

**CREATIVE PROCESSES IN TEACHING DANCE
THROUGH SCHOOL ENVIRONMENT**

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Abstract

Improving students' creative ability in dance lesson can be done by art expression activities. Exploration of the environment around the school can produce many themes, observation objects, imagination development, and provide aesthetic creative learning and expression.

Dance creativity process by movement explorations from various observations of object and life around the school, fields, hills, mountains, trees, etc. School environment increase the motivation for creative process of exploring movements in exploring, applying results of explorations, and arranging them into dance compositions, starting from the early process to the end of the composition.

Choreography composition was conducted by studying school environment. The formulation is as follows: determining space, determining rites and rituals, exploring school environment. Creativity development could be done by: sensing, feeling, imaging, transforming, forming.

Keywords: Creative process, dance lesson, school environment

Introduction

In Indonesia there are currently three main objectives of the organization of national based education of arts. First, to produce the perpetrators (presenters), creators, and national arts reviewers. Second, it is oriented to understand and cultivate a sense of love for the arts of the nation, so it spreads the seeds of good appreciators of national arts. Third, to cultivate the understanding of multiculturalism and cultural plurality. Each objective has a different focus, so that the implementation of the educations uses different methods (Waridi, 2003: 28-29).

Increasing teachers' skills related to teaching and learning process in the school environment starts to be looked at more closely by the government, ranging from an improvement in teachers in the learning process and the infrastructure facilities required.

Efforts to improve the quality of teachers' competency in the competency-based learning can be done by giving the teachers a role as an agent for the transfer of knowledge, transfer of skills and transfer of value to an activity that is related to the subjects they handle.

In art exercises particularly in creative processes (choreography), in order to improve the multiple intelligences (multiple intelligences) for students which can be done by teachers, are teaching them dance through the school environment.

Teaching Dance

Teaching is an activity or a process in which there are two subjects, namely teachers and students, with the teaching and learning activities that begins with planning and ending with evaluation. The teaching and learning process can be effective (Department of Education and Culture, 1994: 4-5) if all the components that affect the learning process support each other in order to achieve the goal of teaching.

Teaching (Ibrahim, (t.t.): 51) as a system is a teaching approach that emphasizes the systemic relationship which means that the components are integrated within an instruction in accordance with the functions related to each other and form a unity between the various components in teaching.

In the teaching process, the role of the teacher is required, all actions will be colored by his personality. Teachers are responsible for providing a compatible environment to develop an effective teaching process, providing guidance and instruction how to learn, and motivate the learners to develop interest and dreams. The teacher plan teaching activities, implement, and evaluate it. The quality of teaching depends on how the teacher presents material, his ability in selecting, implementing teaching strategies appropriate to the capacity and characteristics of students, the environment available, and the conditions upon teaching takes place.

In performing their duties, teachers (Sudjana, 1991: 18-19) are expected to be skilled in conducting teaching processes, have a will to understand, implement the follow-up of teaching processes that have been implemented, such as efforts to improve the teaching through the experience obtained and have a will to find a more productive teaching model. Walton (1999: 14) states that a teacher / dance instructor are required to master not only the techniques of dancing and of teaching dance motions, but also the four teaching Styles ,

It is understood that within the four learning styles (visual, kinesthetic, cognitive, and trial & experience), more than one is operational at any given time. Dancers pretty much hover in the visual and kinesthetic arenas. Trial and experience, which Gardner would consider to be a subset of bodily/kinesthetic intelligence, is also a primary mode for dancers.

The main requirement of a dance instructor is being able to teach dances, to understand the dance material presented, and to choose the materials that fit the levels of ability and psychology of the students.

Dance as a medium of expression is one of the tangible symbol of the arts of the expression of human feelings expressed by the movements of the body that has undergone processing, sterilization or distortion materialized into a natural aesthetic expression. The result is not a tool or an item that can be worn day-to-day, but a taste that is expressed by the rhythmic and beautiful motions (Hawkins, 1991), which are communicated to others in the form of contact that invites the public to experience the aesthetic values. The aspect of composition is supporting the creation of a dance with movements as the the elements and other elements including accompaniment, themes, fashion makeup, stage setting.

A dance presentation certainly expresses something special about it, the movements are laid out in such a way through general and simple movement analysis able to produce a work of dance. In working on choreography, a dance instructor (choreographer) uses the treasury of traditional patterns of movement that preceded it (Murgiyanto, 1981: 4). While what the creator does in searching new movements is searching of the development of new movements which are not

shaped before, that of which can be done by finding the sources of motions available in the environment of human social life.

