrations, imitation, repeated practice, verbal cues, peer tutoring, and appreciative-constructive feedback.

Semi-structured interviews were conducted with the principal, dance instructor, and selected students on November 2–3, 2026. The interviews used guiding questions while

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allowing participants to provide further explanations based on their experiences. Interviews with the principal addressed the establishment and objectives of the extracurricular program, school policies, facilities, scheduling, supervision, and institutional support. Interviews with the dance instructor focused on coaching objectives, annual and semester planning, material selection, instructional strategies, students' characteristics, approaches to addressing differences in movement abilities, and assessment practices. Student interviews explored their experiences during dance practice, difficulties in learning movements, responses to the instructor's guidance, interactions with peers, and opportunities to create or modify movements. Each interview lasted approximately [specify the actual duration]. All interviews were audio-recorded and accompanied by written notes to document participants' responses, important information, and relevant observations during the interview process.

Documentation was used to complement and verify the observation and interview data. The collected documents included activity programs, practice schedules, dance materials, coaching records, and photographs of the activities. Data excerpts were assigned codes to facilitate organization and traceability, such as OB1-301026 for observation data and W1-PB-031126 for the dance instructor interview. Students' identities were protected by using initials.

Data analysis followed the interactive model of Miles, Huberman, and Saldaña [16], which consists of data collection, data condensation, data display, and conclusion drawing and verification. These components were carried out interactively throughout the research process. Data obtained from observations, interviews, and documentation were organized, selected, and condensed to identify relevant information concerning coaching strategies and students' creative movement experiences. The condensed data were then displayed systematically to facilitate the identification of patterns and relationships among the findings. Conclusions were drawn and continuously verified by examining the consistency of evidence across data sources and collection techniques. The four creativity indicators, fluency, flexibility, originality, and elaboration, were used as analytical focuses to describe the forms of creativity expressed during dance activities, rather than to assign numerical scores or determine students' creativity levels quantitatively.

Data trustworthiness was established through source and methodological triangulation. Source triangulation involved comparing information obtained from the principal, dance instructor, and students. Methodological triangulation involved comparing findings from observation, interviews, and documentation. This process was used to examine the consistency of information and strengthen the credibility of the research findings.

3. RESULTS AND DISCUSSION

This section presents the research findings and discussion in an integrated manner, focusing on two research objectives: (1) describing the strategies used to plan and implement creative dance extracurricular coaching at SD Insan Amanah, and (2) identifying how students expressed creativity through fluency, flexibility, originality, and elaboration during dance activities. The findings are derived from observations, interviews,

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and documentation, with each empirical finding interpreted in relation to relevant educational theories and previous studies. This approach allows the coaching process to be examined within its specific educational context, consistent with the characteristics of qualitative case study research [17].

The case examined was the creative dance extracurricular program at SD Insan Amanah, Jatimulyo Urban Village, Lowokwaru District, Malang City, involving students in grades 3, 4, and 5. During the observed session on Friday, October 30, 2026, from 12:30 to 14:00 Western Indonesian Time, 24 of the 27 enrolled students participated in practicing Tari Jaripah and the end-of-semester evaluation. The observational data were supplemented by interviews with the principal, dance instructor, and students conducted on November 2–3, 2026. Supporting documents included activity programs, schedules, dance materials, and coaching records. Data excerpts were assigned codes in parentheses to ensure traceability, while students were identified using initials to maintain confidentiality.

The findings are organized into two subsections. The first examines creative dance coaching strategies through planning, implementation, and their implications for students' participation. The second examines students' creative expressions through four indicators: fluency, flexibility, originality, and elaboration. Differences among grade levels are interpreted as patterns observed during the research period, not as evidence of longitudinal developmental change or quantitatively measured improvements in creativity.

3.1. 1) Creative Dance Coaching Strategies

a) Planning.

The dance instructor developed annual and semester programs in coordination with the school. The coaching objectives were not limited to teaching students to memorize dance movements. The instructor explained that the aim was “so that children can enjoy dancing, have the confidence to perform, and begin to explore dance movements independently” (W1-PB-031126-05). This statement indicates that the coaching program was designed to support both movement mastery and students' opportunities to develop confidence and explore movements independently. These objectives provide an important foundation for understanding how the instructor organized learning activities to support creative expression.

