

**TikTok-imitated choreography and creativity in dance composition
among Special Program in the Arts (SPA) dance major students**

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ABSTRACT

This study determined the level of TikTok-Imitated Choreography and Creativity in Dance Composition among Special Program in the Arts (SPA) Dance Major students and examined the significant relationship between these variables. Specifically, it sought to identify the level of engagement in TikTok-Imitated Choreography, the level of Creativity in Dance Composition, and the correlation between the two. The participants consisted of seventy-eight (78) SPA Dance Major students selected from a total population of ninety-six (96) enrolled in high schools offering the SPA curriculum in the First District of Iloilo Province for the School Year 2025–2026. The participants were selected using stratified proportional random sampling to ensure fair representation from each school. The study employed descriptive-correlational quantitative research design. Data were gathered using two researcher-made performance rubrics: the TikTok-Imitated Choreography Performance Rubric and the Creativity in Dance Composition Performance Rubric. Students performed in groups of three (3) or five (5) but were rated individually by a panel of three (3) evaluators composed of the researcher and SPA teachers. Descriptive statistics, specifically mean and standard deviation, were used to determine the levels of the variables, while the Pearson product-moment correlation coefficient (Pearson r) was used to test the relationship between them. The level of significance was set at 0.05. The findings revealed that TikTok-Imitated Choreography was at a moderate level, while Creativity in Dance Composition was at a low level. Additionally, a significant positive relationship existed between the variables.

Keywords: TikTok-imitated choreography; dance composition creativity; Special Program in the Arts (SPA) students.

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INTRODUCTION

The increasing integration of digital technologies into the daily lives of young people has transformed the ways in which artistic learning and creative expression occur, particularly in dance education. Among these technologies, TikTok has emerged as one of the most influential social media platforms, fundamentally reshaping how students encounter, interpret, and perform dance movements. Unlike conventional dance instruction, which emphasizes

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guided practice, reflective exploration, improvisation, and the gradual development of original choreographic ideas, TikTok provides immediate and unrestricted access to a vast collection of dance routines that are readily consumable and easily replicated. This accessibility has encouraged many Special Program in the Arts (SPA) dance major students to depend on existing choreographic materials instead of actively engaging in the creative process of constructing original dance compositions. Although this digital environment democratizes access to dance knowledge, broadens participation, and exposes learners to diverse movement vocabularies, it also raises important questions regarding whether continuous exposure to replicated choreography nurtures authentic creativity or merely reinforces imitation. The widespread popularity of TikTok among adolescents has further cultivated a culture in which viral trends strongly influence artistic preferences. Dance challenges often emphasize synchronization, memorization, and faithful reproduction of movements, potentially limiting opportunities for students to experiment with movement elements such as space, dynamics, improvisation, and expressive interpretation. Consequently, students may equate technical precision in reproducing popular choreography with creative competence, overlooking the essential role of originality, personal expression, and artistic intent in dance composition. These developments underscore the growing need to investigate how digital engagement through TikTok shapes students' understanding of creativity and influences their capacity to generate innovative choreographic works.

TikTok functions as a social media platform that enables users to create, share, and discover short form videos accompanied by music, editing tools, and visual effects, thereby encouraging continuous user interaction and content production. According to Kaye et al. (2021), the platform utilizes a highly personalized algorithm that curates content based on users' viewing preferences, significantly increasing engagement and repeated exposure to trending materials. Complementing this perspective, Omar et al. (2020) emphasized that TikTok's interactive features, including duets, stitches, and challenges, actively promote participatory behavior and encourage users to reproduce existing content. Zulli et al. (2022) further conceptualized TikTok as an "imitation public," wherein users interact socially by reproducing, adapting, and circulating existing content. Collectively, these characteristics position TikTok as a highly influential medium for the dissemination of dance trends, enabling young learners to acquire choreography through repeated observation and replication. Abidin (2021) likewise explained that imitation constitutes a fundamental mechanism in the circulation of digital content, as users participate in online trends through the recreation of previously existing materials. Within dance education, this process represents a form of embodied learning in which learners internalize movement patterns and reproduce them with varying degrees of technical accuracy and personal interpretation. Literat et al. (2023) argued that these practices increasingly blur the distinction between imitation and originality because users frequently incorporate minor modifications while preserving the essential structure of existing choreography. This evolving mode of choreographic transmission reflects a shift from formal teacher directed instruction toward informal, peer driven learning environments, positioning TikTok imitated choreography as both a pedagogical resource and a contemporary cultural practice that shapes how dance is learned and experienced.