Creative Processes in Teaching Dance through School Environment

Environmental choreography is a genre other than conventional choreography. Starting from the concept of Environmental Theater by Richard Schechner, it was adapted into Environmental Choreography to distinguish it from the conventional choreography. Environmental theater is inspired by folk arts staging in Bali, India, Indians and other tribes that shows a direct involvement of the audience with the show, combining a folk ritual with interdisciplinary arts (installation or performance art), the use of multi-room space, can move-moved, consisting of a variety of performing arts and the natural environment utilized as a supporting element of aesthetic performances. So it is not wrong if the traditional concept, as a feature of the Indonesian nation is adapted by Environment choreography to create a environment -based dance composition.

The formulation of the development of environment choreography creation method, the first stage, is determining the spatial or public rites shaping the object. Second, what rites are chosen, because each rite has a certain space. Third, it is continued in the research phase to determine the approach (cultural anthropology, sociology of culture, history, architectural). Understanding of space: physical space, public space, aesthetic space, and spatial requirements. Next is the creative developments phase which consists of sensing, feeling, imaging, transforming, forming. (Dibia, 2003: 7-77). Packaging in dance teaching (choreography) is done through an assessment of the environment around the school. Formulation as follows.

1. Determining Space

The very first thing to do is looking for rite space of the school environment becoming the object. What rite is selected, because each rite has a certain space. One example will raise a rite of grain milling, making *gaplek* out of cassava materials, bike garage then the spaces are rice fields, plantations, or workshop. Similarly, one will raise school activities eg sports, the space will be on a field.

Understanding of space in the theater environment includes: a) the intensity of a game where the entire space is used for performances means understanding how to design the show: whether mixing of various types of theater / choreography in a show, whether a show that invites the audience actively involved, b) whether a theatrical space. Creating the environment by changing the space into one as referred to in the spatial concept and the stage. Conducting negotiations, establishing a dialogue with the space; c) area focus, means that the center of attention is multi progressing, which consists of a variety of simultaneous events spreading throughout the space, the local focus occurs at a show that is being held on the stage, so the audience' attention is focused. (Yudiaryani, 2002: 322-325)

2. Determining Rite and Ritual

It can be initiated from a search of rites or rituals that exists in the community of school environment and becomes a point of concern. It can be rites of daily activities conducted by the public school or school activities, traditional ceremonies such as marriage, clean villages, etc. especially unique and are rarely done or destroyed. According to Richard Schechner in his book *Performance Studies an Introduction*. It reviews that there are 8 kinds of rites that can be categorized as a performance, namely:

....in everyday life cooking, socializing, just living in the arts, in sports and other popular entertainments in business, in technology, in sex, in ritual (sacred and secular), in play.....

For school age students, the ritual can be customized using familiar everyday ritual to play agility / skills (sports), entertainment games, recreational games, and so on.

3. Research Stage

The objective of this study is to determine the approach which can be done through: a) Cultural Sociology, what types of activities and significant social behavior to be understood as knowledge, how to give meaning to a work of art / dance in conjunction with the community, how the link between symbol systems with community systems (Hadi., 2000: 20-21). b) Cultural Anthropology. The studied art remains as a " text ", but placed into context, it means the art of textmis

associated with a variety of phenomena in community and culture in which the text is alive. The relationship between the text and the context is causal, functional, interdependent and influential to each other. An art considered as alive is because of the context (Putra. ed , 2000: 413-41); c) Art and Politics, a contextual study seems to be dominated with the paradigm of political economy, which sees that an art can not be separated from the political interests of individuals, with regard to the existence of an art (2000 : 400); d) Arts and Tourism, it holds an approach which indicates an association with the arts activities and the development going on in the world of tourism. *Bedhoyo* dance phenomenon which was originally a ritual art and just for the *kraton* community, for various reasons, especially the preservation and the development of the palace dance, the sacred dance can be viewed by the general public (2000: 417); e) Arts with Technology, this approach is still rare done, perhaps due to the dichotomy which is seemingly gaping between the arts and technology, an art is in the inner space associated with a sense of beauty or aesthetic, while technology is an engineering of mindset that relies on intellect (2000: 420); f) Arts and Architecture, for example, the choreography is based on the architecture of *Tamansari* Yogyakarta . the interpretation of motions, music, and costumes are created after a long dialogue with the architecture and landscape of the same amusement park as well as the water castle built by Sultan Buwana I (1749 1792), known as the founder of Yogyakarta and built many monumental architectures such as Vredeburg fortress, monument (*pal putih*), and the city landscape based on Java - Hindu – Islam mythology (MC Ricklefs, 2002); f) Post - Modern approach, an approach that no longer intends to show the "culture" of a "community ", because that kind of thing is " fictitious ". Post - Modern approach seeks a more honest and straightforward in presenting what is seen, heard , and found during studying the field. The Post - Modern thoughts are generally not intended to analyze or understand a phenomenon, but seek to deconstruct, tear down, and question again or always doubt about the phenomena that have been believed by some people to throw a new discourse for debate (Son, 2000: 423-425).

