Creation of Dance as An Educational Tool in Gumala Kreatif Community

Wahida Wahyuni[1]   Riswani[2*]   SyielviDwiFebrianty[1]   Destrinelli[2]
1. Indonesian Art InstitutePadangPanjang, Sumatera Barat, Indonesia
2. Jambi University
Email of Corresponding Author: riswani@unja.ac.id

Abstract
This research highlights the issue of overlap in dance education for children and adults, both in formal education contexts in schools and non-formal education in various settings. Teaching practices often prioritize dances intended for adults with themes of romance and high levels of difficulty, while children are rarely given the opportunity to develop their creativity and sensitivity to objects. The creation of dance as an educational tool in the GumalaKreatif Community emphasizes innovation in arts education, particularly at the community level. This study explores how the creation of dance can be integrated as an effective and meaningful learning tool for community members. By utilizing the surrounding environment as a source of inspiration, especially through observing chicken movements, dance creation becomes a means for children to authentically express their creativity while enhancing self-confidence and personal achievement. This creative process emphasizes an applicative approach that prioritizes active participation of children in learning. Additionally, the research explains how various auditory, visual, kinesthetic, and ideational stimuli enrich children's creative experiences, enabling them to absorb inspiration from diverse sources and apply it in meaningful dance movements. The research findings highlight the importance of arts education in enriching children's learning experiences at the community level and provide insights into how the integration of local cultural arts can result in holistic and meaningful learning experiences.
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INTRODUCTION

Dance is a performing art that involves body movements arranged artistically, expressing emotions, and rhythm. It can be performed as entertainment, cultural expression, or as part of religious rituals or specific ceremonies. Dance can encompass various styles, techniques, and forms, depending on the cultural origins and traditions from which they arise.

In general, dance involves the use of the body as the primary instrument of expression. Movements performed in dance can vary from very simple to highly complex, and they can involve various elements such as footwork, hand gestures, head movements, and facial expressions. Music often plays an integral part in dance performances, helping to determine rhythm and atmosphere.

Dance as an art form heavily relies on the body as the primary instrument for communication (Vukadinović, 2013). Movements in dance encompass a wide range of complexity, from simple to intricate, involving various elements such as footwork, hand gestures, head movements, and facial expressions to convey meaning and emotions (Azaglo et al., 2022). Music often accompanies dance performances, playing a crucial role in setting the rhythm and mood of the dance (Reason et al., 2016). The integration of music and dance is deeply rooted in various cultural contexts, where the inseparability of music and dance is highlighted in terms of aesthetics, structure, function, and semiotics (Mabingo, 2019).

Dance serves many functions and meanings in various cultures. It can be used to celebrate specific events, commemorate traditions, convey stories or messages, or as a means of personal expression. Dance can also be used as a tool to teach values, promote cooperation, and strengthen cultural identity. This is reinforced by the statement of Savage et al., (2015), which states that Dance, as a cultural phenomenon, holds multifaceted functions and meanings across various societies. It serves as a medium for celebrating specific events, preserving traditions, storytelling, conveying messages, and expressing personal emotions. Furthermore, dance acts as a tool for imparting values, fostering cooperation, and reinforcing cultural identity within communities (Sheppard and Broughton, 2020).

Across diverse cultures, the primary communicative functions of dance remain consistent, highlighting its significance as a form of expression and communication that transcends societal boundaries (Fink et al., 2021). The evolutionary aspects of dance warrant further exploration to understand its adaptive functions and cultural implications (Richter and Ostovar, 2016). Additionally, the integration of music and dance as universal practices underscores their intrinsic connection and shared functions across different societies (Vicary et al., 2017).

Art serves as a conduit for expressing values, ethics, and aesthetics, contributing to the preservation of

identity and wisdom ('Development Strategy of Dance Education in Digital Era', 2018). The significance of art education, whether in formal institutions like schools or non-formal settings such as studios, underscores the holistic nature of art in nurturing human creativity and self-expression (Giyartini, 2018).

