

## AESTHETIC DANCE IMPLEMENTATION AT BASIC SCHOOL LEVEL THROUGH DANCE LEARNING

*Hasprina Resmaniar Boru Mangoensong*

Pendidikan Seni Budaya, Pascasarjana, Universitas Negeri Surabaya,  
Indonesia

Email: mangunsongresma@gmail.com

*Aiwa Adi Suryanti*

Pascasarjana Seni Budaya, Pascasarjana, Universitas Negeri Surabaya,  
Indonesia

### ABSTRACT

Aesthetic dance education needs to be given appropriately to elementary school children, if dance aesthetics fail to develop at the early age, then the impact is the limitations of individual skills. Besides that, aesthetic education could escalate their sensitivity to the environment. It is because at this age, their emotional growth begins to grow. Aesthetic dance education can be given through learning SBdP (Cultural Arts and Crafts), especially in learning Dance. However, the facts showed that in the elementary school environment not many elementary school teachers are able to provide material about basic movements, moreover teaching dancing. From these problems, the author tries to provide several solutions that can be considered by schools, parents, and the community in providing the aesthetic needs for elementary students.

**Keywords:** *aesthetic education, elementary school, dance learning.*

### INTRODUCTION

Aesthetics is one element that is part of elementary school education in Indonesia. This fact can be proven from the 2013 curriculum which included SBdP (Art and Culture) subjects. SBdP Subjects consisting of Music, Fine Art, Dance, and Dramatic Arts are included in a number of thematic books that are used as a reference for student learning at school

Aesthetics comes from the Greek adjective "aishetikos" meaning in terms of perception, while in the form of the noun

"eishetis" means sensory perception. Aesthetics is a state associated with a new sensation of beauty that can be felt by someone in an object (Kusmiati, 2005: 11). Definition of aesthetics is the study of processes on subjects, objects, and values related to experience, property, and parameters of attractiveness or disinterest (Junaedi, 2017: 14). This means that aesthetics has several concepts consisting of studies that examine the process, subject and object. Aesthetics is not only related to a particular subject matter. Aesthetics does not

only belong to the subject of Arts and Culture, but aesthetics can also be implemented into other learning. In aesthetics there is a 'process' called 'aesthetic processes'. In addition, there are also elements of 'subject' which means 'creator of art' and 'connoisseur of art', and element of 'object' which means the work of art itself. In addressing objects, subjects need to be involved in aesthetic experiences. The experience is related to emotions, cognition, and conation. Therefore, it is important to give aesthetic experience to students in school, one of them is through learning dance. Aesthetics is given to students not merely to give them aesthetic experience. Through aesthetics, personality and behavior of students is also built through aesthetic experience. Neacșu (1988) explains that aesthetics in human life are achieved by providing sensitivity education. This sensitivity is built through aesthetic processes. Elementary School Education is formal education that is fundamental for the continuity of the education process of students until they are adults. The ability of children in motor learning and expressing themselves through movement depends on the experience they have accumulated while they are sitting at the Elementary School level. If this fails to be developed at elementary school age, the impact is limited individual skills (Puran and Stănescu: 2010). From the elements that make up motor skills, coordination is a component that can be developed starting from an early age (Golu: 2010). The inability of children to coordinate motion is not due to genetic factors of parentage, but because of a lack of attention to the development of children at an early age of a child's life (Weineck: 1994). Aspects related to coordination can be obtained through dancing. Through dance, a child can train their motor skills and practice maximum coordination of movement by using various types of dance and accompanying music.

Based on the facts obtained, the ability of teachers to be an important factor in the development of students, including their motor development and aesthetic experience.

The teacher has a central position, so teachers are required to translate and apply learning in accordance with the curriculum, then implemented to students through learning. Educational background and experience of the teacher greatly influence the readiness of the teacher. Arikunto explained that the readiness of a teacher is a competency that has enough readiness to do something (2001: 54). This means that preparation in the learning process is a good concept, so that the concept can be applied. Teachers are required to have good and mature preparation to achieve student learning goals. However, the limited potential of elementary school teachers in understanding and implementing the aesthetics of motion in learning is a problem that needs to be considered a solution, given the importance of movement coordination skills and aesthetic experiences in early life. Therefore, the authors try to offer solutions to these phenomena. Based on this background, the authors formulated the problem as follows, "How do you implement aesthetic motion education to Elementary School students who have limited teacher potential, to enhance students' creative experiences?"

