

ANALYSIS OF TRADITIONAL DANCE EDUCATION IN CULTURAL PHENOMENON

Atip Nurharini

Pendidikan Guru Sekolah Dasar, Universitas Negeri Semarang,
Email: atip.nurharini@mail.unnes.ac.id

Ika Ratnaningrum

Pendidikan Guru Sekolah Dasar, Universitas Negeri Semarang,
Email: 3dara@mail.unnes.ac.id

ABSTRACT

Traditional dance as a traditional art emerges and grows in the community, where this dance contains many cultural values whose substance refers to the values of goodness and noble values. The research objective is to analyze traditional dance education in cultural phenomena. This research uses qualitative research methods with a phenomenological approach. The research subjects were 3rd semester students taking traditional dance education courses. Collecting data using several complementary techniques, namely: in-depth interviews, observation, documentation and field notes. Data analysis through 3 activity streams, namely data reduction, data presentation, and verification withdrawal. The results showed that traditional dance applies cultural values about 1. Habitual values, 2. Self-control values, 3. Responsible values, 4. Creative and innovative values, 5. The values instilling solidarity, 6. The values instilling a sense of love and affection. towards others, 7. Value Collaborating with others, 8. Value brings certain impressions, experiences and thoughts, 9. Value A sense of beauty. By understanding traditional dance more deeply, it is hoped that it can familiarize cultural values to shape characterized behavior.

Keywords: *traditional dance, values, culture*

INTRODUCTION

The development of the times as a result of modernization or industrialization, a lot of traditional dances that are populist in general are dwindling, their appearance has declined, undergoes a process of decline, marginalization and extinction.

Traditional dance as part of the folk dance community, where the emergence of this dance is often underestimated by people who do not know anything about the meaning of philosophy in life. Traditional dance is an art that appears and grows in the people's environment, where this dance contains many cultural values whose substance refers to the

values of goodness and noble values. (Gose, 2019). (Mabingo, A. 2019).

On the other hand, it is said that dance is a mysterious, strange, and crazy phenomenon. Dance is a beautiful and rhythmic movement. (Katz-Zichrony, 2015). While traditional is a habit that has been done for a long time and has become part of the life of a community group. This shows that traditional dance is a dance that belongs to an area with different cultural characteristics, customs, and musical accompaniment. (Mc. Pherson, Elizabeth, 2019).

Sometimes there are those who think that dance is unnecessary, insignificant, and

disturbing. Dance activity as an art of motion feels disruptive, destructive and wasteful. Likewise, the expression of art does feel as something trivial, a futility, an exaggeration, a subjective flirty (Sugiharto, 2013: 11; Rohidi, 2016: 4).

The emergence of these arrogant assumptions has raised concerns that the existence of folk dances will gradually become extinct and even disappear from history. If we examine more deeply, the presence of modern dance, contemporary dance departs from traditional dance. The presence of great human thoughts comes from traditional dance. The presence of unity, courtesy, ethics, high spirits, unity, creative, innovative, productive, and national progress also comes from traditional dance. To anticipate the extinction of traditional dance, creative and intelligent thinking is needed to perpetuate the traditional dance (Jacquette, 2014). (Kojima, 2016).

The thought of this research is as a strong foundation that has noble cultural values so that it is able to provide the continuity of the existence of the supporting community so that it has character and identity. In this context, there is a need for strong support from the world of education to restore the image of the Indonesian nation which has character, character and identity. The purpose of this research is to analyze traditional dance education in cultural phenomena.

Method

This research uses qualitative research methods with a phenomenological approach. The use of this method is based on the reason that the focus of this study is the lifestyle of traditional dance actors. In this study, the authors collected data and described the impact of traditional dance on student lifestyle and behavior in liking traditional dance.

The phenomenological approach aims to describe the meaning of life experiences experienced by some individuals, regarding certain concepts and phenomena by exploring the structure of student consciousness. The basis for this approach is that researchers

want to know the meaning of experiences and behaviors experienced by individuals who are traditional dance lovers. Thus, to study and understand it must be based on the point of view, paradigm, and direct belief of the individual concerned as a subject who experiences directly.

