

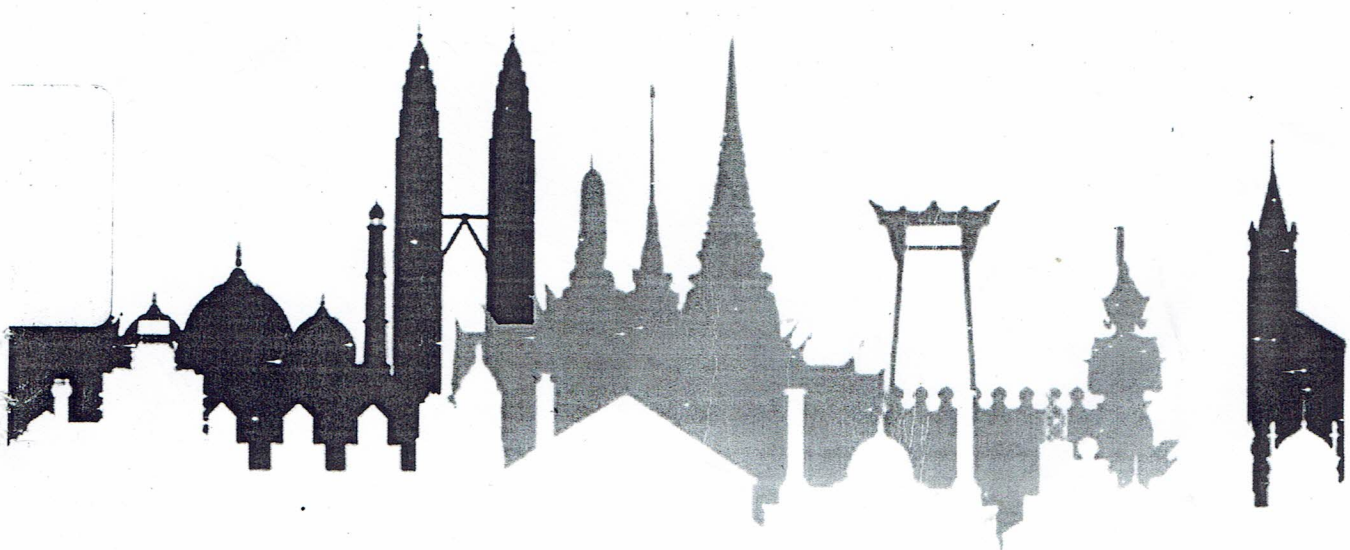


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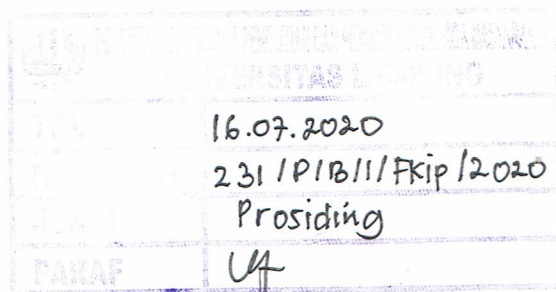
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Education Dance between Hope and Reality

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Abstract

Interaction is a key element in the formation of identity. Through the process of interaction, a person will be able to know his character. Individuals in the group knowing the process will be easier than removing members from the group. In line with this argument, this paper describes how it is applied to the process of learning, especially dance. Learning through dance is expected to bring together with integrated cognitive, motor, and affective. Efforts to integrate the three domains should be assisted with a concept, while the concept is ever emerging education dance. During this dance lessons emphasize on dance forms that are sometimes incompatible with the child's age. This can lead to selfishness and self-confidence in children. Unlike the education dance that gives students the opportunity to be creative and get to know the environment. Through education dance, teachers and students are required to be active and creative.

Teachers are required to be active and creative through the process of determining the material, implementation, and assessment based process. This activity is a hallmark of the character-based curriculum. One character-based curriculum aims to make children aware of identity. This paper also describes how the process of identity formation through the study of education dance to prepare materials in accordance with the child's education. Preparation of the material is made with reference to the process of identity formation. Children are invited to get to know each through the process of interaction the environment. The concept of education dance that emphasizes the process is in accordance with the character-based curriculum. However, the constraints that exist in the field are very influential in the implementation of this concept. Observation is one of the efforts made to see what problems exist in the field. Observation process is done on the cultural arts teachers in Lampung region from 2008-2012. From these observations the main obstacle is not the teacher background of the field of arts, dance in particular. This causes most of the material presented only a general theory of art and culture. Teachers' lack of knowledge of the field is taught also cause teachers not able to develop materials and teaching methods. Therefore the focus of this paper will focus on several aspects, how to prepare the materials in the process of learning dance, what kind of teacher should be prepared to implement this concept of education dance.

