

DANCE CREATION LEARNING FOR STUDENTS IN SMAN 8 GOWA IN THE PANDEMIC TIME

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ABSTRACT

The ability of SMA Negeri 8 Gowa students in dance lessons, especially creative dance, is still below standard. This is of course an obstacle in demonstrating these creative dances, and also an obstacle in the development of regional keasi dances. Therefore, PKM held a creative dance training for SMA Negeri 8 Gowa students. The training aims to improve the skills and knowledge of students in demonstrating creative dance, especially the paduppa dance. Creative dance training uses the lecture method on theory and demonstration in practice, while the steps taken are: 1) The preparation stage, including: (a) Observation of the location, (b) Taking care of permits, (c) Determining the training schedule. 2) Implementation, including: (a) Providing material theory / introduction to creative dance. (b) providing practical materials, (c). Evaluation. The training is carried out to cover the shortcomings, weaknesses, and demands of an institution or school, due to the lack of talent and interest of students in the field of dance, if there are talented people, most of them are below standard. After the implementation of creative dance training, students are expected to be able to demonstrate and develop and create dances that have been taught, and make a traditional culture to be proud of. However, it should be noted that each ethnic group in South Sulawesi has a different cultural background, which in the development of traditional culture, it is necessary to pay attention to these differences, so as not to become a misunderstanding.

Key words: training, dance, creation, *paduppa*

INTRODUCTION

The skills and abilities to move on stage, in line with the term, that if someone is able to move on stage, then it is said that he is a dancer. This shows that every human being has the ability to dance, it's just that there are certain people who hone their abilities continuously, but there are those who just let it go until finally their potential is lost. So to improve the ability to move, especially the art of dance, one does not need to be limited by existing scientific barriers. Keep studying, see a lot, and practice a lot. Therefore, watch a lot of shows and often appreciate a performance. If you can appreciate and see the advantages and disadvantages of dance elements in a

performance, then in fact, indirectly you have learned to dance.

The ability to move or dance is a skill that is commonly possessed by children, both elementary school age children, and junior high school students, even many high school students have the skills to move and dance with more creative movements. In this case it can be seen from the rampant dance competition activities in various events, creative dance competitions and traditional dance competitions as well as modern dance competitions. Therefore, training and learning dance creations based on local traditional dances are needed, so that the love of the next generation to local culture is maintained. With the ability to move traditional dances and

creative dances, it is hoped that the next generation can be more creative with the development of more varied movements.

The ability or skills of students in moving or dancing, are not only supported by the memory of each individual, but should be supported by techniques and proper body shape. However, the current phenomenon, students are only reliable in moving on the dances taught by the teacher in class, even then they only rely on memory in memorizing the dance movements being taught. Meanwhile, the technique of moving is still far from perfect. Therefore, training and guidance for creative dance is needed to assist learning in dance practice classes, so that each student can follow the dance form taught by the teacher with proper and correct movement techniques. In addition, the training serves to develop the thinking power and creative potential of students to open their minds more in the field of art, especially dance. The existence of forms, movements and rhythms in dance are born from the human soul (Jazuli, 1994:7)

The elements in dance that need to be considered by students or dancers are *wiraga* (mastery of movement techniques or skills in movement), *wirasa* (appreciation of motion or motion with the right taste), and *wirama* (harmony between motion and musical accompaniment). To apply this, in studying dance forms and creative dances, if one can know and master the basic techniques of movement as they should be, and not just moving according to their wishes. Meanwhile, it is hoped that students can move according to the proper and correct form of motion. Although the material for dance movements comes from traditional dance movements, it is also necessary to demonstrate the movements with the right techniques as a first step in learning in the field of dance. This is related to mastery of movement, taste, and expression. However, the time in the practical teaching and learning process in the classroom does not allow the students to rearrange their movements one by one repeatedly because of the very limited time. Therefore, a dance training or workshop is

needed to provoke students' minds to be more creative, in learning dance both theory and practice.