The research subjects were 3rd semester students taking traditional dance education courses. Collecting data using several complementary techniques, namely: direct and relaxed in-depth interviews with traditional art actors to find out the truth of the interview results. Direct observation and join traditional dance groups to reach truth data. Documentation of taking document data and taking photos, recording to find out traditional dance performances, and the process of traditional dance performances. When in the field, the researchers noted things that were important and appeared during the data collection process in the field.

Analytical activities are carried out by examining the data, organizing the data, dividing it into manageable units, finding what is meaningful, what is examined, and reported systematically. Data analysis through 3 activity streams, namely data reduction, data presentation, and conclusion / verification. In the data reduction stage, namely by classifying data, directing, removing unnecessary and organizing data. Presentation of research data by producing descriptive data in the form of written or spoken words from people and observed behavior. (Miles, 2014). This is done to make it easier to understand when presented. Draw conclusions by noting things, noting regularities, patterns, explanations, possible configurations, causal paths and propositions.

DISCUSSION

Traditional Dance Values and Cultures

Traditional dance is used as a medium of education in the transformation to train and accustom students to become human beings who are knowledgeable, have character, and apply cultural values. The results obtained are as follows.

a. Custom Values

Custom values indicate regional characteristics. Costume According to the area, Property according to the area. In lecture activities in the form of dance themes with various ethnic groups in Indonesia, namely: Central Java, Sumatra, and Kalimantan. The characteristics and habits of each tribe are as follows.

1. Central Java

Has familiar characteristics and habits, namely: tenderness, politeness, ethics, mutual respect, upload-uploading karma, uphold the values of kasepuhan, pekewuh or shy, shame, hardworking, obedient, nrimo, like to give in, calm, maintains cultural traditions, likes to eat with his hands or the Javanese term (Muluk), wise, friendly, wise, many restrictions.

Traditional dance clothing: women: kebaya, batik cloth, mekak, jarit, belt, cace, stagen, corset, sampur, irah-irahan, bun, bracelet, necklace, hairdo or hair accessories or hijab. Male: Sorjan or striated shirt, finger, pants, belt, sarong, iket, keris, sword.

Dance Properties: Keris, Sword, Shield, Spear, Caping, Stick, Sampur, Dunak, Tampah, Kalo.

Dance Make-up: Make-up used in dance performance activities is make up of correctors, figures, characters, and temporal.

2. Sumatera

Has characteristics and habits, namely: believing in ancestral customs, always gathering, having a strong identity, high loud voice volume, boxy face, having high enthusiasm, like to be thrifty

Traditional Dance Clothing: Women: crown, suri or comb, headband, potpourri, songket kebaya clothes, songket shawls, headgear, belt, peacock patterned pending, sash, shoulder kecak, bracelet, earring or earring, necklace. Men: Songket or plain clothes, pants, belt, headband or head covering.

Dance properties: shawl, tassel, handkerchief

Make Up Dance: make up used in dance performance activities is make up of correctors, figures, characters, and temporal

3. Kalimantan

Has characteristics and habits, namely: upholding the value of honor, being friendly, respecting others, working hard, being humble, responsible, full of hope, appreciating one's own personality, like socializing, being open, respecting others, being one with nature, demanding honesty, does not display an aggressive attitude, is magical, and solidarity

Traditional dance clothes:

Women: Wearing cloth or leaf wraps, wearing skirts, pants, using beaded accessories, feathers, bracelets, necklaces, long earrings, rings.

Men: Wraps of cloth or leaves, pants, hats, feathers, bracelet accessories, rings.

Dance Properties: Feathers, sticks, fans, shawls, swords.

