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Dance Learning Model in the Education of the Independent Curriculum

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Abstract

Until 2024, at least four curricula have been used as a reference for implementing learning in schools. Currently, the curriculum used is the independent curriculum. This curriculum covers learning from early childhood to the tertiary level. All lessons at school are regulated in the independent curriculum, including dance. The word independence in the curriculum invites teachers and students to freely choose materials, learning models, methods, media, and evaluation techniques in implementing learning. It intersects with the educational dance learning model. This research looks at how dance learning in the independent curriculum is implemented with an educational dance perspective containing two main things, namely creative and expressive dance. This research used a qualitative descriptive method using observation, interview, and documentation data collection techniques. This research presents a description of dance learning at the high school level. The research results show that several schools in Lampung have implemented learning as stated in the independent curriculum before this curriculum existed in Indonesia. This research describes how this learning takes place.

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INTRODUCTION

Dance in education is not used to make students into professional dancers or artists in non-formal educational institutions. Learning dance in schools functions to make students creative, familiar with culture, and able to think critically through dance. This concept then became the basis for the educational dance learning model.

Educational dance is a dance learning model that emphasizes the freedom of expression of students' creative movements in dance learning activities in public schools (Jazuli, 2010). This model was initiated around 1938 by a British choreographer named Rudolf Laban (1879-1958) under Modern Educational Dance better known as Educational Dance. In Indonesia, it has been promoted since the 1970s with the term educational dance. Educational dance includes two things, namely creative dance and expressive dance (Laban, 1976).

Making students creative is the goal of arts education in schools. However, currently, many schools implement dance learning only textually. The activities are in the form of reading books, filling out student worksheets (LKPD), and others. It usually happens because the teachers do not have a background in dance or other arts teachers. This case still occurs a lot in Lampung Province. Even though, it has implemented an independent curriculum.

Through the implementation of learning, students are challenged to be able to increase their creativity. Creative learning is learning for children that is offered through methods, strategies, and various activities that are fun for children (Wibowo & Devi Vionita, 2021). The educational dance learning model with creative dance and expressive dance is one of the learning models that is very close in its application to the independent curriculum. As is known, the independent curriculum is the curriculum currently used in Indonesia (2024).

This curriculum is used as a reference for implementing education from early childhood schools to universities. The independent curriculum is a curriculum

that was present after the Covid-19 pandemic. Reported from the official website of the Directorate of Elementary Schools, Ministry of Education and Culture, Research and Technology states that the independent curriculum prioritizes the development of soft skills and character, focusing on essential materials and flexible learning. Therefore, students can be more flexible in seeking and learning at school.

It is good news for arts and culture learning. Previously, an arts and culture teacher were required to be able to master all art materials even though their field of study was only one type of art. The independent curriculum also has an impact on independence for teachers which certainly can affect students. Mrs. Lidiana also said that in the dance art material in SMA 15 class X, teachers become student facilitators to express themselves through dance, one of which is by creating a creative dance. Learning is also equipped with a guide in the independent curriculum dance lesson module published by the Ministry of Education and Culture.

The independent curriculum trains students to be independent and facilitates student-centered learning by emphasizing empowerment and development of 21st-century skills (Darmawan & Winataputra. U.S., 2020). In the implementation of dance learning in schools, the independent curriculum facilitates teachers and students to freely choose the materials, learning models, methods, and evaluation techniques used in implementing their learning.

In addition, dance learning in schools uses traditional dance as material, so that it not only teaches creativity but students are also able to recognize their culture. Instilling Indonesian cultural values is very important amidst the current acceleration of technological progress. Indonesian youth must be equipped with strong roots, namely the noble values of Indonesian culture. Art in education is not used to introduce students to become artists and experts in creating works of art but emphasizes the subject of education and its socio-culture (Irawan, 2017).

It is also the matter in schools in Lampung Province. This study describes how dance learning in Lampung Province is carried out in schools that have implemented the independent curriculum in its implementation. In addition, this study explains the results through the perspective of the educational dance learning model, which divides two classifications of learning in schools, namely creative dance and expressive dance. This is the aim of this research.