While imitation provides an accessible avenue for acquiring movement skills, creativity in dance composition requires learners to move beyond replication toward the production of meaningful and original choreographic works. Runco et al. (2012) defined creativity as the generation of ideas that are both novel and appropriate, a definition particularly applicable to dance, where originality must coexist with coherence and aesthetic value. Expanding this perspective, Kassing (2020) emphasized that creativity in dance education involves improvisation, movement exploration, and the integration of personal experiences into expressive performance. Torrance (1974) further identified fluency, flexibility, originality, and

elaboration as essential dimensions of creative thinking that support the generation, adaptation, and refinement of choreographic ideas into cohesive compositions. Together, these perspectives indicate that creativity in dance extends well beyond technical competence, encompassing divergent thinking, expressive individuality, and the ability to transform ideas into artistically meaningful movement. However, the relationship between TikTok imitated choreography and creativity remains complex and multifaceted. Bandura's (1977) Social Learning Theory suggests that individuals acquire new behaviors through observation and imitation, indicating that TikTok can serve as an effective resource for learning dance movements. Nevertheless, whether such imitation ultimately promotes or constrains creativity remains uncertain. Zulli et al. (2022) observed that the repetitive nature of viral trends may contribute to the homogenization of content, making choreographic outputs increasingly similar across users. Conversely, Kaye et al. (2021) argued that participatory culture and remix practices may stimulate creativity by encouraging users to reinterpret and adapt existing content. These contrasting perspectives collectively suggest that TikTok imitated choreography possesses the potential either to enhance or to restrict creative development, depending largely on whether learners progress beyond replication toward meaningful innovation.

These theoretical discussions correspond with observations within SPA dance education. It has been observed that SPA dance major students frequently rely on TikTok as their primary source of choreographic inspiration and reference. Although continuous exposure to online dance content enables students to remain informed about current trends and improve technical execution, their choreographic outputs often closely resemble existing routines. Students commonly prioritize precision in replicating movements rather than experimenting with novel movement qualities or generating original choreographic concepts. Such dependence on imitation may inhibit the development of an authentic artistic voice because choreographic decisions become heavily influenced by prevailing online trends. Furthermore, students who regularly engage with TikTok often encounter difficulties when initiating original dance compositions. During choreography tasks, many struggle to generate independent movement ideas and instead rely on familiar patterns derived from viral dance routines. This tendency highlights a disconnect between digital engagement and the objectives of formal dance education, which emphasize originality, creativity, and critical thinking. Although TikTok offers an extensive repository of movement vocabulary, there appears to be limited guidance on transforming these influences into unique artistic expressions. This discrepancy reveals a significant gap in existing dance education and underscores the necessity of investigating how digital platforms influence students' creative processes while identifying instructional approaches capable of bridging digital experiences with academic learning.

The present study is anchored on Bandura's (1977, 1997) Social Learning Theory and Csikszentmihalyi's (1999) Systems Model of Creativity, both of which provide complementary explanations for understanding learning and creative development in contemporary dance education. Bandura (1997) emphasized that learning occurs through observation, imitation, and modeling, highlighting the importance of social interaction and environmental influences in acquiring new behaviors. This perspective is particularly applicable to TikTok, where students readily observe, imitate, and internalize dance movements shared through digital media. In contrast, Csikszentmihalyi (1999) conceptualized creativity as a dynamic system involving continuous interaction among the individual, the domain, and the field, emphasizing that creativity is shaped not only by personal abilities but also by cultural expectations, social validation, and available resources within a particular discipline. Viewed together, these theoretical frameworks suggest that imitation serves as an essential foundation for learning, whereas genuine creativity emerges when individuals transform observed behaviors into

original and personally meaningful expressions. Integrating these perspectives provides a comprehensive framework for understanding how TikTok facilitates observational learning while simultaneously influencing the creative capacities of SPA dance major students within the context of dance composition.

Guided by these theoretical foundations and supported by existing literature, the present study sought to examine the relationship between TikTok imitated choreography and creativity in dance composition among SPA dance major students. Specifically, it aimed to determine the extent to which engagement with TikTok influences students' ability to generate original choreographic works and to identify patterns in the interaction between imitation and creativity. By addressing this gap in the literature, the study contributes to the expanding body of knowledge concerning the integration of digital media into arts education while providing evidence-based insights that may assist dance educators in designing instructional approaches capable of balancing technological engagement with the cultivation of creativity. Ultimately, the investigation aspires to support the holistic development of students by enabling them to become not only technically proficient dancers but also original, expressive, and creative artists capable of transforming digital influences into meaningful choreographic innovation.

Statement of the problem

This study investigated the relationship between TikTok Imitated Choreography and Creativity in Dance Composition among Special Program in the Arts (SPA) dance majors.

Specifically, the research aimed to answer the following questions:

1. What is the level of TikTok-imitated choreography among SPA dance majors?
2. What is the level of creativity in dance composition demonstrated by SPA dance majors?
3. Is there a significant relationship between TikTok- imitated choreography and creativity in dance composition among SPA dance majors?

METHODOLOGY

This chapter presents the methodology of the study and is organized to restate the objectives of the study, explain the research design, identify the key variables examined, describe the participants and instruments used for data collection, outline the procedures followed during the research process, and present the scoring system and statistical techniques employed to analyze the data and test the research hypotheses.

The primary purpose of this study was to determine the level of creativity in dance composition among Special Program for the Arts (SPA) Dance Major students and to assess their TikTok imitated choreography. Specifically, the study measured the levels of TikTok imitated choreography as well as the levels of creativity in dance composition. Furthermore, the study examined the relationship between the level of students in TikTok imitated choreography and their creativity in dance composition. To achieve these objectives, a descriptive correlational research design was employed. This design was appropriate because it allowed for the systematic measurement and description of the two main variables, TikTok imitated choreography and creativity in dance composition, without manipulating them, and it enabled the researcher to examine the degree and direction of the relationship between them. According to Creswell (2021), a descriptive correlational design supports the quantification of variables as they naturally occur and facilitates the analysis of associations between variables through statistical procedures. Using this approach, data were collected and quantified in numerical form, which made it possible to draw valid and reliable conclusions about the nature of engagement with TikTok choreography and its relationship to creative output in dance

composition. Descriptive and inferential statistics were applied to summarize and interpret the data gathered. A significance level of 0.05 was set for all statistical tests to ensure that conclusions drawn from the data were rigorous and statistically meaningful.