The selection and sequencing of dance materials considered the academic calendar, the difficulty of the dances, students' grade levels, and their individual abilities. According to the instructor, more challenging dances were taught during the first semester because the available practice period was longer, whereas simpler dances were selected for the second semester (W1-PB-031126-07). The instructor also adjusted movement presentation according to students' learning needs. For example, movements for grade 3 were divided into shorter sections to facilitate learning and memorization, while grade 5 students were introduced to more complex variations.

These decisions demonstrate that the instructor did not apply an identical learning sequence to all students. Instead, movement complexity and instructional support were adjusted according to the learning demands encountered at each grade level. Students who experienced difficulty remembering movement sequences were supported through shorter

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movement sections and repeated practice, while students who mastered movements more quickly were provided with opportunities to engage with more complex variations. Thus, planning involved balancing the difficulty of the dance material with the support required by students.

This approach is consistent with the instructional design model developed by Dick, Carey, and Carey, which emphasizes analyzing learner characteristics before determining instructional strategies [5]. Differences in coordination, balance, and agility may also influence students' ability to perform dance movements, although these abilities can vary among children of the same age or grade level [18], [19]. Dividing movements into shorter sections therefore provides opportunities for students who require additional support, while more complex variations can challenge students who have already mastered basic movements. Adaptive planning consequently helps accommodate differences in learning readiness without limiting all students to the same level of movement complexity.

School support complemented the instructor's planning. The school provided a practice space (Joglo), a regular allocation of 60 minutes every Friday, supervision by the Vice Principal for Student Affairs, and budgetary support. The principal highlighted a shared commitment established at the beginning of the academic year and an agreement concerning assessment targets (W1-KS-031126-04,05). These findings indicate that the coaching program was institutionally supported through allocated time, facilities, supervision, and planning agreements rather than relying solely on the instructor's individual initiative. This is consistent with studies describing extracurricular coaching as a planned effort to develop elementary school students' interests, potential, and abilities [1], [4].

3.2. B) Implementation

The observed practice session followed a recurring sequence: lining up and greeting, a 10-minute warm-up, reviewing previously taught material, introducing new material, assessment by grade level, evaluation and question-and-answer sessions, and a closing prayer (OB1-301026). This sequence provided a structured learning environment in which students could revisit familiar movements before learning additional material. Reviewing previous movements helped reinforce the material already introduced, while assessment and evaluation enabled the instructor to observe students' performance during practice.

The instructor combined demonstration, imitation, repeated practice, and verbal cues to support movement learning. A third-grade student explained, “The teacher demonstrates the movements little by little, and then we imitate them” (W2-PD-021126-02). This account illustrates how demonstration was conducted through smaller movement segments, followed by student imitation. Repeated practice was also incorporated through the review of previously taught material and practice of new movements (OB1-301026). In addition, the instructor used concise verbal cues, such as “forward, clap, turn,” to help students recall movement sequences while practicing.

Peer tutoring was another strategy used to accommodate differences in students' movement abilities. Students in grade 5 who mastered the movements more quickly were

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assigned to assist younger students, particularly grade 3 students who required additional repetition. The observational record also noted that grade 5 students demonstrated movements at the front of the line (OB1-301026). This arrangement provided younger students with additional opportunities to observe movement models from their peers, while students acting as tutors could reinforce their own understanding by demonstrating previously learned movements.

The combination of these strategies indicates that the instructor did not rely on a single teaching method. Demonstration provided a visual model, imitation enabled students to reproduce the demonstrated movements, repeated practice supported movement recall, verbal cues provided concise reminders, and peer tutoring offered additional assistance. These strategies were complementary: demonstration and imitation introduced the movement structure, while repetition and verbal cues helped students maintain the sequence during practice. Previous research has also identified demonstration as a relevant method in dance instruction [9], while studies of extracurricular dance activities have discussed structured coaching as a means of supporting students' participation and movement development [20].

The instructor also used appreciative and constructive feedback. Movements that students performed well were praised before errors were corrected. The instructor also joined the students in dancing at the front of the line. Student NA (Class III A) stated, “I feel more confident when the teacher dances together with us” (W1-PD-021126-07). This statement provides evidence of the student's expressed confidence in response to the instructor's participation. The instructor's presence during practice appeared to help this student feel more comfortable participating in the activity. However, this individual account should not be interpreted as proof that all students experienced increased self-confidence or that their confidence improved over time. Rather, it illustrates how supportive interaction was experienced by one student during the observed coaching process.

Discipline, cooperation, proper conduct (adab), and prayer were also integrated into the practice sessions (OB1-301026). These observations indicate that such values formed part of the activity routine. Nevertheless, the presence of these practices does not independently establish that students' discipline or cooperation improved. The findings are therefore interpreted as evidence that the coaching environment incorporated activities and expectations related to these values, rather than as measured changes in students' behavior [20].