RESEARCH METHOD

This study used a qualitative descriptive method. Qualitative research is a type of research approach in social sciences utilizing a natural paradigm based on phenomenological theory (and others) to examine social problems in an area in terms of the background and perspective of the object being studied holistically (Zuchri, 2021). This study examined how dance learning is implemented at the high school level in Lampung Province, by photographing the actual conditions that occur in the field.

Data were collected using several data collection techniques. First, observation directly was conducted regarding the implementation of dance learning at SMA YP Unila, SMAN 15 Bandar Lampung, SMA Al-Kautsar Bandar Lampung, SMAN 3 Kotabumi North Lampung, and SMAN 1 Way Jepara East Lampung. Second, interviews were conducted with teachers and students involved in the learning. Third, documenting learning with photos and videos was done to help researchers during data analysis and presentation.

This study also used a phenomenological approach. Phenomenology in qualitative research is an approach that views a situation based on its original state. The phenomenological approach according to Abdussama (2021) is an act of understanding a problem *verstehen*, namely trying to understand the object according to the concept of understanding developed by them (the subjects being studied) or in other words, according to their perspectives. Therefore,

the results of this study are an original description of how dance learning in the independent curriculum in Lampung province occurs based on the perspective of the educational dance learning model.

RESULT AND DISCUSSION

Research Results

Several schools in Bandar Lampung and Lampung have implemented learning according to the independent curriculum. Most schools have implemented the independent curriculum for approximately 2-3 years. By continuing to adapt, these schools apply the independent curriculum to all subjects.

This study describes dance learning in schools based on observations and interviews with teachers who are members of the Arts and Culture Subject Teachers' Conference in Bandar Lampung City, some of which are SMA Negeri 15 Bandar Lampung, SMA 10 Bandar Lampung, SMA Al-Kautsar Bandar Lampung and SMA YP Unila Bandar Lampung as well as two schools from outside Bandar Lampung as supporting data, namely SMAN 1 Way Jepara East Lampung and SMAN 3 Kotabumi North Lampung. All of these schools use the independent curriculum in implementing their dance learning, but there are differences in several things.

As happened at SMA YP Unila with dance teacher Vita Fauziah, S.Pd., dance material is only given to grade X students. In grades XI and XII, students are given the other dance material, music and theater. During the implementation of the independent curriculum, dance learning is carried out for one full year or two semesters.

Dance learning is carried out by implementing differentiated learning which is an important aspect in the implementation of the independent curriculum. Differentiated learning is an approach that recognizes that each student has different needs and abilities (Pitaloka & Meilan Arsanti, 2022). Therefore, students are given the freedom to choose their learning style, starting from the material, learning methods, and evaluation system of the learning.

In simple terms, differentiated learning is a series of common-sense decisions made by teachers and oriented toward students (Kusuma & Lutfiyah, 2000). Therefore, teachers at SMA YP Unila first observe students regarding the things students need to learn to dance. Although learning is carried out in a differentiated manner, teachers still adhere to the independent curriculum reference, that dance learning in class X is with local traditional dance material. In addition, the teachers choose the Bedana dance. Differentiation in SMA YP Unila teachers is only related to learning methods and how learning takes place.

Dance learning with the independent curriculum at SMA YP Unila went smoothly, although teachers had to adjust many different methods in each class. However, if we look back, the learning carried out for two full semesters and only studied Bedana dance with nine types of movements can be said to have narrowed students' creativity. As we know, the purpose of learning arts and culture in schools is to make students creative and think critically. However, the time constraints faced by SMA YP Unila could provide 'too much' freedom so that children's creativity and critical thinking skills become boring.

Unlike what happened at SMA Al-Kautsar Bandar Lampung, students were given material on one type of art during their studies from grade X to grade XII so teachers could provide varied materials and consider the depth of each material given. The implementation of the independent curriculum at SMA Al-Kautsar was only implemented in 2023 so 2024 will be the second year of its implementation. The same thing also happened at SMAN 10 Bandar Lampung and SMAN 15 Bandar Lampung.