The participants of this study consisted of seventy-eight (78) Special Program in the Arts (SPA) Dance Major students, selected from the total population of ninety-six (96) students enrolled in high schools offering the SPA curriculum in the First District of Iloilo Province for School Year 2025–2026. The sample size was determined using Slovin's formula, which calculated an appropriate sample based on the population size, ensuring that the selected participants adequately represented the SPA Dance Major student population across the district. To ensure proportional representation across the different high schools, a stratified random sampling method was employed. The population was divided into strata based on the high school, and a proportional random sample was drawn from each stratum. This approach ensured that each participating school was fairly represented in the study, allowing the findings to reflect the perspectives and experiences of SPA Dance Major students from multiple schools. The participants were chosen through stratified proportional random sampling, utilizing a random number table to ensure an efficient and unbiased selection process. This technique ensured that each student had an equal and independent opportunity to be included in the study, thereby promoting the fairness and representativeness of the sample. To determine how many participants would be drawn from each stratum, the proportional allocation formula was employed, which allowed for accurate distribution of the sample across the different high schools based on their respective population sizes (Roberts, 2021). With regard to the distribution of the sample size for SPA Dance Major students per school, Oton National High School had a population (N) of 34 and a sample (n) of 28, Guimbal National High School had a population (N) of 38 and a sample (n) of 30, and Tigbauan National High School had a population (N) of 24 and a sample (n) of 20, yielding a total population (N) of 96 and a total sample (n) of 78.

The study utilized three (3) instruments to collect the necessary quantitative data. The first instrument was a Personal Data Questionnaire, which gathered background information of the participants, including age, sex, grade level, and school affiliation. The remaining two (2) instruments were researcher made rubrics designed to assess the two main variables of the study, TikTok Imitated Choreography and Creativity in Dance Composition. These rubrics were carefully constructed to provide objective and reliable measures of the levels of students in TikTok imitated choreography and their creativity in dance composition.

The TikTok Imitated Choreography Rubric was a 10-item researcher made rubric designed to assess the ability of SPA Dance Major students to replicate, adapt, and perform TikTok dance choreography after observing a selected TikTok dance cover. Each student was assessed individually, even when performances were executed in groups of three (3) up to five (5) performers. The rubric evaluated the following performance criteria: (1) Accuracy of Dance Step Replication, (2) Imitation of Original Style and Timing, (3) Sequence and Choreography Flow, (4) Technical Execution and Coordination, (5) Confidence and Stage Presence, (6) Gracefulness and Movement Transitions, (7) Expressiveness and Emotional Delivery, (8) Musicality and Rhythm Synchronization, (9) Creativity and Personal Adaptation, and (10) Overall Effort and Preparedness. These criteria captured both technical accuracy and the creative process, including gracefulness, confidence, execution, expressiveness, and originality. Each criterion was rated using a 5-point scale, where 5 indicated excellent performance and 1 indicated needs improvement. The rubric allowed the researcher to systematically evaluate the ability of SPA Dance Major students to accurately replicate TikTok choreography and to integrate creative elements into the performance. Specifically, a score of

5 corresponded to a response of Excellent, a score of 4 corresponded to a response of Very Good, a score of 3 corresponded to a response of Good, a score of 2 corresponded to a response of Fair, and a score of 1 corresponded to a response of Needs Improvement. For descriptive interpretation of the mean scores, the following scale was applied: a mean range of 4.21 to 5.00 was described as Very High, a mean range of 3.41 to 4.20 was described as High, a mean range of 2.61 to 3.40 was described as Moderate, a mean range of 1.81 to 2.60 was described as Low, and a mean range of 1.00 to 1.80 was described as Very Low. The validity of the rubric was evaluated and analyzed by a panel of three (3) experts, which included the research adviser and two members of the research panel. This process ensured that the rubric was both accurate and appropriate for assessing the performance of SPA Dance Major students in TikTok imitated choreography.

The Creativity in Dance Composition Rubric was a 10-item researcher made rubric developed to evaluate the individual creativity of SPA Dance Major students in dance composition. Although students sometimes performed in groups of three (3) or five (5), each student was assessed independently based on their demonstration of originality, innovation, expressive movement, coordination, and effective use of space. The rubric measured the following performance criteria: (1) Originality of Choreography, (2) Innovation in Movement Adaptation, (3) Use of Levels and Dynamics, (4) Movement Variety, (5) Spatial Awareness, (6) Transitions Between Movements, (7) Thematic or Conceptual Interpretation, (8) Expressiveness and Emotion, (9) Coordination and Control, and (10) Overall Impact and Creativity. These criteria captured both creative and technical aspects of dance composition, emphasizing originality, expressive interpretation, and effective spatial use. Each criterion was scored on a 5-point scale, where 5 represented excellent performance and 1 indicated needs improvement. The rubric enabled the researcher to systematically assess both the originality of the choreography and the technical and expressive qualities of each SPA Dance Major student performance. As with the previous instrument, a score of 5 corresponded to a description of Excellent, a score of 4 corresponded to a description of Very Good, a score of 3 corresponded to a description of Good, a score of 2 corresponded to a description of Fair, and a score of 1 corresponded to a description of Needs Improvement. For the descriptive interpretation of the mean scores, the following scale was applied: a mean range of 4.21 to 5.00 was described as Very High, a mean range of 3.41 to 4.20 was described as High, a mean range of 2.61 to 3.40 was described as Moderate, a mean range of 1.81 to 2.60 was described as Low, and a mean range of 1.00 to 1.80 was described as Very Low. The validity of the rubric was evaluated and analyzed by a panel of three (3) experts, which included the research adviser and two members of the research panel. This process ensured that the rubric was both accurate and appropriate for assessing the performance of SPA Dance Major students in creativity in dance composition.