SMA Negeri 8 Gowa students do not study dance, in the arts and culture subject, because the teacher in the field of cultural arts at the school is a music teacher, therefore what is learned is the art of music. Based on these conditions, therefore, students really need dance guidance and training as a balance of lessons in music and dance in schools. Therefore, we are interested in conducting creative dance training for SMA Negeri 8 Gowa students. This activity is expected to increase the skills of students in following dance subjects, in accordance with the movement techniques taught by the teacher (instructor). In addition, it is hoped that it can become a guide or basis for learning dance from other regions. This activity is also expected to continue with students in other classes. In addition, this activity is also expected to be of worship value and to provide more adequate skills and insights for all training participants who are involved.

Due to the current situation and conditions, namely during the Covid-19 pandemic, the creative dance training experienced obstacles, due to the very limited meeting time. However, with the children's enthusiasm for training, training through the media (online) is still running even though it is not optimal. Online learning process for the lecture method. As for the demonstration method, the instructor made a video to share with students to learn at home. However, online methods of demonstration are still considered not optimal. Based on the consideration of the situation and conditions, in order to obtain maximum results, offline training was held, while still paying attention to health protocols, namely, by wearing a mask, maintaining distance, and always washing hands, and avoiding shaking hands. With such conditions, it does not make students' desire to learn or practice less. The children still came to practice the Paduppa dance.

Problems

Preliminary identification results indicate that the main problem is:

1. There are some students who do not understand the art of dance in general, do not know what is meant by creative dance, traditional dance, and do not understand the difference between traditional dance and modern dance
2. There are some students who memorize the dance movements without using the correct movement techniques, because students only move without paying attention to the movement techniques.
3. There are students who have a body that is less flexible or still rigid in performing dance movements, but has a high interest and talent for learning dance practice and quite good memory (memorization). In this case, the instructor provides flexibility or body exercises to stretch the muscles before doing the paduppa dance exercise, as a warm-up.

Aims and Purposes

General community service orientation is aimed at students of SMA Negeri 8, for:

1. Promote an understanding of dance in general, encourage students to learn about the art of dance, especially creative dance, traditional dance, and understand the differences between traditional dance and modern dance
2. Provide learning to students about movements and memorization as well as movement techniques that are always in harmony.
3. Make students have a more flexible body in performing dance movements, so that there is a balance between the talents and interests of students with the flexibility of their bodies.

Related References

Munasiah Nadjamuddin, 1982. *Traditional Dance of South Sulawesi*, Ujung Pandang: Headlines of Bakti Baru. The book examines the traditional dances of the four ethnic groups in South Sulawesi. The four

ethnicities are Makassar ethnicity, Bugis ethnicity, Mandar ethnicity and Toraja ethnicity. Meanwhile, we also examine the customs that are still strongly adhered to by the ethnic Makassar community today, developing from the era of the Gowa kingdom in the XVII century. According to the people of Gowa, adat is a manifestation of the "view of life" of the Bugis-Makassar people, so they usually direct the behavior patterns of the people. (Abdullah, 1985: 26)

In terms of all aspects, especially the influence of the environment, it can be concluded that the Pakarena dance was originally an entertainment dance that lived among the Palace. As an entertainment dance in ceremonies carried out in the palace, for example the coronation ceremony of the King of Gowa, the thanksgiving ceremony for the birth of the King's child, the ceremony for gathering royal guests and others. Pakarena dance is displayed as an entertainment and spectacle dance which is served to royal guests who are present at the ceremony. This Pakarena dance has become a traditional dance. Where the dance lives and develops in the palace environment, which is held at traditional ceremonies. Until the rapid development of the Kingdom of Gowa, since Tumanurung ruled Butta Gowa (Gowa Region) until the reign of Sultan Hasanuddin became king, honored guests and this dance were still preserved in the palace.

Pakarena dance is a traditional dance that is full of meaning and is also an ideal medium to describe the community. An example is the Pakarena Dance, the series of movements reflecting the delicate and gentle character of South Sulawesi women, while the men who are loud and firm are represented by the beat of the music that accompanies this dance. Pakarena is an artistic expression of the Makassar tribe which has been a tradition among the people of Gowa, which is the area of the former Gowa Kingdom.