However, SMA N 1 Way Jepara, East Lampung was different. Before implementing the independent curriculum, this school had implemented learning based on student abilities. Students were tested for their talents and interests since the beginning of grade X to then determine what type of art would be studied from

grade X to grade XII. Learning went smoothly. At the end of the semester, the school held an art performance from each class which then became the school's flagship event that attracted the interest of many parties.

Based on the results of an interview with one of the arts and culture teachers at SMA N 1 Way Jepara, namely Widyawati Retna Ningrum S.Pd, she said that it was not uncommon for students around East Lampung to register themselves at SMAN 1 Way Jepara because of the art learning system implemented at this school. In addition to classroom learning, extracurricular activities also ran smoothly so that the school made many achievements in the field of dance both at the provincial and national levels.

The same thing happened at SMAN 3 Kotabumi. Students were separated based on their talents and interests and art learning. This kind of learning has been going on since 2005 at SMAN 3 Kotabumi, further strengthened when the independent curriculum was applied to learning. Seeing the meaning of the independent curriculum and differentiated learning, the described last two schools used the independent curriculum concept long before the curriculum was used in Indonesia.

Dance learning in the implementation of the independent curriculum is awaited by art and culture teachers, especially dance because teachers and students in learning are given the freedom to choose the type of learning. If dance learning in the independent curriculum is viewed using the perspective of the educational dance learning model, two important things then become characteristics of this learning, namely creative dance and expressive dance. Laban as the initiator of educational dance stated that the educational dance in question is Creative Dance and/or Expressive dance, emphasizing the freedom to express personal movements expressed by students in dance learning activities for children.

In the book *Modern Educational Dance*, Laban said that in the context of educational dance, this learning is not oriented towards the final result in the form

of a product but emphasizes the creative learning process (Sari, 2021). The educational dance learning model led this research to analyze learning by implementing the independent curriculum at the high school level in Lampung Province to two major discussions, namely creative dance and expressive dance.

Creative Dance

Creative dance is part of the educational dance learning model put forward by Laban. Implementation of dance learning in creative dance schools is conducted by making creative dance as learning material. Students are invited to creatively develop traditional dance movements. The creative process is an activity to create something new through a series of events that are continuously updated in each process (Pitaloka & Devanka Diaz Ayu, 2023).

Creative dance material is given to students in grade XI. In grade X, students are given local traditional dance material. Meanwhile, in grade XII, art and culture lessons (including dance) are to make art performances as material. In several schools in Lampung, creative dance is carried out by applying the principles of choreography such as exploration, improvisation, and formation.

Students are asked to create a new creative dance based on Lampung traditional dance so that the material at the next level becomes capital for carrying out further learning. This happened at Al-Kautsar High School, Bandar Lampung. The dance teacher gave material on regional traditional dance to class X and asked students to create the dance in class XI.

In SMAN 1 Way Jepara, the teacher applied the concept of differentiation to let students be creative in choosing creative dances that would be used as material for learning. Students were allowed to imitate creative dances published as references and learning materials. However, in SMAN 3 Kotabumi, learning creative dance was done by giving students a certain theme, and then students packaged it into a creative dance. Usually, the themes are close to students today (trend).

The process of creating dances from local traditional dances, Indonesian traditional dances, or even from certain issues application of creative dance in schools. Students are asked to think creatively to solve problems and challenges given by teachers creatively. Student creativity can be seen in how they solve these challenges, such as learning to create movements, applying elements of floor patterns, direction of face, and level to avoid boredom until students critically think about what properties will be used to strengthen the delivery of the story in the creative dance they are making. If learning creative dance becomes a challenge or problem that must be solved by students, the dance learning that occurs is not only using the educational dance learning model, but an implementation of learning with high-order thinking skills (HOTS).

HOTS is a process of thinking of students at a higher cognitive level, namely problem-solving skills, creative thinking skills, critical thinking, argumentation skills, and decision-making skills (Herman, 2022). To prepare students to become a better generation, it is necessary to direct learning so that students can think at a high level (Dalimunthe, 2020).