In gathering the necessary information, the researcher ensued various steps. Firstly, the researcher secured formal permission from the administrators of the SPA Dance Major programs in the First District of Iloilo Province through official letters to obtain the total population of SPA Dance Major students in the selected schools. Approval was also requested from the research adviser and the research panel to ensure compliance with institutional requirements. Secondly, once permission was granted, the researcher randomly selected SPA Dance Major students as participants using stratified proportional random sampling. The administration of the study was done by having the students perform selected TikTok dance routines and their own dance compositions in groups of three (3) or five (5). Despite performing in groups, each student was evaluated individually. A panel of three (3) experts, which included the researcher and two (2) SPA teachers from the selected schools, assessed each student using the researcher made rubrics for TikTok Imitated Choreography and Creativity in Dance Composition. Participants were informed that their participation was voluntary, that the study aimed to examine their engagement with TikTok choreography and their creativity in dance

composition, and that all responses would remain confidential. Lastly, after the performances were completed, the rubrics were collected, checked for completeness, and scored according to the predetermined 5-point Likert scale. The scores were tallied, tabulated, and entered into the Statistical Package for Social Science (SPSS) software for analysis. Descriptive statistics were used to summarize the levels of TikTok Imitated Choreography and Creativity in Dance Composition. Inferential statistics were applied to determine the relationships between the study variables. Ethical considerations were strictly observed throughout the process to ensure voluntary participation, confidentiality, and the protection of the rights of participants.

The data collected in this study were analyzed using the Statistical Package for Social Sciences (SPSS) software, employing the following statistical tools. The Mean was used to determine the levels of TikTok Imitated Choreography and Creativity in Dance Composition among the participants. The Standard Deviation was used to assess the variability of responses, indicating the degree of consistency or diversity in the levels of students in TikTok imitated choreography and their creativity in dance composition. The Pearson Product Moment Coefficient of Correlation (Pearson r) was used to determine the relationships between TikTok Imitated Choreography and Creativity in Dance Composition. All inferential tests were set at .05 alpha level of significance.

RESULTS AND DISCUSSION

This chapter presents the results of the study based on data gathered from seventy-eight (78) Special Program for the Arts (SPA) Dance Major students selected through stratified proportional random sampling from the total population of ninety-six (96) SPA Dance Major students enrolled in high schools within the First District of Iloilo Province for School Year 2025–2026. Guided by a descriptive-correlational research design, data were collected using researcher-made rubrics for TikTok-Imitated Choreography and Creativity in Dance Composition, and the results were analyzed using descriptive statistics, specifically the mean and standard deviation, and inferential statistics, specifically the Pearson product-moment correlation coefficient, with all inferential tests set at the 0.05 alpha level of significance. The discussion that follows is grounded entirely in the data gathered and is interpreted in direct relation to the specific objectives of the study, namely to determine the level of TikTok-Imitated Choreography among SPA Dance Major students, to determine their level of Creativity in Dance Composition, and to examine the relationship between these two variables.

The level of TikTok-Imitated Choreography among SPA Dance Major students was found to be moderate ($M = 3.23$, $SD = 0.68$). This result indicates that the students demonstrated a balanced level of engagement in replicating TikTok dance routines, showing an adequate ability to imitate movements, follow timing, and integrate certain aspects of performance. While the mean suggests a generally consistent level of participation, the standard deviation implies slight variations in how students performed, with some showing stronger imitation skills and others demonstrating only basic engagement with TikTok choreography. This finding suggests that SPA Dance Major students were moderately engaged in TikTok-based dance practices, indicating that they neither heavily relied on nor completely disregarded TikTok choreography. The result reflects a situation in which students were able to engage with digital dance trends while still maintaining their grounding in formal dance instruction. It also implies that students approached TikTok choreography with a degree of selectivity, using it as a reference or supplementary tool rather than as their primary source of learning, a balanced engagement that may have allowed them to benefit from exposure to

popular dance content without compromising their formal training and structured learning environment.

The moderate level of TikTok-Imitated Choreography may be explained by the academic and training context of the participants. As observed by the researcher, SPA Dance Major students were regularly exposed to structured dance lessons, rehearsals, and performance requirements that emphasized technique, discipline, and originality. These conditions likely shaped their engagement with TikTok, encouraging them to view it as an additional resource rather than a central component of their learning process. Because their training environment prioritized formal choreography and guided instruction, students may have engaged with TikTok selectively, resulting in a moderate level of imitation and adaptation. Another contributing factor may be the daily routines of the students and their access to digital resources. Based on the observation of the researcher, students balanced their time between academic responsibilities, dance practices, and personal activities, which may have limited the amount of time they could dedicate to consistently engaging with TikTok dance content. Furthermore, differences in individual preferences, internet accessibility, and exposure to social media trends may have influenced how frequently students interacted with TikTok choreography. These real-life conditions likely contributed to the variation in responses and ultimately resulted in a moderate level of engagement among the participants.