## **RISULTS AND DISCUSSION**

### **Aesthetics and Children**

Creativity in individuals emphasizes the ability of individuals to assess aesthetics by seeing a problem through a new perspective. How to develop children's creativity and form aesthetic souls can be through activities such as discussing other people's creative work and encouraging children to understand it (Senemoglu and Genc: 2001). In this way, art becomes very effective in arousing the aesthetic souls of children. Schirrmacher (1986) reports that the elements that make up art work increase children's aesthetic awareness. Through the process of art, children experience a process that can activate the senses (Bell 1997; Rinker 2000; Forrest 1991; Kreft 2002; Funch 1993). Encouraging children to evaluate works of art can help them to adopt a new perspective that is

different in their lives (Epstein 2001; Faraday 1990; Mulcahey 2002).

An artistic work becomes an art product when an artist interacts with the form and content of his life. Aesthetic education serves to improve the quality and quantity of this interaction (Madeja and Onuska 1977). An education system that is integrated with the arts can ensure the development of children's aesthetic sensitivity, help them realize their potential, increase their socialization abilities, and increase the ability of individuals to develop creative and constructive thinking (Go'kaydın 2002). The purpose of aesthetic education is not to shape children as artists, but to create individuals who know how to see, understand life, live happy lives and develop interests, become more creative in their lifestyles, ask questions and criticize, have trust strong self, and adopt thought that is virtuous, peaceful and free (Erbil 1990).

### **Aesthetic Education**

Psychologists have found that the development of aesthetic reasoning depends on effective sensory stimulation and education in early childhood. Children who can use all the senses with their perspective will make them able to distinguish between similarities and differences, make decisions and reach conclusions (Madeja and Onuska 1977). The use of such senses can be achieved by aesthetic education, namely by offering an environment and programs that allow children to acquire aesthetic skills (Aylward et al. 1993).

Aesthetic education is a field of non-universal development. In other words, aesthetic reasoning can vary from culture to culture and from individual to individual. This is not surprising because aesthetic assessment involves the evaluation and approval of subjects, objects and events according to them. Therefore, the development of individual critical skills is considered to be proportional to their realization of what they see in their immediate environment. Aesthetic judgments are formed through processes such as observing, thinking, and talking about subjects, objects, and events in the

environment (Goldsmith and Feldman 1988; Herberholz and Hanson 1985). The quality of the environment in which children live and go to school is also important for the development of aesthetic sensitivity. The design of the external and internal environment in schools must be attractive and stimulating for the development of better aesthetic assessments. Feeney and Moravcik (1987) argue that the experience of art in aesthetic education is not only limited to museum and art gallery visits. In contrast, a comprehensive aesthetic education program can utilize all arts and cultural resources. For example, the initial stage of aesthetic education can be through increased awareness of rhythm, balance, contrast, proportion, coherence, and variation (Lin and Thomas 2002; Fredette 1993). The teacher can function as an aesthetic model for children through the attire, attitude and speech style of the teacher (Feeney and Moravcik 1987; Madeja and Onuska 1977; Schirmacher 1988).

According to pedagogical literature, aesthetic education in schools has the following objectives (Cristea: 1994):

1. To build and educate sensitivity to beauty; to foster aesthetic tastes and judgments and to form aesthetic attitudes; to develop creativity; to develop social capacity and acceptance of the environment.

2. In physical education, aesthetic education can be achieved through expressive physical activities, such as dancing, pantomime, etc. These activities have an impact on (Epuran, 2006): creation of a real self-image when compared to an ideal picture; increased self-confidence, due to increased bodily awareness, self-worth and social awareness; capacity building to use non-verbal language through body motor communication; capacity building to cope with various situations

### **Dance and Motion Education.**

Research has supported the long-held belief that children's intellectual and emotional development is enhanced through participation in the art of movement

(Breckenridge, 1965; Duggan, 1978; Fisher, 1980; King, 1968; Zirulnik and Young, 1979; Riordan and Fitt, 1980 and Sharpe, 1979). Some authors have even reported the relationship between movement ability and reading readiness (King, 1973). Polk (1979) has further observed that dance or motion education programs can be an appropriate container for children's aggressive behavior. Dance or movement has been used successfully by children who have limited mobility. Duggan (1978) found that children with cerebral palsy who experience regular movement can increase their muscle tone, range of motion and joint stability and improve respiratory and kidney function. In early 1977 the National Dance Association (NDA) adopted a resolution that affirmed dance education as a means to improve the quality of life of children, adolescents and adults (Brennan, 1986).