Andi Nurhani Sapada, 1993. *New Creation Dance of South Sulawesi II*, Ujung Pandang: PT. Sarana Panca Karya. The book examines the creation of dance in South

Sulawesi, including the Paduppa dance. Paduppa dance is a dance created by Nurhani Sapada whose original title is the Dewata marellau pammase dance which functions as a dance to pick up great guests at weddings, inauguration events and office events. Meanwhile, the next book was made in 1996, entitled Basic Lessons of South Sulawesi Dance, Ujung Pandang: CV. Graceful. The book examines learning the basics of South Sulawesi dance. Contains basic dance movements of ethnic Makassar, Bugis ethnicity, ethnic Mandar ethnicity and ethnic Toraja ethnicity. Meanwhile, it also contains basic hand movements and footsteps. including the basic movements of the formation of the Paduppa dance.

Theoretical Background

Desmond Morris' writing in the book *Manwatching A Field Guide to Human Behavior*, discusses symbols and meanings of human motion and behavior. The book presents simple concepts, and tells about specific types of behavior, or specific ways in which behavior develops, originates or changes. These concepts make it possible to recognize certain patterns of human behavior, which can be seen more clearly when meeting humans and interactions occur. Furthermore, this book also discusses action, how action becomes movement, and how movement sends messages, through their movements, postures and expressions can tell their own story (Morris, 1977: 8). Analyzing the paduppa dance movements at the wedding guest pick-up ceremony using the Desmond Morris concept to find answers about the symbols, meanings and values of the behavior of the Gowa people involved in the implementation of the ceremony. either directly, or indirectly.

Desmond Morris outlines five concepts about human behavior, namely, human behavior that is owned from birth which is also called innate traits, behavior that is carried out spontaneously or accidentally (personal discovery), behavior that is imitated by others (social absorption), behavior that must be learned (deliberate training), a

behavior which is a combination of the four behaviors. (Morris, 1977: 8) If it is related to the paduppa dance at the wedding guest reception ceremony, it could be that the behavior mentioned above is the result of a cultural acculturation process.

Methodology

The solution to the problem taken to overcome this is the provision of theoretical material so that students can know and understand about dance in general, as well as distinguish creative dances and traditional dances, so that students who take part in the training can explain about creative dance, traditional dance. , and modern dance. It aims to make students richer with knowledge about dance.

Providing training in creative dance and body movement techniques, techniques for moving hands and footwork by means of demonstrations, so that students can demonstrate Paduppa dance movements with proper and correct movement techniques accompanied by dance accompaniment music, using recorded music. Each individual can move with the correct movement techniques from the training instructor / instructor, so that they can move flexibly and develop more creative dance creations.

The implementation of training activities in the form of providing the main material is the provision of theoretical material about elements related to dance and those related to the human body, followed by learning dance practices using musical accompaniment.

Providing creative dance training in the form of body movement techniques, hand movement techniques and footwork by means of demonstrations. And at the end of the meeting, an evaluation was given to measure the ability of participants in the form of practice individually and in groups. Each individual can move flexibly so that they can follow the correct movement techniques from the subject teacher of the training.

The method used in providing training or training is theoretical (lecture) and practical (demonstration) which includes: the learning process, namely the provision of theoretical

material as an introduction, and practice / demonstration of creative dance, as well as the use of relevant media and literature, then evaluated. To achieve the objectives referred to above, the steps taken include: a. Preparation stage, including, site observation, b, Processing permits, c. Determine the implementation schedule, and d. Implementation of activities.

After the implementation of the creative dance training, SMA Negeri 8 Gowa students are expected to be able to apply the paduppa dance theoretically and in demonstrations, both in groups and individually by using recorded dance accompaniment music as the output of the PKM implementation.