Moreover, the integration of art, particularly dance, into educational settings has been shown to enhance students' creativity, problem-solving skills, and overall well-being (Marsim, Mulyanto and Sudiyanto, 2020). Research on the positive effects of creative dance programs on students' health-related quality of life highlights the transformative potential of art education in primary school settings (Olga *et al.*, 2018). Additionally, the incorporation of character education through traditional dance forms like Javanese dance exemplifies how art can be a vehicle for instilling values and creating child-friendly learning environments (Supeni and Harini, 2021).

It cannot be denied that art is a fundamental human need, regardless of age, whether old, young, or children, and regardless of gender. This is because human needs are not only limited to fulfilling the necessities of life, but also emphasize the values of ethics and aesthetics. Without art, humans would lose their identity and wisdom. Art education can be conducted in formal institutions such as schools, as well as in non-formal institutions such as studios and other art groups.

The intricate development of dance for children, where the line between children's dance and adult dance is blurred, poses challenges in delivering meaningful dance education experiences. Children often engage in dance both in and out of school, encountering theoretical and memorization-focused dance education within school settings, potentially limiting the aesthetic experience and relevance of dance education for young learners Lobo & Winsler (2006).

In a relevant study, Deans & Cohrssen (2015) investigate young children's mathematical thinking through dance, highlighting the embodied cognition and spatial abilities nurtured by dance activities. This study emphasizes the diverse benefits of integrating dance into early childhood education, stressing its potential to enhance cognitive skills and mathematical thinking among children. Additionally, Balato et al., (2022) discuss the advantages children may derive from participating in creative dance lessons in public elementary schools, linking dance involvement to improved educational attainment and creativity, aligning with the necessity for meaningful and enriching dance education experiences for children.

Furthermore, Jusslin & Höglund (2020) explore the connections between dance and poetry, accentuating the creative possibilities of incorporating dance into students' poetry reading and writing activities. This study underscores the interdisciplinary aspect of dance education and its capacity to boost students' artistic expression and literacy skills. By integrating dance into various educational settings, educators can craft engaging and comprehensive learning experiences that cater to the diverse learning needs and interests of children.

However, in reality, the development of dance for children is becoming increasingly complex. There is no clear distinction between children's dance and adult dance. Children learn dance both in schools and outside of schools, either through dance teachers in extracurricular lessons or from individuals who dedicate themselves to teaching dance to the community. Additionally, children also learn through appreciation from easily accessible social media. In schools, dance education often tends to be theoretical and focuses only on memorization (Masunah and Narawati, 2003). As a result, the aesthetic experience in dance education at schools becomes less meaningful for children as learners.

LITERATURE REVIEW

Cultural arts learning involves various educational experiences that integrate different forms of artistic expression with cultural elements. This literature review examines the significance, approaches, and outcomes of cultural arts learning, providing insights into its impact on individuals and communities. The integration of dance creation into educational contexts has become more prominent as educators strive to find innovative approaches to enhance learning experiences. This literature review provides a comprehensive overview of existing research regarding the use of dance creation as an educational tool.

The article by (Jazuli, 2010) on the "Educational Dance Learning Model for Elementary School Students in Semarang" emphasizes the importance of integrating dance into the educational curriculum for elementary school students. Dance education has been proven to have positive effects on various aspects of learning, including cognitive, affective, and psychomotor domains. The implementation of dance in schools not only enhances students' character development but also serves as a means of expression and creativity. Additionally, research has highlighted the benefits of dance-based programs in Indonesia, showing how such initiatives can have behavioral impacts, particularly in disaster education. Jazuli designed a dance learning model using improvisational exploration methods.

Supporting this, Dix et al., (2011) discuss the implementation quality of mental health promotion programs in schools and their impact on students' academic performance. This highlights the growing interest in addressing students' mental well-being, which aligns with the holistic benefits of incorporating dance into education. Additionally, Hanna (2008) explores the role of dance education in K-12 curriculum, emphasizing its contribution to creativity and imaginative learning, which resonates with the creative aspects of dance education

highlighted by Jazuli.