Keywords: identity, teacher, and education dance

Introduction

Education dance is a concept in which more dance-oriented learning methodology promoting social interaction, which is one way to develop attitudes, mindset and motoric aspects of

childhood to adulthood. The term was introduced by dance education, Yulianti Parani, a dance lecturer at the Jakarta Arts Institute (IKJ) in 1984. The matter of the education dance itself is more

focused on the process of student creativity. In its application to the students, using a methodology that education dance prioritizing interaction between teachers and students and also between students and students. The process of experimentation and exploration of an important part in this activity is because students are required to find their own freedom in accordance with his ability. In education dance, dance or movement is a medium or tool used to develop according to the creativity and imagination of children. As confirmed by Murgianto in Masunah (2003: 245). The educational value of dance in the world, in my opinion, is not with the fineness and skill of motion exercises (alone) but rather the possibility to develop the child's expression. Dances should be able to provide creative experiences for children and should be taught as a way to experience and express the value of aesthetic experience in life.

Murgiono's opinion has explained that the implementation of dance education students are not required to be skilled in dancing, but students are required to process more creativity and aesthetic experience through dance exercise. In the implementation of education dance, teachers are required to approach first so ask and initiatives to attract students to dispense ideas and ideas, as well as students who want to explore expressions through creative movements through the stimulation provided by the teacher. In this case, the teachers are required to better appreciate the ideas and creativity that can be used for joint training material and be able to create an intimate atmosphere that support for freer expression. Thus, the essence of dance as education for children is not the ultimate goal, but it is a way of fostering artistic expression and creative child well, is also useful for the development of children's intelligence naturally, other goals is to assist the creative processes that provide experience in children, so the dancing can be a means to help the development of the whole child.

Education dance requires teachers who understand the support for learning dance for education, for teaching as the spearhead of delivering teaching curriculum that will be given to the students, so we need a dance teacher who not only master the various skills of dance but also dance teachers who understand the process of teaching, curriculum development, instructional materials, methods, strategies, evaluation, and learning resources that are used by dance teachers who serve students also develop intelligence, is still giving dance material but presented in a way to play so there is no element of coercion on students. Thus dance education can be introduced early in a student in a traditional dance that has a standard pattern. Dance tradition is the material that is taught in schools from kindergarten level up to high school. Through traditional dance, the teacher can insert the values of local and national culture. The concept of Education dance posits teachers as a facilitator. As a facilitator, the teacher must be able to prepare, what materials will be taught, How to teach, How Good condition the students and facilities in schools. All such questions should be answered better on paper (with lesson plans) as well as in its implementation.

Observations were conducted in one province in Sumatra Island, namely Lampung. Based on experience in PLPG (Professional Teacher Education and Training) organized by the University of Lampung, that almost all teachers are scattered in Lampung not have a background in art education. This condition is one of the obstacles for teachers to implement the concept of dance education. Another issue is about the material being taught. Teachers often blame schools that are not as able to facilitate teaching and learning activities. While schools need to communicate with teachers who want to teach the material, thus requiring facilities such as what to support the learning process.

Freedom of expression and emphasizes the process of interaction offered by the concept of Education dance is not enough to reach all ages and levels of education. These dance concepts tend to emphasize the learning that 'free' on both sides (students and teachers). Learning in the art school has a mission as an effort to preserve the culture and values of the national culture. Teachers are responsible for introducing and implanting them in order is reflected in the day-to-day behavior. Such discrepancies occur between curriculum, methods, and evaluation systems so that the results obtained are often 'missed'.

Dance Material for Student at Lampung Province

The following section tries to design a dance material design provided in accordance with the level of education. Based on the concept, the education dance can be said to have the principle of freedom. Freedom is aimed at students to freely create movement and freedom of expression. Freedom for teachers to determine the themes will help in the learning process. While that happens at every school currently teaches dance traditions and expressions have the expected pattern based dance that was delivered. Different conditions is what trying to be combined, are free in the standard pattern.