DISCUSSION

Creative dance training activities carried out on students of SMA Negeri 8 Gowa aim to improve the quality of learning dance at Senior High Schools (SMA), by providing Paduppa creations. The training was carried out to overcome the problems faced by these students, namely not understanding about dance in general, about creative dance, differences in traditional dance, modern dance. Therefore, creative dance training was held to provide an understanding of dance in general with theoretical and practical material. In addition to general knowledge of dance, students also need to be taught creative dance demonstrations, to hone their memorization skills by using proper and correct dance movement techniques. Because there are some students who have talent and interest in dance, but their body shape and flexibility are still lacking. Therefore, we, as dance instructors, need to guide these students so that their body shape is more flexible in performing the paduppa dance, with a fairly good rote.

Creative dance training activities carried out on students of SMA Negeri 8 Gowa, carried out with material on the theory and practice of the Paduppa dance, so that students obtain balanced knowledge between theory and practice. So that the results obtained can be developed again or can

appreciate the experience that has been obtained in the training. Both in everyday life in arts subjects and outside of school, especially in extracurricular activities at school, for example fulfilling invitations for guest pick-up dances and participating in dance competition events that are held both inside and outside of school. Dance appearances or performances outside of school make children more courageous, more experienced in appreciating themselves, by moving dances more creatively. Performance outside of school, including learning that is very valuable for children, as non-formal learning. The following is material in general dance theory

Theory Materials

One of the cultures of the archipelago is the creation of Indonesian human beings in the form of activities for creative expression, this activity has the aim of meeting the needs of life both as a group and individually. The idea of the work is materialized by the training process as it has been done. The success of this activity is certainly supported by the ability, both practically (mastery of the instructors' practice) and theoretically, which is supported by several reference books that become sources of reference to support practical mastery. One of them is a book written by Munasiah Nadjamuddin, namely: a book about South Sulawesi Traditional dance. It was revealed that in South Sulawesi, there are four ethnic groups consisting of Bugis, Makassar, Mandar and Toraja ethnic groups. The four ethnic groups each have their own distinctive dance movements, especially for Bugis and Makassar dance movements there are similarities or similarities, for example hand movements and footsteps.

We've all seen people dancing, whether watching it live, casually, or through television broadcasts. Maybe you have even danced, whether for show, or just for fun with friends or just rocking your body while singing or clapping your hands. So, actually dance is not something foreign to our lives.

Dance is a type of art that is directly related to human body movements. The body is the main tool, and gestures are the basic medium for expressing dance expressions. In dance, the instruments are the body and the medium is the gestures. Thus, the tools and media in dance (body and movement) are an inseparable unity.

In the study of dance, the aspect of movement in its form or form is called space, its rhythm is called time, and its energy is called energy. These three are called the basic elements in dance or also called the physical aspect. While the taste and its meaning aspects are the content contained in these aspects. To understand the above, it is necessary to discuss in detail through the following explanations.

Space

Dance is manifested by gestures. The body needs space like only all things, which fill a volume in a space. However, in dance, the body not only fills space, but also creates space.

Energy

The second aspect in dance is power or energy. To perform dance, the body needs energy. The size of the energy that you spend depends on your needs. For example, the size and size, strength and weakness are adjusted to the needs. This energy regulation is known as dynamics. Big energy produces strong movement, and small energy produces gentle dynamics.

Time

The third basic element is time. A movement takes time or duration. In dance, the aspect of time also needs to be regulated or organized. If the same movement is done at different times, the effect and taste will be different. The time element in dance is often related to the accompanying music, which together go through that time. The term that is often used in connection with time is rhythm. So dance movements are rhythmic movements, which are timed. Rhythm is

basically an organization or arrangement of time.

Sense and Meaning of Movement

Motion is an indicator that distinguishes between dance and non-dance. In a sense, dance movements have a specific meaning or meaning. The meaning of movement in dance is not like language in a dictionary. However, the art of movement that can be taken literally is pantomime motion, namely the art of acting which is expressed through gestures or movements (attitudes and gestures) through everyday movements whose movements can be clearly interpreted. In dance, the meaning is not like that, but the meaning of movement in dance is in its soul, which makes the movement alive. The soul is not in the description of the story, but in the sense of motion, namely the channeling of feelings through the motion itself.