Dance education activities carried out in learning activities have their own methods of delivery. This is done by the teacher so that students feel happy in the learning activities. When students feel happy, students will open their imagination well, so that they will gain experience to be equipped in the next life. The experience is that at least students can recognize and understand the dance or movement given by the teacher. This experience will foster good character in students who face changing times. In accordance with the method formulated by Ki Hajar Dewantara who is a national education figure. The method can be used as one of the delivery of material to students in learning, through the application of the 3N method (Niteni, Nirokke, Nambahi) in learning that is expected to achieve learning objectives.

The word niteni is a word that comes from "titen" has a careful meaning in capturing the meaning of the nature, procedures, characteristics and truth of an object through the sense media. Sensory devices have an important function in honing students' ability to deliver material, especially in a process called copyright. The second word is nirokke which means to imitate, in the

process of imitating students always have the desire to imitate something that is considered that the object is interesting or phenomenal. The third word is add, actually between nirokke and add has the same size, only different processes. To add means to add or develop, where in this process there is a creative and innovative process that will be copied (Dewantara, 2015: 140).

### **Aesthetic Education in Primary Schools**

Aesthetic education is part of SBdP learning, which consists of art, music, dance, and drama material. Through this learning, students are trained in their aesthetic sensitivity through aesthetic processes in learning arts. Through aesthetic education, students are introduced to the value of beauty that can arouse one's sense of sensitivity, so that they are able to explain and even do. Nowadays aesthetic education is seen in one's needs, especially in the growth of taste

sensitivity and various things that will make a person a creative individual. A dance teacher not only gives choreography exercises, but also gives training in flavor processing. The life of elementary school age students is the age of the golden age, where this age has developed very effectively. This development is proven by the growth of intelligence between thoughts and feelings. Everything related to feelings begins to form. For example when students are given mathematics, students start thinking using logic. Student logic is getting stronger so that it shifts students' feelings when they are in elementary school. The curriculum requires students to be able to achieve the learning objectives by providing problems, from where students share their feelings and thoughts in solving problems. This has an impact on the understanding of art, where art has a high function on the development of students' tastes and minds. These development activities will hone student creativity and aesthetics will emerge slowly. That is what supports learning activities through discussions between students about the

creative work of others and students know and understand the work (Senemoglu and Genc: 2001).

Aesthetic education towards elementary schools is not merely provided as an art education that provides students with experience and even prints students as artists. It does not just create students who can see problems in a perspective from all directions, understand the life they are running, develop students' talents and interests and make students who have high creativity. However, there are some general objectives in art education, namely:

1. To develop artistic awareness and beauty in a general sense both in appreciation, presentation, and educational psychological goals to develop students' personality positively.

2. Provide aesthetic experience so that children are able to develop artistic sensitivity (sensitivity) and the potential for creativity

3. Give children the opportunity to express ideas and fantasies in accordance with the level of development in art.

The purpose of art education is to encourage the importance of aesthetic education in the realm of elementary schools as stipulated in the subjects of Arts and Culture and Crafts (SBdP) divided into a concentration of fine arts, dance, music and theater. Each concentration has its own aesthetic education, so the concentration is very important delivered in elementary school level learning. In this writing, the writer focuses on dance subjects. In dance lessons there are many benefits for students, one of which is to help the motor and physical development of students. Provision of movement material to students which include small running, walking, jumping to process their own body can improve students' motor skills. From the motor development, students will be able to make body movements more flexible and balanced. The movements given by the teacher to the student will form a dance movement pattern that can practice the ability to coordinate between the head, hands, feet and other body parts. In this case the teacher gives examples of movements that are noticed

by students. In accordance with the niteni method (seeing), students will understand the movements given by the teacher. That is what underlies that aesthetic education, especially in aesthetic movements is important for elementary school students naturally through aesthetic education students are more active and skilled towards their own bodies.