Dance Make-up: Make-up used in dance performance activities is make up of correctors, figures, characters, and temporal



Figure 1. Traditional Javanese dance costumes for women and men

Self-control Values

Respect other people's ideas, accept suggestions from others, discuss collectively, be patient in guiding friends as characters from cultural heritage. It appears that in training activities students respect each other's opinions, be it movements done by themselves or movements carried out by others. The finding of motion was not only found by one person but all members were able to find movement. At the time of making the choreography, one person found approximately ten movements which were combined by the movements of his friend. The activities carried out cannot be separated from suggestions from other people, if there

are friends who are not good at making movements or are wrong in doing the movements of other friends, they give suggestions to improve and increase exercise activities. In the training process carried out involves reflection and self-evaluation activities. If there is a friend's movement that is not good enough, individual evaluation and guidance is immediately held. This guidance activity is full of patience, and continues in detail, which includes movements of the hands, feet, body, buttocks, feet, eyes or gaze. This character is applied individually as a form of traditional dance learning process.

Responsibility Values

Doing tasks according to suggestions and input, doing assignments according to the specified time, completing assignments, trying to move forward and being able, serious in carrying out activities, being able to make decisions and being able to solve problems on their own get a very good score. Able to carry out assignments with suggestions and input from lecturers and group friends. Tasks can be completed on time according to mutual agreement, assignments can be displayed very well, complete displays of work complete with music, properties, costumes, and make up. Each individual shows the work with the progress of each group and individual. From starting to not being able to make creative movements, movements with strong power according to the accompaniment, and beats, feeling, finally being able to display the maximum movement.

All problems that occur in each group can be resolved properly. It can be seen that there is one member of the group who is not biased to move by using property and is finally taught to be biased and finds the technique of using property very well. There is one member who has an ugly character who is never present ontime, finally the member can gradually come to practice ontime, there are members who often don't attend training because they feel they can and have other activities that are individual in nature, finally

able to join their friends for workouts in a compact and comes ontime.

Creative and Innovative Values

Variations in the findings of motion in works, variations in the composition of dance works can be achieved properly. From the movements found in various ways then explored so that they become creative movements, have their own uniqueness, different from the movements of other groups.

The composition created also varies including vertical, horizontal, circular, semicircular floor patterns, a mix of vertical and circular floor patterns. The direction facing that is created also varies, there are two different facing directions, there are three different facing directions, and there are four different facing directions. Creativity and innovation in traditional dance can be seen in the following picture:



Figure 2. compositional creativity

Solidarity Values

Helping other people who experience difficulties, maintaining cohesiveness and harmony are forms of cultivating solidarity that are owned by regional cultures. It can be seen that students help each other. During the practice, students help each other with students who are experiencing difficulties, give each other input on movements, give each other examples of good movements using techniques, especially during dance performances and make up, some put powder, eye shadow, and lipstick on each other. blouse, eye liner, lashes, eyebrows, helping to put on clothes, pins, necklaces, hairdos, headscarves, accessories.

A Sense of Love and Affection for Others

Attention and affection for others get good results. It can be seen that students have a sense of mutual love with friends and have one goal to get maximum results. If there is a friend who does not bring a drink with affection, immediately give a drink to the friend. Sharing food with friends, helping each other to take them back to the boarding house if they don't have a motorbike, and taking them to the doctor.

Collaboration Values

Be disciplined in activities, helping each other to get the best results. Students arrange dances according to the specified time. No one come late in collecting assignments and presenting dance works. When asked to come forward to perform a dance, immediately perform a work with group of friends. First, one person finds 7 dance movements, then they join the group and all members have to memorize the movements, and vice versa. After the movement is complete, the task of making music must also had to be finished. The dance composition leader must also complete his duties at a mutually agreed time then share it with all dancers and must be memorized within the specified time. Exercise activities are determined considering the number of tasks for each individual, then determining the training schedule time and place. All performed in a disciplined and humanity manner.

Values Bring Certain Impressions, Experiences and Thoughts

Being able to think and solve problems quickly. It can be seen that students are able to determine titles that match the character of their classmates. The selected title is then consulted to make a synopsis and description of traditional dance movements. After the description is finished, then consultations about the making of movements, dance composition, property determination, property use techniques, costumes, make up. If there are obstacles in the choreography group, quickly each group resolves the problems

faced by their friends quickly and participates in training activities or focuses on dance practice activities, either during lecture hours or outside lecture hours.