These findings align with the idea that TikTok serves as a platform where imitation functions as a key learning mechanism in dance practices. It has been emphasized that users develop movement skills through repeated observation and replication of dance routines, allowing them to refine coordination and timing over time (Klug, 2020). In addition, the platform encourages participation in trending choreography, which promotes engagement while still allowing individuals to adapt movements based on their abilities (Zhang, 2025). The moderate level observed in this study reflects these perspectives, as students demonstrated engagement in imitation without fully depending on it as their primary method of learning. Moreover, it has been noted that digital platforms can support dance education by providing opportunities for experiential and embodied learning; through repeated exposure to dance videos, learners internalize movement patterns and improve performance through practice and imitation (Heyang et al., 2022). Similarly, engagement with movement-based content on social media has been shown to enhance motor learning and performance skills by allowing users to physically enact what they observe (López-Carril et al., 2024). The results of this study correspond with these ideas, as students exhibited a level of engagement that suggests they benefited from TikTok while still maintaining their formal dance training. On the other hand, the findings differ from claims that TikTok users tend to exhibit a high level of imitation driven by viral trends and algorithmic influence. It has been argued that users frequently replicate popular choreography to gain visibility and social validation, resulting in widespread uniformity in dance performances (Zulli et al., 2020). In a similar vein, imitation has been described as a dominant behavior on the platform, where users prioritize copying over innovation (Wang, 2025). The moderate level found in this study suggests a different pattern, indicating that SPA Dance Major students were more selective in their engagement, a difference that may be attributed to their formal training, which emphasizes originality and critical engagement, thereby limiting excessive imitation and encouraging a more balanced approach to learning through digital platforms.

The level of Creativity in Dance Composition among SPA Dance Major students was classified as low ($M = 2.44$, $SD = 0.69$). This indicates that, in general, the students demonstrated limited creative ability in developing original and expressive dance compositions. The mean score suggests that most students relied on basic, familiar, or conventional movements rather than generating innovative or unique choreographic ideas. Moreover, the relatively moderate standard deviation implies that although there were slight

variations among students, the majority performed within the lower range of creativity. This pattern shows that only a few students were able to demonstrate higher levels of originality and expressive interpretation, while most struggled to move beyond imitation or routine based movement patterns. This finding implies that SPA Dance Major students exhibited a low level of creativity in dance composition, indicating that their capacity to create original, meaningful, and expressive choreography was not fully developed. While students may possess technical skills in executing movements, the ability to transform these skills into creative outputs appears to be limited. The result also suggests that students may be more comfortable following structured choreography rather than initiating their own movement ideas, a tendency that reflects a learning orientation prioritizing accuracy and replication over exploration and innovation. As a result, the creative expression, thematic interpretation, and movement diversity of the SPA Dance Major students may have been constrained, leading to lower overall creativity scores.

The low level of creativity in dance composition may be influenced by the structured nature of the training environment of the students. As observed during the study, SPA Dance Major students are often exposed to teacher directed instruction where emphasis is placed on mastering techniques, following choreography, and preparing for performances. While this type of training is essential for developing discipline and technical proficiency, it may limit opportunities for students to explore their own ideas and experiment with movement. Consequently, students may become more accustomed to executing given steps rather than engaging in creative problem solving, which is necessary for developing originality in dance composition. Another contributing factor may be the influence of digital dance practices and the exposure of the SPA Dance Major students to imitation based learning. As observed by the researcher, students frequently engage with TikTok dance routines that emphasize accurate replication of trending choreography. This repeated exposure to imitation may shape their approach to dance, encouraging them to prioritize copying rather than creating. In addition, students often balance academic responsibilities, rehearsals, and extracurricular activities, which may limit the time available for creative exploration and independent choreography. These real-life circumstances likely restricted their ability to experiment with movement, refine their ideas, and fully express their creativity, resulting in a lower level of performance in dance composition.

These findings are consistent with the idea that creativity in dance composition develops through opportunities for exploration, improvisation, and independent movement generation. It has been emphasized that creative growth occurs when learners are encouraged to experiment with different movement possibilities and express personal ideas through choreography (Clark, 2021). Similarly, creativity in dance has been described as a multidimensional process that involves originality, movement diversity, and expressive interpretation, which are cultivated through continuous practice and engagement in creative tasks (Brown et al., 2021). The low level observed in this study suggests that such opportunities for creative engagement may have been limited among the participants, thereby affecting their ability to produce innovative dance compositions. Furthermore, it has been highlighted that reflective practice and active participation in the creative process play a crucial role in enhancing creativity; learners who engage in reflection, evaluation, and revision of their work tend to develop stronger originality and thematic coherence in their choreography (Martinez et al., 2020). In addition, frequent participation in improvisational activities has been shown to improve creative fluency, flexibility, and the ability to generate diverse movement ideas (et al., 2021). The results of this study appear to contrast with these perspectives, indicating that the students may not have been consistently exposed to reflective and improvisational practices

that foster creativity. On the other hand, the findings align with the perspective that excessive reliance on imitation based practices may hinder creative development. It has been suggested that when learners frequently replicate existing choreography, they may become dependent on familiar movement patterns, limiting their ability to generate original ideas (Wang, 2025). Moreover, trend driven dance content has been associated with reduced creativity, as individuals often focus on accuracy and conformity rather than innovation and self-expression (Zulli et al., 2020). The low level of creativity found in this study supports these views, suggesting that the engagement of SPA Dance Major students with imitation based dance practices may have influenced their tendency to rely on existing movements rather than creating new and original compositions.