Furthermore, Shoji et al., (2020) delve into the behavioral impact of a dance-based program in Indonesia, particularly in disaster education. This reference supports the notion that dance initiatives can have significant behavioral impacts, aligning with the benefits of dance-based programs mentioned in Jazuli's article. Payne & Costas (2020) discuss the potential benefits of creative dance in children's learning, further reinforcing the positive impact of dance education on students' development.

The article by Kusumastuti (2014) focuses on the implementation of an integrated dance learning model for elementary school students, incorporating three key approaches: free expression, academic discipline, and multiculturalism. Yuliasma et al., (2023) assert that This aligns with the broader educational landscape that emphasizes the importance of integrating various approaches to enhance students' learning experiences. The free expression approach, which involves appreciation and creation methods, allows students to explore and express themselves creatively through dance. By integrating academic disciplines into the creation of dance movements, students can develop a deeper understanding of different subjects while engaging in the arts. Moreover, the emphasis on multiculturalism based on Indonesia's diverse dance traditions enriches students' cultural awareness and appreciation.

In a related context, discuss a dance learning model using stories in elementary schools, highlighting the effectiveness of the TAGUNTA learning model through validity, practicality, and effectiveness tests (Azizah, Sarwi and Ellianawati, 2020). This reference underscores the importance of developing structured and validated learning models, which resonates with the systematic approach taken in Kusumastuti's integrated dance learning model. Additionally, explore the implementation of a project-based learning model using a STEM-based approach in elementary schools, emphasizing the innovative and interactive nature of such educational strategies. This aligns with the dynamic and engaging nature of Kusumastuti's integrated dance learning model, which aims to provide a comprehensive and interactive learning experience for students.

METHOD

This research is an applied study utilizing the method of research and development (R&D), which results in innovative dance-based educational products. To enhance the accuracy and innovation of research in developing dance-based educational products, the utilization of research and development (R&D) methods is crucial (Mattsson and Lundvall, 2013). These methods involve various stages of data collection to ensure the effectiveness and reliability of the research outcomes (Miura *et al.*, 2015). To support the accuracy of the research, data collection methods are conducted through several stages, namely:

A. Research Location

Determining the research location is a crucial step in any study. This signifies that the research object and objectives have been established, allowing data collection to be conducted accurately. As the research object pertains to the phenomenon of dance, there is an imbalance in the quantity of dance works created for children compared to those created for adults. Therefore, it is not uncommon to see children performing adult dances, just as adults perform dances predominantly themed around romance. These dances also possess virtuosity not intended for children. This issue needs to be addressed seriously to avoid premature psychological effects on children's maturation. One solution is to create specific dances for children, formally referred to as Educational Dance. The target of this research is children in art groups at the creative Gumala community library in the GugukMalintang village, East Padangpanjang district.

B. Research Data

In research, data is crucial as it serves as evidence for theoretical foundations and provides answers to problem formulations. Generally, data refers to information or values obtained from observing an object. Based on its nature, research data is classified into two categories: qualitative and quantitative. In this study, the data is qualitative, involving phenomena related to children's dances. However, quantitatively, the works performed by children are often intended for teenagers or adults. This data serves as a reference source to understand the issues concerning children's dances.

C. Data Collection Techniques

1. Field Study

Field studies conducted at the creative Gumala community library aim to understand and investigate the phenomena and issues surrounding children's dances in their actual conditions. In the community, children are often taught adult dances that are not suitable for their consumption. Therefore, data collection techniques include observation, interviews, and documentation.