As for being able to think in making movements in accordance with the selected regional cultural theme and based on the experience gained from analyzing, observing, the character of a certain area.

Sense of Beauty

Creating the beauty of movement, composition of works, and creating beautiful properties, make-up, costumes are part of the traditional dance education process (Nurharini, 2018). It can be seen that students are able to display beautiful movements using power techniques according to their needs and themes. Properties that are made by students are such as sticks, a display that is given writing, a decorated fan. The movements that are found and practiced vary both in variations in count, power, and in expressions of feeling in movement. The variations in the counts are: a count of one to eight produces 1 movement, a count of one to eight produces 2 movements, a count of one to eight produces 3 movements, a count of one to eight produces 4 movements, a count of one to eight produces 5, a count of one to eight produces 6 movements, counts of one to eight produce 7 movements and counts of one to eight produce 8 movements.

While the resulting composition is with high creativity covering all floor patterns that form the number one, form a fence, form a semicircle, form the letter V, form the letter T, form the letter H, form the letter S, form the letter M, form the number 11, forming a V backwards, forming a U, forming a circle, there is even a combination of circular patterns and straight lines. The composition of the dance that is produced also consists of variations in the direction facing, levels from low, medium, high, and a combination of high and low levels. At the time of the performance, there were two groups standing at the back, and one group sitting at the front. The pictures of the creative beauty of the composition can be seen as follows.

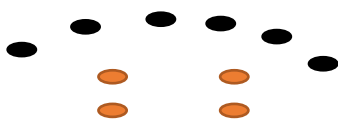


Figure 3. A mix of circle and line patterns

CONCLUSION

Based on the results and discussion it is concluded that cultural values can be assessed and applied in traditional dance education activities, so that good attitude and character can be built in maintaining traditional dance in Indonesia. The cultural phenomena contained in traditional dance can form cultural values which include: 1. Customary values, 2. Self-control values, 3. Responsible values, 4. Creative and innovative values, 5. The values instill solidarity, 6. Value instilling a sense of love and affection for others, 7. The value of working with others, 8. The value of bringing certain impressions, experiences and thoughts, 9. The value of a sense of beauty.

REFERENCES

- Gose, Lynn, Rebecca. 2019. *Extraordinary Dancing Requires Extraordinary (Motor) Learning*. Journal of Dance Education, 19:1, 34-40, DOI: 10.1080/15290824.2017.1383611
- Jacquette, Dale. 2014. *Art expression, Perception, and Intentionality*. Journal Of Aestheticaand Phenomenology. Volume 1 Issue. <https://doi.org/10.2752/20539339XX14005942183973>
- Katz-Zichrony. 2015. *Dancing The "Day Of Atonement". The Use Of Visual Texts For Teaching Choreographic Principles And Imparting Jewish Values*. International Journal Studia Universitatis Moldaviae, Nr.9(89) Seria "{Tiin\E Ale Educa\ei" ISSN 1857-2103 ISSN Online 2345-1025 P.147-151
- Kojima , Rie; Nomura, Teruo and Kida, Noriyuki. 2016. *Expressing joy through hip-hop dance steps: Focus on new jack swing*. International journal of music and dance. Vol. 6(1), pp. 1-11, DOI: 10.5897/JMD2015.0035.
- Mabingo, A. 2019. Dancing with the "other:" *Experiential and reflective learning of African neo-traditional dances through dance education study abroad*. International Journal of Education & the Arts, 20(1). <https://doi.org/10.18113/P8ijea20n2>.
- Mc. Pherson, Elizabeth. 2019. *How Can We Know the Dance from the Dance?: Exploring the Complexity of Staging Dance Legacy Works*. International Journal of Movement arts Literacy. Volume 5 number 1. <https://digitalcommons.lmu.edu>.
- Miles, M.B. & Huberman, A.M. 2014. *Qualitative Data Analysis*. London: Sage Publisher.
- Nurharini, Atip. 2018. *Learning Model of Performing Arts of Dance Based on Conservation*. 5th International Conference on Community Development (AMCA 2018), Advances in Social Science, Education and Humanities Research, volume 231.