A Pearson product moment correlation coefficient was computed to examine the relationship between TikTok-Imitated Choreography and Creativity in Dance Composition among SPA Dance Major students. The result revealed a significant correlation between the two variables, $r = 0.666^*$, $p < 0.05$, indicating a moderate to strong positive relationship, and on this basis the hypothesis which states that there is no significant relationship between TikTok-Imitated Choreography and Creativity in Dance Composition among SPA Dance Major students is rejected. This result indicates that students who demonstrated higher levels of engagement with TikTok dance routines also tended to exhibit higher levels of creativity in their own choreographic work. The statistical significance at the 0.05 alpha level suggests that the correlation is unlikely to be due to chance, providing strong empirical support for the existence of a meaningful relationship between the two variables. The moderate to strong correlation also indicates consistency in the engagement patterns of the students, in that those who actively watched, imitated, and adapted TikTok choreography were generally the same students who displayed originality, expressiveness, and innovation in dance composition.

This finding indicates that engagement with TikTok imitated choreography can positively influence the creative capacities of the students in dance composition. Students who observed, practiced, and adapted dance routines from TikTok were likely enhancing not only their technical skills but also their ability to generate original ideas, experiment with movement variations, and communicate expressive and thematic content. The result implies that TikTok, as a digital platform, functions as an informal yet effective learning tool that can complement formal dance education. Through replication and personal adaptation, students are able to internalize choreographic structures and apply them creatively in their own work. The moderate to strong correlation also suggests that while TikTok engagement supports creativity, the degree of this support may be influenced by individual motivation, prior dance experience, and openness to experimentation among SPA Dance Major students.

The significant positive relationship between TikTok-Imitated Choreography and Creativity in Dance Composition may be explained by several contextual and personal factors observed among the participants. SPA Dance Major students in the district are trained in structured dance programs emphasizing technique, coordination, and disciplined practice. Such training provides a foundation for students to engage with TikTok content effectively, as they can replicate complex routines with technical accuracy and then apply elements creatively in their own choreography. The formal training of the students likely enhanced their ability to interpret, modify, and personalize observed routines, which may explain why TikTok engagement translated into higher creativity scores rather than simply mechanical imitation. Additionally, the familiarity of students with social media platforms and exposure to contemporary digital dance trends may have influenced the outcome. The researcher observed that students frequently watch, save, and practice TikTok dance videos outside of formal lessons, often discussing trends and sharing tips with peers. This environment encourages experimentation and iterative improvement, as students replicate routines, adapt movements to fit their personal style, and explore expressive elements such as facial expressions, dynamics,

and energy levels. The combination of structured training and informal digital engagement creates a rich learning environment where TikTok serves as both a source of inspiration and a tool for skill development, fostering the observed positive relationship between imitation and creativity.

These results are congruent with research highlighting the role of imitation as a learning mechanism in dance practices. It has been emphasized that repeated observation and replication of dance movements enable learners to develop motor skills, coordination, and timing, which can later be applied creatively in original compositions (Klug, 2020). Similarly, the participatory culture of TikTok, which encourages adaptation and minor personal modifications of existing routines, supports a process of learning through imitation that can lead to creative transformation (Zhang, 2025). The current findings support these perspectives by demonstrating that SPA Dance Major students were able to leverage TikTok engagement to enhance both technical execution and creative output. Furthermore, digital platforms have been shown to facilitate embodied learning and experiential engagement, where learners internalize movements through active practice and reflection (Heyang et al., 2022; López-Carril et al., 2024). Students in the study were observed to repeatedly practice TikTok routines, experiment with new movements, and integrate personal stylistic elements, which aligns with the principles of embodied cognition. This process not only improves performance accuracy but also strengthens creativity by encouraging originality, variation, and expressive interpretation, illustrating that digital engagement, when combined with formal training, can produce measurable gains in creative competence. However, the findings also nuance previous claims that excessive imitation may limit creative development. While some studies have suggested that users who prioritize replication over innovation may develop a tendency to rely on existing patterns, reducing originality (Wang, 2025; Zulli et al., 2020), the moderate to strong positive correlation observed here indicates that imitation can instead serve as a foundation for creative growth when paired with supportive training and reflective practice. SPA Dance Major students appeared to use imitation not as an endpoint but as a starting point for experimentation, adaptation, and personal expression. This suggests that the context of learning, namely structured instruction, technical competence, and opportunities for creative exploration, plays a crucial role in determining whether imitation enhances or inhibits creativity.