The fundamental aspect found in various kinds of spectacle dance is the number of dancers. Dance performances with different numbers of dancers, technically, have different strengths and challenges. Dance composition or choreography is related to structure. To find out the composition of the dance, it is necessary to pay attention to the following aspects;

Dance Based on the Number of Dancers

Dance, based on the number of dancers, is an important thing to understand and pay attention to. There are dances that are performed by themselves, in twos, threes and in large groups (mass). When observed carefully, dance performances with different numbers of dancers have their own charm. The existence of dances that are danced according to the number of dancers, each of them has a different atmosphere, spirit and background. Therefore that is what makes the diversity of dances in the archipelago, and even the various kinds of dances in the world.

Singular Dance

Singular dance is a dance that is danced by one dancer. In addition, because the nature of the dance is in accordance with the

appearance of the dancer who is alone. Both the basic movements, the choreography arrangement, the floor patterns and the rhythm match the dancers. In solo dance, dancers have freedom of movement, because they don't have to relate to other dancers. The form of the sense of motion and the rhythm is worked out by themselves based on the sense of the dancer's sensitivity.

Paired Dance

Paired dance is performed by two people in pairs, which is often called a duet. In duet dance, a collaboration is needed between one dancer and another. They do different movements, but respond to each other as if they were conversing, and at other times, they do the same motion. The pair dance is usually performed by men and women, men only or women only. Thematically, dance in pairs can describe friendship, romance, or conflict.

Group Dance

Group dance is a dance performed by more than two people. Group dances can be performed in small numbers (small groups) consisting of 3, 5, 10, 15 people. While large groups consist of 15 people or more, up to hundreds of people (colossal). The choreography of group dances is generally relatively simple, not as complicated as a solo dance. Therefore, the priority is compactness and diversity of motion.

Martial Dance

Martial arts dance is part of traditional dances in the archipelago. This type of dance lives and develops in all circles, the general public, the santri (pesantren) and the palace. From the word martial, it shows a series of movements that have the function to attack and defend / avoid being attacked by the opponent. There are several kinds of martial arts, including; Pencak, Silek, Judo, Kempo, Tai Chi, Karate, and others. The term pencak silat has been known nationally, even internationally, but in general it is more related to the world of sports than the world of art..

There are many dance movements that originate from these pencak silat movements, but when the movements of pencak silat are related to dance elements, the nature of the movements of pencak silat is not just a movement that relies on strength and agility. However, the dance movements are self-motivated, and the choreography is an arrangement of moves.

Game Dance

The game dance life emphasizes the world of children who prefer to play. Therefore, in several regions, various names of children's dances that are play or dolanan appear.

Theme

The themes in the spectacle dance, both traditional dance and creative dance, are very diverse. Choosing a theme can be based on various life events, both human life and animal life. In the presentation of dance forms, the theme is something that is always there. No matter how simple a dance is, it must be themed. It is through this theme that aspects of dance presentation become meaningful to be communicated to the audience. The themes are as follows: 1). Religious themes, 2) Nature and environment themes, 3) Life themes.

Social Environment

The social environment shows that the social life of the community is very influential on the manifestation of dance styles. This shows that the social environment has its own traditional dance, with its own separate functions. Dance that lives in the community is characterized by two names, namely traditional dance and new creation dance. The word tradition is often interpreted as a habit passed down from generation to generation over a long period of time, which contains binding values or norms for the community. Traditional dance is a dance that grows and develops in an area or a community, thus creating a cultural identity for the supporting community. Traditional dances are

categorized into the tradition of keraton (palace) dance and folk dance traditions.

Next will be discussed about aspects of motion, from a different point of view, starting from the elements or parts of the body as a source of motion, and followed by the observation of other related elements.

Dance Movement

The source of the dance movement is the body as a whole, therefore, the body is an inseparable unit. For example, when a dancer stretches out his arms or steps his feet, it does not mean that the other limbs do not move, because in the concept of dance tradition, balance and unity of the limbs are very important. Therefore, all members of the body can be trained to adjust to one another, so that body coordination can be maintained automatically at any time.