2. Observation

Observations focus on the limited availability of dance materials for children, resulting in many children performing adult dances, leading to premature adult behaviors. This is because a dance cannot stand alone; it involves many elements, including concept/idea development, costumes, makeup, music, and more. In children's dances, supporting elements need to be considered, ensuring they are suitable for their world, preventing forced

premature adulthood. Additionally, the lack of teacher appreciation in dance education leads to children receiving knowledge and learning about dance forms, killing their imagination and creativity. Ideally, dance education in schools should draw inspiration from their surroundings, which they frequently observe and apply to educational dance movements.

3. Interview

To obtain necessary information related to the issue under study, researchers conduct interviews with several Gumala Creative Library officials, serving as informants regarding the evolving dance phenomena taught to children in the community. From the interviews, several issues are identified, leading the researcher to conclude that creating children's dances as educational tools is necessary for the Gumala Creative community library.

4. Documentation

Documentation is needed to record the dances mastered by the Gumala Creative Library children, whether through photos or videos, since they joined the library. This facilitates the researcher in reviewing the collected field data for research progress.

5. Choreography Technique

In creating children's dances, the process of experimentation and exploration is crucial because they are required to discover their own dance movements according to their abilities. This provides practical experience for children, allowing them to contribute directly to dance by developing their artistic sensitivity naturally. Therefore, before producing a dance for children, they should first be appreciated for the necessity of creative experiences by choosing materials from their familiar environment.

RESULTS AND DISCUSSION

As evidenced by the field research findings, the researcher attempted to impart knowledge to the GumalaKreatif community to apply art and culture, specifically dance for children, as an educational tool. In this regard, children were given an understanding of their surrounding environment as a source of inspiration for their dance movements. The chosen source of inspiration, based on agreement with the GumalaKreatif Reading Park organizers, was the chicken. Subsequently, the children were taken around the surrounding environment to observe chicken activities. These activities consisted of five forms of movement: flapping wings, crowing, running, jumping, and pecking for food. After observing, the children were asked to mimic the chicken movements they observed, and then each movement was demonstrated 1x8 times with confidence and without hesitation. The emergence of this confidence is because the movements are a result of imagination from within themselves. The diversity of movements, from flapping wings to pecking, performed by each child, makes the JagoKu dance more varied, avoiding monotony. Therefore, to incorporate the surrounding environment, which is closest to the children, into the creation, this work was titled JagoKu.

The JagoKu dance is a response to the issues in the development of dance, especially in the category of children's dance as an educational tool. Dance learning for children at GumalaKreatifPadangpanjang Timur is conducted through an applied approach. The method built emphasizes creating a conducive atmosphere, prioritizing interaction between the researcher and the participants, namely children at GumalaKreatif. The method applied in this creative work is an effective step to cultivate children's appreciation to gain aesthetic experiences.

In dance practice, children are also guided to experiment and explore to discover dance movements inspired by chicken movements. The movement exploration carried out by children under the researcher's guidance results in new variations that add to the diversity of the JagoKu dance movements. These new variations consist of head shaking, wing flapping shapes 1 and 2, pecking, jumping, and nodding movements. Discovering new variants of these movements is a self-actualization of their potential. Furthermore, various stimuli are provided to motivate children to move creatively in their creative work. These stimuli are Auditory, Visual, Kinesthetic, and Idea stimuli.

1. Auditory Stimulus

Auditory stimuli, or hearing stimuli explored by children as dance performers, originate from the sound of chickens, such as kukuruyuuuuk, which also serves as internal music in the JagoKu dance. This auditory stimulus stimulates thinking and spirit, motivating them to move creatively.

Children have an instinct to respond to the outside world creatively. The kukuruyuk sound they imitate from the chicken's crow wakes them up from beautiful dreams. This is manifested through initial movements by spreading their arms as if spreading wings with agility. All of this is the birth of imagination. They play, and their games are full of imaginative activities; they are very happy to create their own movement patterns, create strange and new musical sounds (Murgiyanto, 2017).