3.3. C) Implications of the Coaching Strategies

The interviews and observational data indicate that the coaching program provided opportunities for students to prepare for performances at the school's annual event, “SPEKTA,” and dance competitions. Demonstrations, repeated practice, feedback, and peer assistance supported students in preparing dance movements for performance. The student's account of feeling more confident when the instructor danced together with the group also illustrates how supportive interaction could encourage participation. However, the available evidence does not establish a general improvement in self-confidence,

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discipline, or cooperation among all participants. These aspects are therefore understood as experiences and educational values present in the coaching process rather than as outcomes measured before and after participation.

The findings are consistent with Syahla and Muthi's study, which associates dance education with creativity and discipline among elementary school students [11]. The integration of prayer and proper conduct into dance practice is also relevant to discussions of dance education in relation to Islamic values [23]. Overall, the findings suggest that creative dance coaching combined instructional organization, movement guidance, supportive interaction, and the integration of school values. A summary of the coaching strategies is presented in Table 1.

Table 1. Summary of Creative Dance Coaching Strategies

Stage	Coaching Practices	Data Sources
Planning	Annual/semester programs; materials and difficulty levels adjusted to grade levels; grade 3 movements divided into smaller sections; support through Joglo facilities, 60-minute practice sessions, and school supervision	W1-PB, W1-KS, documentation
Implementation	Warm-up–review–new material–assessment–evaluation–prayer; demonstration, imitation, drills, and verbal cues; peer tutoring; appreciative-constructive feedback; instructor participation in dancing	OB1, W2-PD, W1-PD
Implications	Self-confidence, discipline, cooperation, and readiness to perform at the school's annual event, "SPEKTA," and dance competitions	OB1, interviews

3.3.1. The Process of Developing Students' Creativity

Students' creativity was examined through four indicators: fluency, flexibility, originality, and elaboration [20], In dance activities, these indicators can be identified through students' opportunities to explore, modify, and develop movements [12]. The findings show that the indicators appeared in different forms during the observed practice session and were associated with the guidance and opportunities provided by the instructor. This analysis addresses the second research objective by identifying how students expressed creative movement during extracurricular dance activities.

a) Fluency

Fluency was identified when students generated more than one movement possibility within a section of the dance that the instructor had opened for exploration. During the practice of the closing section of Tari Jaripah, students in grades 4 and 5 created different ending poses. Grade 5 students also proposed two alternative hand movements during a fast musical transition: raising the hands straight upward and rotating them gently (OB1-301026). The presence of multiple alternatives is relevant to fluency because this indicator concerns the generation of several ideas or possibilities rather than simply reproducing a movement.

An important distinction is that the instructor provided the opportunity and selected the section of the dance for exploration, while the alternative poses

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and hand movements were reported as students' contributions. The instructor's role was therefore to establish conditions for exploration rather than to supply every movement variation. A movement directly demonstrated or prescribed by the instructor represents imitation or compliance, whereas a variation proposed by students within an open task provides evidence of their own idea generation. The observed examples suggest that fluency emerged when students were given a defined opportunity to consider different movement possibilities. This finding is consistent with Rapita et al.'s study of movement creativity in extracurricular dance activities among students in grades 4 and 5 [12].

b) Flexibility

Flexibility was identified through students' adjustments to the way movements were performed in response to musical dynamics, spatial orientation, and movement coordination. During the observed session, students adjusted the tempo of their scarf movements to the music and changed their body orientation to make transitions smoother. Students EL and AQ (grade IV) also combined right-hand swinging movements with cross-step footwork. EL explained, “I changed the direction of my hand so that the movement would be easier to follow” (W3-PD-021126-06).

These examples indicate that flexibility involved adapting movements in response to particular conditions rather than simply reproducing the original movement. Adjusting the tempo of a scarf movement in response to musical dynamics required students to coordinate their movements with changes in the music. Similarly, changing body orientation or combining hand movements with cross-step footwork involved modifying the relationship between different movement components. Such adjustments may represent adaptive creativity when students make choices among possible ways of performing a movement.