Taken together, the findings of this study demonstrate that TikTok-Imitated Choreography among SPA Dance Major students was moderate ($M = 3.23$, $SD = 0.68$), Creativity in Dance Composition was low ($M = 2.44$, $SD = 0.69$), and the two variables were significantly and positively correlated ($r = 0.666^*$, $p < 0.05$), leading to the rejection of the null hypothesis of no significant relationship. These results directly address the objectives of the study by establishing that although SPA Dance Major students engaged with TikTok choreography in a balanced and selective manner, their independent creative output in dance composition remained underdeveloped, and that the degree of engagement with TikTok imitated choreography was nonetheless meaningfully associated with the degree of creativity students exhibited in their own compositions. The findings contribute to the field by clarifying that imitation based digital practices, such as those afforded by TikTok, need not be viewed solely as a threat to originality but may instead function as a scaffold for creative development when situated within a structured and disciplined training environment. These results, grounded firmly in the data gathered from the seventy-eight (78) participants and the statistical procedures applied, provide the empirical basis for the summary of findings, conclusions, and recommendations to be presented in the succeeding chapter.

CONCLUSION

This study determined the levels of TikTok-Imitated Choreography and Creativity in Dance Composition among SPA Dance Major students and examined the significant relationship between these two variables. Specifically, it investigated the level of engagement of SPA Dance Major students in TikTok-imitated choreography, the level of creativity they demonstrated in dance composition, and whether a significant relationship existed between TikTok-Imitated Choreography and Creativity in Dance Composition. The study tested the hypothesis that there is no significant relationship between TikTok-Imitated Choreography and Creativity in Dance Composition among SPA Dance Major students. The participants were seventy-eight SPA Dance Major students selected from a total population of ninety-six students enrolled in schools offering the SPA curriculum in the First District of Iloilo Province for the School Year 2025 to 2026. Stratified random sampling was employed to ensure proportional representation from each school. Using a descriptive-correlational research design, the study assessed the levels of the variables and examined their relationship. Data were gathered through researcher-made rubrics for TikTok-Imitated Choreography and Creativity in Dance Composition, which evaluated students' technical execution, performance quality, originality, and creative interpretation. Although students performed in groups of three or five, each participant was assessed individually by three panel members composed of the researcher and SPA teachers from the selected schools. The data were analyzed using descriptive statistics, particularly mean and standard deviation, while the Pearson product-moment correlation coefficient was used to determine the significance and strength of the relationship between the variables. All data were processed through SPSS to ensure accuracy and reliability of the results.

The findings revealed that SPA Dance Major students demonstrated a moderate level of TikTok-Imitated Choreography, indicating that they engaged in the replication of TikTok routines at a balanced but not extensive level. This result suggests that while students were able to gain some technical skills through exposure to TikTok choreography, such engagement may not have been sufficient to fully maximize the potential benefits of digital choreography learning. Moderate engagement may help learners develop basic coordination, timing, and movement familiarity, yet it may not provide enough depth of practice for mastering complex routines, internalizing movement nuances, or developing confidence in independent performance. As a result, students' performances may show technical correctness but may still lack fluidity, expressive depth, and artistic maturity. The finding also implies that external factors such as internet access, device availability, and time constraints may influence how consistently students interact with TikTok content. These conditions may affect the regularity of practice and the accuracy with which routines are replicated. Therefore, the moderate level of TikTok-Imitated Choreography highlights the importance of structured guidance from instructors to complement digital practice. Without feedback, rehearsal opportunities, and pedagogical support, students may depend on imitation alone, which may restrict the development of more advanced and personalized dance skills.

The study also found that SPA Dance Major students exhibited a low level of Creativity in Dance Composition. This indicates that although students were able to perform choreographic tasks, their ability to generate original, expressive, and innovative dance sequences remained limited. Their performances may appear technically accurate but may lack personal interpretation, creative risk-taking, originality, and expressive quality. This finding suggests that reliance on imitation as a primary learning tool may unintentionally limit creative exploration, as students who focus mainly on replication may become accustomed to following existing movement patterns rather than experimenting with new choreographic ideas. Moreover, a low level of creativity may affect students' confidence and motivation to engage

independently in dance composition. Without sufficient opportunities to create, adapt, and personally interpret movements, students may feel restricted in expressing themselves fully through dance. Thus, the finding emphasizes the need for instructional strategies that balance imitation-based learning with structured creative exercises. Activities that allow students to explore original choreography, experiment with movement dynamics, use space creatively, and interpret themes personally are essential in strengthening creativity and expressive competence.

The results further showed a significant positive relationship between TikTok-Imitated Choreography and Creativity in Dance Composition. This indicates that students who were more actively engaged with TikTok choreography tended to demonstrate higher levels of creativity compared with those who had lower engagement. The finding implies that imitation may serve as a foundational step toward creative output, as the replication of dance routines can strengthen technical skills, movement awareness, coordination, confidence, and familiarity with diverse movement vocabularies. These skills may then support students in experimenting with and personalizing choreography. The significant correlation also suggests that imitation is not entirely mechanical, since the process of analyzing, internalizing, and reproducing movements may involve problem-solving, spatial reasoning, expressive decision-making, and reflective engagement. Through this process, students may identify which elements of a routine connect with their personal style and may modify these elements to enhance originality. In this sense, TikTok-Imitated Choreography may function as both a technical and creative training tool, bridging the learning of established routines with the development of unique choreographic voices. However, the finding also indicates that engagement alone is not sufficient to ensure high creativity. The quality of engagement, the presence of reflection, and opportunities for interpretation are crucial. Students who merely imitate without experimenting or modifying movements may not achieve strong creative growth despite frequent practice. Therefore, the positive relationship between the variables underscores the importance of guided application, where dance instructors help students transform imitation into meaningful creativity by encouraging personal variations, movement experimentation, and thematic interpretation.