2. Visual Stimulus

The visual stimulus that inspires children as JagoKu dancers comes from the red-colored crest or crest located on the head of the rooster. This crest symbolizes courage, daring to fight to the death. Another inspiration comes from its sharp and pointed beak, which functions to pick up food. The feathers of the chicken function to cover

its body to keep it warm, and its wings serve as balance tools when moving. The chicken's legs are useful for walking; on these legs are spurs used for self-defense. The claws function to scratch the ground when searching for food. All elements of the chicken's body above are embodied in the costume and movements that form the basic movements of the JagoKu dance.

   3.   Kinesthetic/Tactile Stimulus

Kinesthetic stimuli inspired by the daily activities of chickens include flapping wings, pecking for food, running, crowing, jumping, and flying. Each child imitates these five forms of movement, which are then strung together based on composition knowledge to form a dance shape. The kinesthetic response, the embryo of the JagoKu dance's movement, combined with the tactile stimulus of the softness of chicken feathers, gives an impression of the softness of the movement quality. This gentle movement quality is seen in head movements swaying left and right along with leg movements following the rhythm of the music softly. This gentle movement quality is also used to break and form new floor patterns from body movement positions into locomotor movement.

   4.   Idea Stimulus

The creation of JagoKu dance also originates from idea stimuli, namely ideas that come from chicken movements, where almost all parts of their bodies have meaningful implications that inspire the realization of JagoKu dance.

In conclusion, Educational Dance actually contributes to the development of students' personalities. Dance activities touch on the educational realm, which includes cognitive, affective, and psychomotor aspects. Movements born through the psychomotor aspect, namely the body's effort to express its creative imagination, cannot be accounted for without going through a thinking process. How children can translate their creative imagination into appropriate and fitting movement forms is a cognitive aspect process. Furthermore, how we can see their courage, initiative, group cooperation, and responsibility in performing their creative activities, that talks about the affective aspect. How initially shy children, lacking in confidence, seemingly foolish, and so on, can change unconsciously. This means that dance activities can shape children's attitudes and personal character along with a set of values, ethics, and morals (Masunah and Narawati, 2003).

This dance creativity activity is conducted with an applied approach, where this work prioritizes the creative process of children as participants. The guidance provided by the researcher by appreciating through stories and selecting objects close to children's lives can cultivate an appreciative attitude toward dance art. Besides, children are encouraged to imitate chicken movements according to their imagination after observing their surroundings at GumalaKreatif together with the researcher. When demonstrating imitation of the chicken movements they observed, the children begin to have confidence and are no longer hesitant to imitate the movements they will mimic. The researcher is only a command in arranging the sequence of movements, while the movements themselves come from their own bodies according to their age and enjoyment. Below is documentation of the creative process of children at GumalaKreatif.

CONCLUSION

Based on the discussed research, it can be concluded that the creation of the JagoKu dance as an educational tool provides valuable insights into addressing the challenges faced in the development of children's dance. By incorporating elements from the surrounding environment, specifically observations of chicken movements, children were able to express themselves creatively through dance, resulting in the formation of the JagoKu dance.

The JagoKu dance serves as a response to the imbalance observed in children's dance productions, where they often mimic adult-themed dances, potentially causing premature psychological maturity. Through the JagoKu dance, children were given the opportunity to explore their creativity and express themselves authentically, fostering confidence and a sense of accomplishment.

The creative process involved in developing the JagoKu dance emphasizes the importance of an applied approach, prioritizing children's active participation and engagement. By providing a conducive atmosphere and encouraging interaction between researchers and participants, children were empowered to unleash their artistic potential and contribute to the development of the dance.

Furthermore, the incorporation of auditory, visual, kinesthetic, and idea stimuli enriched the creative experience for the children, enabling them to draw inspiration from various sources and translate it into meaningful dance movements.

Overall, the JagoKu dance not only addresses the educational objectives of developing children's creativity and appreciation for the arts but also contributes to their holistic development, encompassing cognitive, affective, and psychomotor aspects. By nurturing their imagination, fostering collaboration, and instilling a sense of responsibility, dance education plays a crucial role in shaping children's attitudes, character, and values.

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