Application of education dance in the elementary schools tend to be carried out, because the provisions of this concept that emphasizes the themes in each lesson. The theme is a guide for students to explore movement and expression freely. The activity was more emphasis on activities that deliver students to recognize motion and combine them with music. Appropriate level to provide a more appropriate recognition applied to the elementary school level. This paper will present dance material that can be given to middle school students and high school. At this time children reach the age of youth.

Definition teens, according to John W. Santrock (2007) adolescence is a developmental period of transition from childhood to early adulthood, is entering a period of approximately 10 to 12 years of age and ending at age 18 to 22 (Santrock: 2007). Adolescence begins with rapid physical change, as height and weight were dramatic; changes in body contour, and the development of sexual characteristics such as breast enlargement, pubic and facial hair growth, and enlargement of the sound. Santrock reiterated this during the search process of adolescents entering identity and freedom, this process is a key feature adolescent period. The more time spent outside the family or home. Mind becomes more abstract, idealistic, and logical (hypothetical - deductive).

Based on the above definition teens, then the material should be prepared to consider the periodization of child development and curriculum. It would be better if you know the teenage characters who reach the age of formal operational stage. Jean Piaget and Lev Vygotsky described cognitive development consists of four stages: sensorimotor (0-2 years), preoperational (2-7 years), concrete operational (7-11 years), and formal operational (11 years to adulthood). Piaget explains that in this stage the individual moves through concrete experiences and think in ways that abstract and more logical. As part of the ability to think abstractly, they develop images of ideal situations. In resolving the issue, formal thinkers will be more systematic and use logical thinking.

The ability of adolescents explained above may provide an opportunity to apply the concept of education dance. Of course by first delivering on learning objectives, what is the process that must be passed, how do I do that process, and what results you want to achieve. Communication in early learning is very important especially when the school learning emphasizes constructivist learning. In this study both teachers and students

are required to be active (although the emphasis is more on the student). Teachers as facilitators and mentors should make a lot of opportunity for children to learn with teachers and peers are more skilled. Before determining the matter of dance, first identified when will teach dance. Dance is one of the results of the culture of a society, in which there are forms and elements of culture (Koentjaraningrat: 2009). Culture in the form of dance can be elaborated on the idea in the dance, behavior, or physical materials.

Ideally, the teacher can touch the cognitive aspects of students by conveying information about the dances that will be delivered. Dance information presented should not be only limited to the functions and the role or presence in a community dance, but also gain knowledge of students about the possibility of similar dance forms from other regions. This method can be used as a stimulus to foster students' curiosity dance will be studied. Effective information processes include attention, memory and thought processes. Information on the child process is also limited by the capacity and speed as well as the ability to manipulate information. Thus, in the process of delivering the necessary feedback information, it can provoke the response of students by providing questions to the students. Another form of dance is contained in the behavior. Behavior in dance is motion. There are various methods that can be used to convey movement in dance. One that is often used is the demonstration, the demonstration of which is usually directly responded to by the students by way of imitating. In this section, the learning will be more fun when the students are also invited to watch the dance video that will be studied.

While watching the whole video first dance teacher provides guidance on what to be observed by the students, so that after a complete video of the teacher will be able to do a question and answer with students associated

with impressions dance student who had just witnessed. These students are invited to identify any motion contained in the dance by members of the body. After that the teacher's guidance, students are encouraged to demonstrate the motions by members mentioned by the student body. This is to give the students a real experience and thank religious values to students to thank God that they were born as a normal child. Possessed body parts complete and they can optimize according to function, one function is the complement of expression through dance. At this stage, psychomotor aspects can be observed. Introduced the concept of dance education emphasizes that students' ability to move is not expected to be flexible as a professional dancer. The introduction of dance to students is more in providing aesthetic experience in the art of dance. Students are invited to move in accordance with the theme of dance and students are also invited to learn the meanings of motion associated with the owners.

Dance costumes and properties in a physical manifestation of the culture which is supportive element in a dance. Introduce costumes to students is one way to introduce cultural identity. The parts of the costumes can be explained the function and meaning for the community owner. Therefore it is strongly recommended that the material taught dance to students from the local area. Traditional societies generally represent cultural values that they hold through the physical form is one costume (fabric and clothes worn dancer). Sometimes the costumes worn also showed that wearing one's social status.