Students solve problems by creating new creative dances based on the provisions given by the teacher. Then, students think creatively and critically to decide everything that will be used in the creative dance they create from movement, music, properties to costumes. Learning carried out in groups certainly trains students to be able to argue in discussions that occur during the process to the decision-making stage.



Figure 1. Students perform creative dance works at SMAN 1 Way Jepara (Source: Ningrum, 2024)

Figure 1. shows that the creative dance process is one of the positive activities that can be done. Creating a new creative dance certainly takes a long time so the dance class hours in class are usually not enough for students to complete this challenge. The process is continued at other hours outside of class hours. SMAN 1 Way Jepara as a school allows students to access school facilities outside of class hours to practice. If we refer back to the concept of the independent curriculum, then this process liberates students and can train their creativity. In addition, students avoid negative activities that lead to juvenile delinquency, including juvenile crime. Therefore, in other words, creative dance provides complexity, not only learning dance but also has an impact on shaping students' character.

Expressive Dance

Today's high school students (2024) are children born in 2006-2008 who are classified as Generation Z. Generation Z often called Gen Z are those born after 1995, or often called the post-millennial generation (Brown, 2020). This generation is the first generation exposed to technology since birth. From all aspects of their lives, technology plays an important role which then shapes the habits and character of Gen Z. Gen Z's closeness to technology not only brings positive impacts but also negative impacts.

The negative impact of massive technology use on Gen Z is the loss of values, meaning, and social interaction. Gen Z tends to be individualistic, completing their work and assisted by gadgets in their hands. This is not always good, because humans are still social humans who need other humans. Gen Z finds it difficult to express themselves in conveying their opinions and ideas. In this regard, dance learning with an educational dance learning model has specifications that can train the ability to express themselves, namely by teaching students through expressive dance.

Students are formed into small groups. Given the challenge to create a creative dance, the students finally interact with each other. Then, there is a discussion,

giving each other input, debating, etc so they can train students to be more expressive. It can be seen from how they complete the challenges given by the teacher.

In dance subjects by implementing the independent curriculum, students are required to display their creativity and expression through performances. During the performance, the teacher then assesses the students' skills or a practical exam. Based on interviews with teachers at SMAN 1 Way Jepara, East Lampung, students are scored on various aspects, not just their dancing ability. Assessments are how students express themselves by performing their dances. It certainly related to the ideas in the dance being performed. Then, the teacher also assesses the costumes and the students' overall appearance. The costume assessment is not only on 'luxurious' costumes but also on costumes that match the theme of the dance.

Based on the assessment, students are challenged to be able to fulfill all aspects of the assessment. Through dance learning in class, students can express themselves choose movement, and interact with friends in their group. At least, through learning arts and culture, especially dance, students can train their social skills in interacting and expressing themselves. Therefore, closeness arises and reduces the individualism of students.

The results of interviews with dance teachers at SMAN 1 Way Jepara show that when students are busy with activities to create creative dances, they become more sensitive and polite to their social environment and they can respect the opinions of others. It is not only seen in the dance works presented, but teachers also observe this during the daily process carried out by students outside of school hours. Students discuss not only with their group mates or classmates but also with students from other classes to negotiate the place of practice. It may occur at a trivial level, but it proves that through dance, students can become social beings who have good characters and can express their opinions.

CONCLUSION

The research that has been conducted shows the high schools in Lampung Province that implement the independent curriculum in their learning process also apply the principles of the educational dance learning model. However, teachers at the school do not know much about two important things in the educational dance learning model, namely creative dance and expressive dance.

In reality, indirectly creative dance and expressive dance have been implemented by teachers in their learning at school. Therefore, to continue to develop students' creativity and expressive levels, teachers must know this and explore the educational dance learning model in more depth.

Creative students create new dance works based on regional arts and culture. Students can perform in public in the final semester exam to fulfill the expressive dance element in the educational dance learning model. Therefore, it can be concluded that conceptually the independent curriculum and the educational dance learning model intersect respectively. If a school implements the educational dance learning model, it can also be said that the school is implementing an independent curriculum in dance learning. It can be seen from the aspects of the independent curriculum that are fulfilled, namely liberating students and teachers through differentiated learning.

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