Parts of the Body

Foot

The feet are part of the body that function as support, and carry the dancer to move to the place where they want to go. In addition, footwork is a medium of expression and footwork can also manipulate motion with motion shapes or designs and by stomping the feet on the floor it can produce a loud enough sound, and can be used as internal music that accompanies the dancer.

Hands

Compared to feet, hands have more functions as a medium of communication. Like, pointing, calling, giving thumbs up and others. Likewise in work, for example eating, drinking, opening doors, writing and others. Therefore, it is not surprising that the hand is a very important part as a medium of expression. The concept of hand motion is not only in the bending or turning of the hand, but also in the stretch and swing of the arm, the position of the fingers and the relationship or position of the right and left hands. The body parts that are important to be trained in learning a dance are the hands and feet. Therefore, it is used as a basic lesson in learning dance.

The Head and The Face

The head is also an important part of dance. Although in traditional dance, not all regions use the head as a medium for movement. In the traditional dance of South Sulawesi, the head is moved as a result of other body movements, which move automatically. Unlike the dances that originated from Sumatra and Bali and Java, the head movement is a very important part.

The face is on the head. Therefore, in certain dances the head and face are the most important parts to convey expression. By looking at the dancer's expression, the audience can find out the meaning or message the dancer wants to convey to the audience.

Motion Design

When watching a dance performance, the aspect that catches our eyes is the visual aspect. This is where the body figure as a whole forms the motion design as a (visual) image, moves from one position to another, so that it flows and sprays the feeling (sensation). The motion design has parts that need attention, namely; 1) Motion and stillness, 2) Attitude and motion, 3) Volume of motion, 4) Meaning of motion and expression.

Structure

Structure basically means an arrangement of various materials or components, thus forming a unity. Likewise in dance. The structure in dance is a series of movements with one another, and has a relationship with each other to form one unit. The structure in dance is divided into several parts, namely; linear structure and nonlinear structure, planned and unplanned structures.

Makeup and Clothing

Makeup and clothing in dance are the main aspects that need to be understood and known, because they are closely related to the theme of the dance being performed. If the make-up and clothes fit, the audience can capture the character and theme of the dance being displayed. Make-up and clothing in

dance contain meaning, both in realist and symbolic forms.

Realist Make-Up and Clothing

Realist make-up serves to emphasize or thicken facial lines, but the dancers still show their true faces, while sharpening the expressions and character of the dances that are performed. The lines, shapes and use of makeup colors almost resemble everyday faces. Meanwhile, realist clothing refers to clothing that is generally in everyday clothes. For example in traditional dances, Javanese dance costumes, Makassar, Sumatra, Bali and others.

Symbolic Make-Up and Clothing

Symbolic make-up in traditional art treasures is often encountered. Symbolic makeup is the use of lines or shapes that do not represent the real face or nature, such as gods, magical creatures and so on. Meanwhile, symbolic dress is having special symbols for a show, which is different from everyday clothes.

Dance Property

Property is a tool that is used or moved in dancing. Properties can be separate tools, they can also be part of a costume. In traditional dance, some parts of the costume (which are worn or attached to the body) are often moved when dancing, thus, these costumes become dance properties. However, there are also some other properties that are separate from costumes, both in the form of everyday tools and specially made for dance purposes. Dance property is also divided into realist property and symbolic property. Realist property is used realistically, while symbolic property is used symbolically. Properties attached to dancers, such as kris, shawl and others, while those that are not attached are fans, spears, sticks, ropes and others.

Musical Dance

Dance is almost never separated from music. In traditional dance, dancers and dance composers are also musicians. Many dance

movements appear to be technically parallel to the rhythm of the music, for example, the beat and the slower or the tempo. The choice of music in dance is not only because the dancer feels suitable and in accordance with the music, but panari feels compelled to dance it. The rhythm of the music can simplify or smooth the flow of motion, and arouse enthusiasm in dancing. Music can also create the atmosphere desired by the dancer or dancer, for example a calm atmosphere, an atmosphere of sadness, joy and others. Music is divided into two streams, namely; internal music and external music. Internal music is music that is raised or produced by the dancer himself, while external music is music that is raised or produced from outside the dancer, for example, drums, flutes, lutes, and other ethnic musical instruments or modern musical instruments, both percussion, instruments. inflatable and others.