Language in dance also received significant part through dialogue, song, and even the names contained in the dance motion. Students can determine the meaning of the language contained in linked with the theme of dance and dance and functions. Students can also be consulted about the relationship between verbal language and

body language that of the dance. How do people represent the motion of the name itself even granting its motion with the motion of the dance theme in the dances? By knowing the significance and meaning of dance in dance movement, then the students can express themselves through dance that brings. This process can be used as a medium for students to get to know him as well as how students positioned themselves in a group. Self-understanding is the child's cognitive representation of the self, and is the substance and content of the conception of the child. Although not an overall personal identity, self-understanding can be a clue that could lead to a rational understanding of personal identity (Darmon & Hart, 1998).

Affective aspects of the learning actual dance may be inserted in each cultural form contained in a dance. For example, by knowing the dance forms of the region can cause a sense of pride in the cultural richness of the area owned. In the aspect of motion, by studying the movements of the dance students to develop a sense of togetherness, this occurs when a student asked or a friend who has the ability to mimic much of the material being studied dance. Costumes dance learned by students are also expected to foster curiosity, about the function so appreciative student attitudes can be improved through knowledge of the costume. Similarly, the knowledge of the local language is where the dance originated. Mutual appreciation of differences can be grown here. Thus, studying the traditional dance using the concept of dance education can actually be realized. Concerns that this occurred during the implementation of the concept will be missed. Key contained in dance education consisted of interaction and freedom of expression can actually be realized by using the raw materials of traditional dance. Problems that can be seen over the years is, the word freedom is always analogous to creativity is understood to create appropriate character motion. It is the

forgotten one's creativity cannot be separated from its cultural background. This is the common thread that can be used as a handbook for teachers to guide students in creativity. Other understanding of the teacher as facilitator, the thing to realize is that students are individuals who live and have character. The purpose of this learning is to develop the creativity of children. It was as described by Piaget (Santrock: 2007) can be achieved not only by assigning students to create their own movement and dance but facilitative learning by doing instead of learning directly. Effective teachers design situations that allow students to learn while acting. Situations like this develop reasoning and creativity of students.

Education dance concept that there can be expanded purpose, not only emphasizes the achievement of aesthetic experience, but also can assist students in establishing identity. Because a person's identity is not given by parents or culture yet is found and expressed what construct them by. Giddens describes self-identity is a person's ability to narrate himself so understood by others (Baker: 2011). Erickson also added that the formation of identity in adolescence is a key. In other words, identity is a major sign of adolescence. Here, the role of teachers required. Students get to know students as teenagers figure that require special treatment in its efforts to establish its identity.

Based on experience in the field, junior high school students tend to shy to bring dance pairs. This is reasonable because there is a term in adolescence adolescent egocentrism. Adolescent egocentrism is a self-awareness that teens get stronger, reflected on the belief that other people are interested in him as great, with its own interest (even to the opposite sex) (Santrock, 2007:259). These conditions should make researchers constructed a situation that does not cause the shy students who then do not want to do the dance. The way in which one researcher is to

invite other students prior to setting an example that will be done is not something that will cause the student embarrassment. Other experience in a high school is when students are excited just to learn to dance. How that is done is to create a comfortable situation for students to learn. Created dialogue tends to encourage students interested in learning the traditional dance.

The problems that exist for teachers of traditional dance usually commonly encountered is the lack of attention to students (at the beginning). This is because most of the students think that studying the traditional arts is something that does not make them cool. Especially when hip-hop dance and dance (the term given to teens mention American dance style that usually comes accompanied Brithney American pop singer like Spears, Beyonce, etc..) already hit among teenagers. Learn traditional dance does not make them look cool. The conditions that make dance teachers should be able to capture the attention of students and approach so that students want to learn the traditional dance. However, that should be avoided in this concept is the element of compulsion.

The use of media in the learning process can be one of the attractions for students. By playing the music they like or the music being "famous" when it can be used as a tool to attract their attention. This method can also be used to help students compare the tempo of the music they love with traditional music. Another way is to invite them to hear first dance accompaniment, even invite them to play musical instruments which will be studied dance (if possible). The author's experience gained when implementing Community Services. Devotion conducted in addition to training teachers who teach subjects of arts and culture also work with their students. It can provide a special experience for the author, teaching in all levels of education from kindergarten to high school. All levels they have

the character of students according to age. Differences in the character requires teachers to be creative in designing learning materials and actively increase their knowledge in the field of art and other information that can support the learning material.