Learning dance in elementary school education trains discipline students. When dance learning is given by the teacher to students starting from the lesson schedule that has been arranged, students try to use the maximum time in dividing the time between preparation to learning activities. The teacher must give an understanding to students that observing the teacher is very important for students, if students are not disciplined following the teacher's instructions in learning activities students will be left behind by other students. That is what refers students to better appreciate the learning time that is carried out. When the teacher gives motion material to students, students are given space to practice their thinking abilities. The first time a student will do an imitation of what he sees, then the student tries to memorize all the dance moves given by the teacher. After learning this new thing, the students' memory and abilities will be honed even more. When students are given the task of doing difficult dance moves, of course students will try to solve the problem. This can be done by students asking the teacher, friends, and even the surrounding environment. The ability of students to solve problems is not only in school, but can be applied in the family and even in the community. Related to this there needs to be collaboration between schools, families and the environment in the process of student ability.

Talking about students' abilities does indeed differ from one another, but that is not a problem in achieving learning goals. Cooperation in this life is one very important part of every human being. In elementary school education requires a sense of cooperation to students. In the subject of dance that dance can be done individually or in groups. Primary school students are more

emphasized in group activities, it aims to create cooperation and togetherness between students. Group dance performances must be collaboration between students to display the aesthetics of the performance, so that students will naturally be encouraged to help each other if other students have difficulty when doing exercises. This is an experience that will continue in the future when they have gone further.

Aesthetic education in dance for elementary school students is one of the right media to practice student creativity. Not just understanding their gestures, but students are also required to learn in expression both through *ajah* expression and gestures. When students are able to express themselves, it will have an impact on increasing their creativity and increasing their sense of confidence in themselves. In addition to being able to express the student's ability to make movements according to what is in his mind, even students can add (add) the movements given by the teacher so as to create their own creativity. Through the pursuit of dance, especially the aesthetics of student movements learn from experience when doing dance movements that can help in generating new ideas that are creative and innovative.

### **Training Rough Melatih Motorik through Motion Aesthetic Education**

Aesthetic education can be taught by anyone, anywhere, using a variety of activities. Individuals can receive aesthetic education through their environment which gives them aesthetic experiences. Motion aesthetic education can be realized through various activities. Dance Education is one of the education programs whose content is directly related to the aesthetic education of motion, but Dance is not the only activity that teaches aesthetic motion. Aesthetic motion can also be applied to several sports, such as ice skating, beautiful swimming, gymnastics, and dance sports.

In aesthetic education, motion through dance has several elements that need to be considered so that the motion can be used as a

condition of "aesthetic motion". There are three elements of Dance according to Ki Hajar Dewantara (1940) that can influence dance aesthetics, namely *wiraga*, *wirama*, and *wirasa*. These three terms come from Javanese. *Wiraga* means that the dancer's bodily movements and bodily techniques must be good, the meaning of the rhythm is the accuracy and suitability of the movement with the accompaniment of musical accompaniment, and the last of the episodes is the character and the dance character's sentiment can be conveyed by the dancer through the dance moves performed. Jacqueline Smith (1985) in her book about dance composition explains that dance movements are closely related to effort, space, and time. The "effort" that is intended relates to the energy mobilized to produce motion, "space" in question is the imaginary space used by the dancer to move his body, meaning that every slightest movement produced by the dancer requires space. "Time" in question is the duration of dancing, but it also hurts quickly or slowly the dancer's movements.

Through this translation shows that the aesthetic of Dance is very complex, because it is associated with various elements. Therefore, teaching dance requires teachers who are competent in the dance field. A dance instructor needs mature methods to teach dance aesthetics to students, especially elementary school students who still need gross motor training. We recommend that Elementary School Dance teachers have a gradual teaching method. Students need to be trained to move first to practice their motor skills. The main element of dance is movement, therefore practicing motion is a fundamental exercise for beginners. Practicing movement can be trained through various physical activities, one of which is by dancing. Practicing movement by dancing does not overload the aesthetics of the motion during the process. Educators should not place too much emphasis on their aesthetic value at this stage, because students are still



practicing motor skills. So at this stage dance is only as a medium.