Nevertheless, not every change in direction or tempo necessarily represents creativity. A correction made solely because the instructor requires greater accuracy should be distinguished from a student-initiated adjustment made in response to musical, spatial, or coordination demands. EL's explanation that the movement was changed to make it easier to follow suggests a functional reason for the modification, although it does not independently establish whether the idea originated with the student or followed an instructional suggestion. Therefore, the example provides evidence of movement adaptation, while the extent of independent creative decision-making should be interpreted cautiously. This distinction prevents routine technical corrections from automatically being classified as creative flexibility [18].

c) Originality

Originality was illustrated by a movement variation proposed by grade 5 student AD. AD modified the facing direction to a diagonal angle and added

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a finger-snapping variation while holding the scarf. The instructor subsequently appreciated the movement and incorporated it into the group performance (OB1-301026). This example indicates that originality was expressed through a movement choice that differed from the previously practiced sequence and was recognized by the instructor as suitable for inclusion in the group performance.

The instructor's recognition was important because it provided a social response to the student's contribution. However, the instructor's approval should be distinguished from the origin of the idea: the movement variation was attributed to AD, while its subsequent inclusion in the group performance represented the instructor's response to that contribution. This finding illustrates how an individual movement idea could be acknowledged and incorporated into a shared performance. Originality in this context did not require the creation of an entirely new dance composition; it could also appear through a distinctive modification of an existing movement sequence.

d) Elaboration

Elaboration occurred when simple hand movements were developed into an integrated sequence involving head turns, coordinated steps, and facial expressions aligned with wiraga, wirama, and wirasa. AD explained that they had previously modified the direction of a movement and hand position, then practiced the variation with friends before demonstrating it in front of the group (W5-PD-021126-04). The process of practicing with peers before demonstrating the movement illustrates that elaboration involves not only adding details to movements but also testing and refining ideas through social interaction. The alignment of wiraga, wirama, and wirasa demonstrates that students simultaneously processed movement accuracy, rhythmic coordination, and expressive interpretation.

Table 2. Creativity Indicators and Their Manifestations among Students

Indicator	Observed Manifestations	Predominant Grade Levels
Fluency	Variations in ending poses; two alternative hand movements during transitions	4–5
Flexibility	Adjusting scarf movement tempo to the music; combining hand swings with cross-steps	4
Originality	Diagonal facing direction; finger-snapping variation while holding the scarf, which was adopted by the instructor	5
Elaboration	Hand movements enhanced with head turns, steps, and expressions (*wiraga–wirama–wirasa*)	4–5

Progression across Grade Levels. Observational and interview findings revealed a progression in creativity across grade levels. Grade 3 students were still focused on mastering basic movements and memorizing sequences, and some initially showed hesitation but regained confidence after receiving assistance from the instructor and peer

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tutors. Grade 4 students began developing simple variations, while grade 5 students demonstrated independent exploration and took on peer tutoring roles (OB1-301026). This progression is consistent with Piaget's concrete operational stage, during which children aged approximately 8–11 become increasingly capable of coordinating movements and transforming concrete experiences into variations [24].

3.3.2. 3) Scaffolding and the Relationship between Imitation and Creative Exploration

The findings indicate that the instructor did not initially ask all students to create movements independently. Instead, students first learned basic movements through demonstration, imitation, and repeated practice. The instructor then opened selected sections of the dance for movement exploration. This sequence suggests that structured imitation and creative exploration served different but connected functions in the coaching process.

Bandura's social learning theory helps explain the role of observation and imitation in the initial learning process. Students observed the instructor's demonstrations, retained movement sequences, and reproduced them through practice. Verbal cues and repeated exercises supported recall and reproduction, while praise and supportive interaction provided motivational reinforcement [21]. However, observational learning and imitation should not be equated with independent artistic creativity. Reproducing a demonstrated movement indicates that students have learned a movement model; generating an alternative pose or modifying a movement in response to music provides different evidence because it involves students making movement choices beyond direct reproduction.

This distinction is important because repeated imitation may support movement mastery but may also restrict creative opportunities if it becomes the only mode of instruction. When practice focuses exclusively on accuracy and repetition, students may have fewer opportunities to explore alternative movements. In this case, the instructor's decision to open selected sections of Tari Jaripah for exploration provided an opportunity to move beyond reproduction. The findings therefore suggest that imitation can function as a foundation for creative exploration when it is followed by opportunities for students to propose, adapt, and develop movements. The balance between structured practice and open exploration is central: students need sufficient guidance to understand the basic dance structure, but they also need space to make their own movement decisions.

Vygotsky's concept of the zone of proximal development provides a further explanation of how assistance supported students' participation [22]. Students who could not initially perform or remember a movement independently received guidance through demonstrations, shorter movement sections, verbal cues, and repeated practice. More capable grade 5 students also assisted younger students by demonstrating movements at the front of the line. These forms of assistance provided movement models and reminders that students could use while attempting movements that were initially difficult to perform independently.