In light of these findings, SPA Dance Major students are encouraged to treat TikTok-Imitated Choreography not as an endpoint but as a foundation for higher-level dance development. They may benefit from a structured approach that combines technical precision with expressive confidence, such as breaking down complex routines into smaller segments, practicing them repeatedly, recording performances for self-assessment, and participating in peer feedback sessions. These practices can improve timing, coordination, movement quality, and performance awareness. Students are also encouraged to integrate improvisation exercises after practicing imitated routines so they can experiment with movement variations, dynamics, spatial arrangements, and personal style. Maintaining a practice journal, digital portfolio, creative log, or storyboard may further help students document progress, reflect on challenges, record music inspirations, track improvements, and revisit previous choreographic ideas. Through these reflective practices, students can become more aware of their strengths, areas for improvement, and evolving creative preferences. They may also develop personal projects that combine TikTok trends with original movement sequences, allowing imitation to serve as inspiration rather than limitation. By consistently combining practice with experimentation, students can strengthen both technical competence and creativity in dance composition.

Dance teachers and instructors play a vital role in helping students transform digital imitation into creative growth. They are encouraged to design lessons that gradually increase the complexity of TikTok-inspired routines while integrating structured rubrics that assess timing, accuracy, expression, originality, and interpretation. Mini workshops may be conducted

to help students analyze popular TikTok dances in terms of rhythm, energy, performance style, and movement structure. Through discussion, demonstration, and reflection, learners can understand how replication may lead to adaptation and how adaptation may lead to originality. Instructors may also provide structured opportunities for students to create original sequences after imitation exercises, guiding them in movement variety, energy modulation, thematic interpretation, and creative risk-taking. Small-group workshops, mentorship activities, and peer-review sessions may further expose learners to multiple creative perspectives and strengthen problem-solving, improvisational thinking, and confidence in creative decision-making. The use of technology, such as slow-motion playback applications and digital annotation tools, may also help students visualize movement details, correct errors, and take greater ownership of their learning. Through these strategies, instructors can cultivate technically skilled, reflective, and expressive performers.

Curriculum developers and school administrators are likewise encouraged to integrate TikTok-inspired choreography into formal dance programs in ways that combine technical skill-building with creativity development. Lessons may include step-by-step imitation exercises, video-based analysis, guided adaptation tasks, improvisation laboratories, theme-based composition activities, and explorations of diverse movement styles. Administrators may support these initiatives by providing access to digital platforms, curated video libraries, recording equipment, appropriate studio spaces, workshops, and performance opportunities. Interdisciplinary projects that connect dance with music, visual arts, theater, and performance studies may also deepen students' creative engagement. In addition, schools may organize showcases, contests, collaborative projects, and interschool performances that allow students to present TikTok-inspired and original choreography in structured public contexts. These platforms can build confidence, encourage healthy peer learning, validate creative effort, and provide authentic feedback on performance and originality. Administrators may also establish systems for tracking students' creative growth through portfolios of adapted routines and original compositions, which can inform curriculum improvement and highlight student achievement. It is also recommended that dance teachers and instructors be properly specialized in dance, preferably with a degree in dance education or a related field, to ensure that instruction, techniques, and pedagogical practices are grounded in professional standards and contribute meaningfully to students' holistic artistic development.

Parents and guardians may also contribute to the development of students' technical and creative abilities by providing a supportive home environment for dance practice. They can help by offering a quiet and safe space for rehearsals, observing performances, giving constructive encouragement, and motivating students to explore personal variations of TikTok routines. By showing interest in students' choreographic choices and encouraging experimentation without judgment, parents can strengthen learners' confidence, originality, and expressive competence. Parents may also engage more actively by watching routines, asking questions, attempting to learn movements with their children, and discussing creativity, discipline, and self-expression. Providing access to music, video recording tools, online workshops, virtual classes, or live performances can broaden students' exposure to diverse choreographic styles and inspire new creative ideas. Through consistent emotional and practical support, parents can help students connect technical accuracy with creative growth and develop the confidence needed to transform imitation into meaningful original expression.

Future researchers may extend the present study by examining additional factors that influence engagement with TikTok choreography, such as prior dance experience, access to digital resources, learning preferences, peer influence, social media motivation, and classroom environment. Further studies may investigate the impact of structured imitation exercises, improvisation workshops, peer collaboration projects, and guided composition activities on both technical skill development and creativity over time. Longitudinal research may provide

deeper insights into how digital engagement influences the development of originality, expressive quality, and performance competence. Future investigations may also compare structured guidance with self-directed practice to determine how the fidelity of imitation affects creative outcomes. In addition, researchers may explore psychological and environmental factors such as self-efficacy, motivation, confidence, attention, memory, feedback, and classroom climate to better understand how imitation and creativity interact in dance education. Such studies may contribute to evidence-based curriculum design, teacher guidance, student self-regulation strategies, and the effective integration of social media-inspired learning in the development of technically proficient and creatively expressive dance students.

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