As a teacher of arts and cultures (dance), someone can certainly implement some of research phases matching with the understanding of the teacher, which are adapted to the mindset of junior high school age students. For example, in the school environment there, are folk arts, the teacher carries out an observation on the folk art objects. Its presence in the community, how the patterns and presentation of the motions, themes expressed and function in the community.



Figure 1: a dance about reforestation inspired by barren community (Doc: Trie, 2013)



Figure 2: a choreography oriented in the surroundings of school environment (Doc: Trie, 2013)

4. Steps of Creative Development in Teaching Dance at School

The creative processes by Alma M. Hawkin (translated by I Wayan Dibia, 20013: 7-77) are done through some steps, namely:

a. *Sensing* (sensing): Observing objects, absorbing and enjoying deeply, making sense of the turmoil of the soul which unites with thing that can be sensed.

b. *Feeling* (appreciating): Things posed after receiving touches of various sensations in faing life, making sense of bodily sensations

c. *Imaging* (imaging): Additional accesses of artistic abilities which can rewind imaginations or images to be turned into a new artwork because the process of freedom of a choreographer with his imagination can occur, open, change a habit which fast changes.

d. *Transforming* (changing): The discovery of aesthetic qualities is an integral relationship between imaginations and arrangements through feelings. It can occur from an accumulated feeling and imagination transformed into an idea of motions going through original experiences.

e. *Forming* (formating): Ideas of motions shaped organically and the merge of aesthetic elements similar with a creation of a final result of a choreography coming from illusion and a presentation of allusion in personal vision.

5. Themes of “Enviromental Choreography”

The issues raised to the surface as the theme are always referring to social and cultural issues of a community or even the choreographer throwing the issue based on an important issue people have forgotten.



Figure 3: Choreography with social themes of exploration at the location of the ruins of the houses destroyed by an earthquake in Yogyakarta 2006 (Doc: Ndot, 2009)



Figure 4: environment choreography, workshop in wooden furniture
(Doc: Trie, 2013)



Figure 5: environmental choreography in school garbage disposal sites
(Doc: Trie, 2014)



Figure 6: The theme of the work (laundry) in school environment
(Doc: Trie, 2014)

6. Audience

Learning dance through the school environment, the presence of the audience also becomes a show as well. The placement of the audience is more independent. They decide for themselves to watch from positions they feel

comfortable. Audience who watch or comes to the show of course are also among the school community (teachers, students, employees) or the community around who are curious about the show that will be performed, as well as special invited audience to watch the presentation.

Each audience is a private individual strange to others, or knows each other well, so it rarely makes a fuss. According to Richard Schechner, audience consist of integral audience, the audience who already know what happens usually are often less attention (Martono, 2012: 35). Integral aesthetic audience that are always engaged from the preparation, training, staging to post staging.

Audience individually or in clusters have a strategy to quench their boredom or sleepiness. In certain scenes they interact with others to chat while smoking and drinking coffee at the cafe. Although they are loosen attention, sensory hearing will follow the dance performances, listen *gending* which is played, until the next scene they go back to seriously follow.

Audience patterns by Schechner are very important to understand by the choreographer so he can manage the audience and the emotional dynamics of the audience, when the show is serious or loosening.

Conclusion

Environmental choreography is a modification of the environmental theater. The concept is prioritizing simplicity, so the environmental choreography was initially developed in a college of arts can also be for dance teachers at middle schools with adjustment efforts, for example with researching the surrounding environment, the expanded definition of ritual that was originally religious ceremony to a regular activity of individuals and communities. Players do not need to be children who can dance well since the concept is a simple motion in accordance with the description of a community's activity.

Therefore, the environmental choreography can be used to create a dance and become a variation of an alternative dance lesson, which prevent from the imitation method which has always been used by teachers in teaching dance at the high school. The curriculum calls for creative and work processes that require

students to actively participate, not only in learning dance as imitators or impersonators who do not develop their personalities. Teacher and students together give meanings, aesthetics, personality and character of each student. The role of dance teachers becomes very important to the survival of the art of dance in this archipelago.

The concept of environmental choreography will be easily accepted by the community because of departing from *local genius* of the archipelago. Teachers and students collaborate to make a dance with abilities and utilizing objects in the surroundings as the props used as well as the music. For example, the class will make a dance about the daily activities in a classroom, so the training room as well as the stage are in the classroom, utilizing a broom, duster (*Sulak*), benches and chairs for the props and tables can be pounded by hand to bring a voice, as well as the stem of the brooms when banged on the floor will also bring a voice. Then the sounds will be composed into an environmental music.

Through the application of the creative process in dance lessons through the school environment, it is expected to solve some of the problems of the gap between curriculum content with reality. Opening the creativity of secondary school teachers in the implementation of learning the art of dance in the school environment are varied, and students become more creative and not feel bored. Hopefully.

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