The Venue

An aspect that is no less important is the stage or venue for the performance. The performance stage is a place and space that has an important role for a performance, because it is where a dance form is presented and expressed. The venue for the show takes various forms, from natural (open nature), permanent and semi-permanent buildings.

The performance stage in the archipelago today is divided into non-permanent, semi-permanent and permanent stages.

Non Permanent

A non-permanent venue is a venue that is created only temporarily. After the show was over, the stage was dismantled. Usually made of bamboo or wood, but nowadays it is made of iron, so it is installed and dismantled very quickly.

Semi Permanent

A semi-permanent performance venue is a stage that is made not only for current performances, but is made for performance purposes that can be used for the next few months, or even years.

Permanent

A performance venue that is made permanent is a stage that is made for a long time and does not move, because construction cannot be moved. In this building, the layout is designed as a performance hall in which there are several main rooms, namely; a) theater room, b) audience room (auditorium), c) dressing and clothing room, d) orchestra room (music), e) sound and lighting operator room.

In the world of performing arts, there are two types of stages that are important to know, namely arena and prosenium. These two stages differ both in terms of design or construction, as well as from the artist and the audience.

Arena

The arena stage is where the audience is on three sides, namely the right side, the front side and the left side. Another name is horseshoe. This form of stage is the oldest form in the history of performing arts, there is no distance between the performers and the audience. In Roman times, the form of theater was developed as a form of show that was spectacle and entertainment in nature.

Prosenium

The prosenium stage is different from the arena stage. The difference is in the side and direction facing the audience. The prosenium stage has only one direction, namely from the front, so that the choreography is focused on the audience in front of it only.

Paduppa Dance Material

The dance movements taught are Anida's version of the Paduppa dance, whose original title is the Marellau Pammase Dewata dance in the book *Tari Kreasi Baru South Sulawesi*, written by Mrs. Andi Nurhani Sapada. This dance contains sacred (holy) characteristics, and is a combination of old habits (old beliefs) that are still present in the hinterlands of South Sulawesi with religion. (1995: 17) Paduppa dance is very suitable to be taught to school age children because it only consists of four varieties and the movements are easy to

understand. Paduppa dance for the purposes of picking up the great guest, or guest of honor, both at government office events, as well as weddings, opening events for an activity, for example, opening seminars and others. The four types are as follows.

Style One

Forward three steps while tiptoeing then stop, dragged right foot to make half a circle, both hands turned at their sides, right hand holding the incense holder, left hand holding the sarong (kingking lipa '). Turn your hands and swing your sides, then return to the starting position.

Movement is repeated 3 times.

Spin in a circle and then do the same movement once.



Figure 1. Style 1

Style Two

Step forward once, then sit on your knees low, the property is stored / put in front (on the floor), then pull the right hand forward of the chest with the starting position

The left hand is pulled forward parallel to the right hand then rotated, then swung to the left side towards the back and then rotated

The left hand is swung forward and then rotated and swung upwards is repeated twice, the right hand remains in front of the chest (starting position).

Both hands are swung to the sides of the body, the right hand is swung in front of the chest, followed by the left hand then swung to the right side and then rotated. Return to the side.

Both hands are swung to the sides, the right hand is swung in front of the chest, then the right hand takes the property, followed by a standing motion.

Style Three

While stepping forward the property moves to the left hand, then the right hand is swung to the right side and straight, then rotated.

Then do the movement of sowing the four cardinal points, (right hand takes the flower (fill in the property) then sows it forward, and to the right side.

Then lastly facing forward perform multiplicity one movements.

Long rotate to make composition

Style Four

Taking one step forward, then sitting put the property in front of (floor), then swinging the left hand upwards and turning near the ear while standing.