Dance is not only considered material from the teacher's ability to dance, but also have to consider the form that will be taught choreography (solo dance, duet, or group). Determination of single or group dance material placed on the SMP may be more effective, because at this time a very high shame if the students have to dance with the opposite sex. To adapt or introduce a pair of dance can be reached with a single feature dance in pairs. So on the show there are some dancers who demonstrate a single dance in pairs. Understanding the meaning pairs here has not been reached on the dance pairs, since in practice each dancer moves without any interaction with the partner. The dance choreography dance in pairs in understanding each paired dancers interact with each other through the motions of filling dance floors and design. This solo dance choreography helps students get to know themselves first with the interaction zone outside the dance.

Group dance choreography can be given after dance choreography because it will help students in the mix extensively. This can provide awareness to students about the value of togetherness, as well as consolidating its position in the middle of the social community. The expected value of togetherness is due to reduce adolescent selfishness must confront other individuals. It can be obtained when students held a joint exercise. In determining the time and frequency of exercise they should be consulted. That's when communication and ego played. Each individual must reduce its interests in order to achieve the group's goals well. Dance choreography can be understood as a group of fellow dancers'

cooperation (Hadi, 2012:2) . This cooperation cannot be built if the lack of a common vision and mission of each individual in it.

The next choreography is paired. This series aims that students are familiar with all my friends in the class so that they can take a stand that sense of high togetherness in class does not need to cause embarrassment to do something in front of my friends. Teacher's role here is to convince the students to instill confidence in them when I have to dance a choreography paired without the emergence of shame. Conditions are also important classes constructed by the teacher. Common occurrence in the field is obtained students laughing at each other if there is a mistake. The incident must be able to be addressed by the teacher to give sense to the students. The steps taken are illustrations to prepare teachers to be more observant and reactive behavior of students in learning the art of dance, especially traditional dance.

The system of evaluation that can be taken by teachers is an assessment of progress. It is addressing the day of the test in determining if there are students who are absent cannot take the test for a logical reason, and then the teacher already has the progress of the assessment data. Test a method staging does not mean there is no function, but most focused on dance education is more on the process of students in acquiring aesthetic experience rather than outcome. The evaluation should include all of the cognitive domains, psychomotor, and affective. It is reflected in all aspects of competence expected performance based on the existing curriculum and the school's vision and mission. Evaluation can be done on the cognitive aspects of the engineering tests. The forms of the test can be done in writing or verbally. While the psychomotor aspect can be done by picking performance test or performance, the dance course students are asked to demonstrate the movements of dance that has been studied.

All of these activities must be able poured into a lesson plan. Lesson plans created by a teacher in the teacher serves as a control hold reflection. Through this lesson plan the teacher can identify the error if there is something that is not cool in the learning process. In the lesson plan should also describe the steps that will be implemented as well as step included an assessment instrument any evaluation process. The evaluation process can be reached by a system of normative and formative. Both of these systems can even be used depending on the conditions of the class. However, any system of assessment used should be transparent. This is to avoid if there are students who are not satisfied with the system that applied then require further explanation of subject teachers.

Conclusion

Implementation of the concept of education dance can be done in various levels of school education if teachers truly understand the essence of the concept of education dance . Stages that can be passed to teachers who use the concept of education dance before teaching in the classroom is to understand the concept of education dance, knowing the character of the students based on age, this knowledge can help teachers how to address learners class. The teacher can determine the attitude of a student's response in accepting and during the lesson. Determine the material; the material chosen by the teacher also can affect the achievement of competence in accordance with the end of the curriculum and the school's vision and mission. Delivery method, the use of methods which combine classroom conditions as well as to establish the effectiveness of time spent. Learning strategy is made by the teacher to anticipate the various possibilities occur. Evaluation of learning should be based on evaluation of progress, it is useful to see how students are progressing in a variety of motion, can be done after giving of

material or gives an opportunity to practice prior to the student.

Expectations of the implementation of the concept of dance education are able to instill the values of character, through the art of dance.

Thus learn about art, learning through the arts, and the art of learning to students in social influence on their character. The character would indicate the identity of the students in the midst of social and cultural community.

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