The peer tutoring arrangement illustrates how support could come from both the instructor and more capable classmates. The instructor provided structured guidance and adjusted the complexity of the material, while peer tutors offered additional demonstrations

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and opportunities to observe movements. Such assistance may enable students to participate in a movement sequence that they could not yet complete independently. However, the available data do not establish precisely how much assistance each student required or whether each student subsequently mastered the movement without support. The findings therefore demonstrate the presence and form of scaffolding in the observed activity, rather than proving a measurable increase in individual ability.

Taken together, the findings suggest that creative movement emerged through the interaction of several coaching strategies. Adaptive planning established different levels of movement difficulty; demonstration and imitation introduced basic movement patterns; drills and verbal cues supported recall and practice; appreciative feedback helped create a supportive environment; and peer tutoring provided additional assistance. Opportunities to explore selected dance sections then allowed students to generate, adapt, and develop movement ideas. These strategies did not independently guarantee creativity. Rather, they created instructional conditions in which students could move from learning a basic movement structure toward making their own movement choices

The findings are consistent with studies by Hikmah et al. [6], Maharani et al. [8], and Rapita et al. [12], which highlight the potential of dance activities to provide opportunities for movement exploration and variation. They also relate to Herawati et al.'s discussion of demonstration as a teaching method in dance instruction [9]. Whereas previous research has examined the relationship between dance extracurricular activities and students' creativity, including quantitative evidence of their effects [10], the present case study adds a contextual account of how coaching practices were organized and how students expressed creative movement during practice.

The contribution of this study lies in connecting planning, implementation, and students' creative expressions within one case. The findings show that opportunities for creative movement were associated with adaptive material selection, modeling, supportive feedback, peer assistance, and opportunities for exploration. They also indicate that imitation and repetition need not be opposed to creativity, provided that they are used as foundations for subsequent exploration rather than as the only expected forms of participation. The integration of prayer, proper conduct, and discipline into the coaching activities further reflects the school's educational context and is consistent with discussions of dance education in relation to Islamic values [23].

This study was conducted at a single elementary school and was based on one documented observation session. Although the findings were supplemented by interviews and documentation and examined through source and methodological triangulation, the data represent a limited period of the coaching program. The differences identified among grades 3, 4, and 5 should therefore be understood as contextual patterns rather than evidence of longitudinal developmental change. Further research involving repeated observations, a longer period of engagement, and comparisons across schools or coaching approaches could provide a more comprehensive understanding of how students' creative movement develops over time.

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4. CONCLUSION

The creative dance extracurricular program at SD Insan Amanah was implemented through structured planning and coaching activities supported by the school. The instructor adapted dance materials and movement complexity to students' grade levels and learning abilities. The implementation combined demonstration, imitation, repeated practice, verbal cues, peer tutoring, and appreciative-constructive feedback. These strategies provided students with structured guidance in learning basic movements while creating opportunities to explore and develop their own movement ideas.

Students' creative expressions were identified through four indicators: fluency, flexibility, originality, and elaboration. The observed examples included generating alternative ending poses and hand movements, adapting movements to musical dynamics, proposing distinctive movement variations, and developing simple movements into more integrated sequences. Differences were also observed among students in grades 3, 4, and 5, particularly in their levels of movement mastery and independence during practice. However, these differences should be understood as patterns within the observed case rather than definitive developmental stages, because the study did not follow the same students over time.

The findings highlight the importance of combining structured scaffolding with opportunities for student-generated movement variations. Demonstration, imitation, and repeated practice can provide a foundation for movement mastery, but they should not become the sole focus of dance instruction. Instructors should also provide regular opportunities for students to propose, modify, and develop movements independently. Supportive feedback and peer assistance can further create an environment in which students feel encouraged to participate and express their ideas. Although the interviews and observations indicated students' experiences of confidence and the integration of discipline and cooperation into practice activities, the findings do not establish measurable improvements in these aspects or in students' overall performance readiness.

This study has limitations related to its focus on a single elementary school, a limited observation period, and the absence of repeated assessments of students' creativity. Therefore, the findings provide a contextual understanding of creative dance coaching rather than evidence of long-term changes in students' creative abilities. Future research should involve longitudinal observations, multiple school settings, and systematic creativity assessment frameworks to examine how creative movement develops over time and how different coaching strategies contribute to that process.

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