Make two steps to the left, then step back twice in front of the chest, left hand on the left side (starting position), continue to step to the right, followed by swinging and rotating both hands, then stepping back and immediately sitting down with a hand movement right swung to the right, then left hand swung to the left, then swung to the side of the top left then rotated, then took the property, and stood up,

Movement is repeated 2 times with the same position.

Last repeating the first move, then the dancer exits the stage.

The South Sulawesi Creative dance training activity which was carried out for students of SMA Negeri 8 Gowa, was carried out with the permission of the principal and the willingness of the subject teacher. Therefore, the principal and teachers in the field of study facilitate a meeting with the students of SMA Negeri 8 Gowa. In the learning process the subject teacher always accompanies and provides a place to practice and provides space for communication with students in the process so that the learning process runs smoothly.

The learning of creative dance training yields several benefits, namely, the benefits for SMA Negeri 8 Gowa students are that in theory, students can understand dance in

general, understand the meaning of creative dance, traditional dance, and modern dance. Meanwhile in practice, students can demonstrate paduppa dance movements with proper and correct movement techniques. There are two dance materials given to students, namely theoretical material and practical material. In theory, namely about the general understanding and elements of dance. Meanwhile, the students were taught / taught the Paduppa dance.

One of the cultures of the archipelago is the creation of Indonesian human beings in the form of activities for creative expression, this activity has the aim of meeting the needs of life both as a group and individually. The idea of the work is materialized by the training process as it has been done. The success of this activity is certainly supported by the ability, both practically (mastery of the instructors' practice) and theoretically, which is supported by several reference books that become sources of reference to support practical mastery. One of them is a book written by Andi Siti Nurhani Sapada, namely: Creative Dance of South Sulawesi.

The level of success in quality and quantity can be seen through the results of the evaluation in groups of paduppa dance movements, although not all participants master the technique well, but with maximum practice and repetition, participants will gain knowledge and skills and be sensitive to wiraga, wirasa and rhythm.

The seriousness of the participants was clearly illustrated in the training, because of the variety of material delivery and using the body as the main medium in dance and using recorded music as an accompaniment, so that participants felt the ability of the body which could be processed in various and various forms. The success of the training in creative dance in South Sulawesi is illustrated through an evaluation carried out in groups. Apart from success, there are also some weaknesses, namely: regarding the limited time participants can take part in the afternoon training, and limited books on the basics of South Sulawesi regional dance.

Community service activities that are carried out run smoothly and can contribute to participants as expected. Participants not only get theory and practice, but more about a sense of understanding about the art of dance and the seriousness of the participants in participating in training (workshops).

The driving factor for the success of a creative dance training activity is the talent and interest of each participant who participates in creative dance training. Because with these talents and interests, the learning process will run smoothly because the participants take it seriously. Meanwhile, the instructors are also excited to provide learning to the training participants.

The implementation of an activity cannot be separated from the existence of weaknesses and strengths, or failure and success. Failure and success lies in the existence of driving factors and inhibiting factors. Therefore, before an activity is held, these two factors must first be considered.

The inhibiting factor in paduppa dance training activities is the situation and conditions that occur in the surrounding environment at this time, namely the presence of the covid-19 virus, which makes people limit activities related to or gathering with other people, but for the sake of carrying out this activity, they still hold training offline, to be able to take pictures and videos for activity reports, with due observance of the health protocols established by the government.

CONCLUSION

The results of the PKM Creative Dance Training for SMA 8 Gowa students ", it can be concluded that: in this training most of the participants were able to understand and demonstrate the movements of the creative dance (paduppa) of South Sulawesi which consisted of four varieties, properly and correctly thanks to the existence of guidance from instructors and lecturers consisting of dance lecturers and FSD UNM students.

The results of this training, participants stated that they had benefited, especially knowing about creative dances in South Sulawesi, and how to demonstrate paduppa

dance movements with proper and correct movement techniques.

Training activities like this really need to be held continuously and sustainably, so that the trainees can develop themselves more perfectly, and can be applied to the surrounding community.

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