Practicing dance moves gives children the opportunity to experience and benefit from creative and complex motor experiences, regardless of their ability to dance or not. Movement is a basic form of experience and communication (Koff: 2000). Practicing movements through dance can be a facility to acquire sensory, motor, cognitive, social and emotional skills either as individual skills or as a coherent integrated development experience. Movement through dance helps children to learn about their bodies and how to express them, the body becomes an individual communication medium that expresses feelings and communicates with their environment (Lutz & Kuhlam, 2000; Zahopoulou, 2007). In addition, dance is characterized as a non-competitive kinetic activity that increases fitness and improves health (Best, 1982). At the same time, dancing can practice rhythmic abilities, develop neuromuscular coordination and synchronization which results in the strengthening of somatognosi and kinesthetic perception (Churcher, 1971; Laban, 1975; Sanderson, 1988). In addition, children learn to work together, take responsibility and roles, and learn to respect and obey rules. That way, individuals will develop in parallel from the harmonious elements of both music and movement intuition and also the elements of active personality (Fritsch, 1985; Tambling, 1990; Rica, 2004).

### **Solutions offered by the author**

The curriculum that applies in Indonesia at the elementary school level is currently thematic, meaning that all subjects work together to achieve one specific goal. The needs of teachers at the elementary school level are teachers with educational background of PGSD (elementary school teacher education), where the teacher is required to master all subjects taught to elementary school students, even though some teachers do not have competence in the field of dance. Schools cannot force all of their teachers to have the same competence in

dance. Likewise, parents cannot expect much from the teachers of their children to provide good aesthetic motion education. From these problems, the authors try to offer solutions that can be done by schools and parents, because these two parties should work together to educate individuals to become superior individuals in the future. The following are the proposed solutions from the author:

1. The school provides dance teaching facilities at the school. Elementary schools that do not have teachers who are experts in dance should adopt teachers who specifically teach dance to students in their schools. Schools need to have an open mindset about the importance of aesthetic motion education in elementary school age children. If the school has an open mind, the school will strive to provide good learning facilities for its students.

2. Parents provide aesthetic experience in informal education. Parents have a very important role for the development of individual learning. Parents need to find out and explore information about things that are important for the education of their children, one of which is the importance of aesthetic education from an early age for someone. Parents can introduce aesthetics to their children from the womb, by playing music that influences fetal brain development, such as jazz and classical music. In addition to introducing musical aesthetics, aesthetic motion can also be introduced to children from an early age, since children begin to walk and use their senses. Children who have been introduced to the aesthetics of motion early on will be able to have the skills to coordinate their bodies.

3. Parents and the community introduce aesthetics through non-formal education. Parents try to find information about the studio or community, especially in the discussion this time related to the field of dance, in order to open up individual insights and give individuals the opportunity to have aesthetic processes. For example, at the 'Asmoro Budaya' Dance Studio in Malang based on traditional Malangan style dance.

Parents who live in Malang can introduce local traditional arts to their children, as well as provide an aesthetic experience and process to them. Through a studio environment, a child can practice to adapt and hone his social skills.

## CONCLUSION

Aesthetic education is important to be given early, because aesthetic education will affect the character and ability of individual creativity that is brought up to the individual adult. Aesthetic education does not only exist in art and culture education. Other subjects can also be used as an intermediary to provide aesthetic education. Teachers and parents' awareness of the importance of aesthetic education in elementary school children needs to be raised.

To introduce aesthetics to elementary school children, there are various ways, one of which is through dance education. Through dance education, children - children know the aesthetics of motion. Various studies and research have mentioned the benefits of getting aesthetic education for individual survival. Therefore, dance education for elementary school children cannot be underestimated, but in reality on the ground, not all elementary school teachers are able to provide aesthetic motion education correctly to students. Based on these problems, the authors offer solutions that can be considered by schools and parents. The first solution, schools should adopt dance teachers to provide dance learning. The second solution is aimed at parents, that is, parents can provide aesthetic education of movement in internal education. The third solution is aimed at parents and the surrounding community, namely parents and community should introduce aesthetic education through non-formal education, such as a studio or dance community in the surrounding community.

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