

Extracurricular Learning of Dance with Local Wisdom Basis

Fan Naa Na Muhammad^{1✉}, Tjetjep Rohendi Rohidi², Hartono²

¹ Bimbingan Belajar Geniuschool

² Universitas Negeri Semarang, Indonesia

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Abstrac

Indonesia's education system directs that the curriculum of every education level should insert local wisdom education, especially in arts subject. Every area in Indonesia has various performing arts. One of the arts in Kendal is Barongan dance which is able to be used as the learning source. This research aims to analyse the extracurricular learning process with local wisdom materials in SMA PGRI 1 Kendal. This research was a qualitative research. The technique of data collection consists of observation, interview, and documentation. The technique of data analysis used data reduction, data delivery, and data verification. The result of the research showed that the learning consisted of three stages, the beginning, main materials, and closing. The steps were in line to Gagne's theory of learning phases motivation, introduction, acquisition, performance, and feedback. The beginning consisted of motivation and performance. The main part included the knowledge and the performance. Meanwhile, the closing dealt with the performance and feedback. The learning process also involved interaction. The learning of extracurricular in SMA PGRI 1 Kendal used local wisdom of Barongan with materials focusing on developing the arts. The formation of the dance consisted of lampah seblak, sembahan, jengkeng manggut, menthang tangan, and loncat jaran.

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✉ Alamat korespondensi:

Jalan Honggowongso Raya No. 47 Ngaliyan Semarang

E-mail: fananaart@gmail.com

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INTRODUCTION

Indonesia's education system states that schools' curriculum should insert local wisdom in their subject. This local wisdom digs potential local resources of cultural object which can be used as the object or materials of learning process. This local culture is the part of various culture enriching society's characteristics or identities.

Education is important to improve human resources ability and nation's competitiveness (Normalita 2016: 2). Its simplest form is learning process. Law Number 20 Year 2003 Regarding National Education System article 1 clause 20 states that learning process is the interaction of students and teachers assisted with learning sources in learning environment. According to Corey (in Sagala 2011: 61), learning process is a process where individuals' environment is handled to make them obedient to the norms, specific conditions, or responding well to certain situation. Learning process is a special subset of education.

Many experts have different definition about learning process. Most of them also produce their theories of learning, such as behavioristic learning theory and Gagne's theory. According to Hamzah (2006: 7), behavioristic is a theory with a perspective to learning as the change of behavior made from the interaction between stimulus and responses. Beside behavioristic theory, Gagne theory is also existed. According to Gagne in Hutapea (2005:1-9), there are eight phases of learning: motivation, introduction, acquisition, retention, calling, performance, and feedback. Hutapea (2004: 12-13) argues that motivation phase is the giving of hope to students that by learning, they can get a "gift". The gift is the learning process which will fulfill students' curiosity upon certain subject. In introduction, students should be able to concern on essential parts of instructional sequences in learning. Students should take a full concern on relevant aspects told by teachers or main ideas in book. In the acquisition, students are considered ready to do learning if they can pay their attention to relevant

information. Performance phase requires students to show their understanding through real performance. Lastly, in feedback phase, students should get the feedback on their performance to evaluate their understanding upon the materials given to them.

Arts in the society is an important need for human (Murni 2016: 2). Barongan is an important local wisdom in Kendal regency. Barongan is a performing art consisting of traditional dance with big doll mask played by one or two actors as its. Barongan is a cultural expression of society in Kendal regency.

Culture is a social inheritance which is inherited from generation to generation by learning process whether in formal or informal way. The formal way consists of education programs in many educational institutions. All spiritual or materials forms, like ideas, norms, patterns, and products are packed in a curriculum and sequences of thematic learning process. Informal learning process is held through enculturation and socialization (Kodiran, 2004: 10). Learning process is intensely related to cultural resistance. It is in line to Recalde and Navaro's opinion stating that resistance is strongly connected to cultural changes. Somehow, this relation is not always contradictory, but the complementary (Recaldo & Navaro, 2015: 49).

Arts can be a special characteristics or identity of certain area. Arts can be a tool of certain area to promote itself to be more famous. It can be in the forms of product which can be enjoyed by human, since it is naturally an entertainment for them. Through this entertainment, people will accept meaning or messages which is delivered by the artists.

Traditional arts are the part of national arts. The more arts owned by an area, the richer the nation will be. The more creative people inventing arts, there will be reactions or responses coming from the society. Based on Mdletye, society's responses to change is one of the elements and dynamics of managerial transformation (Mdletye 2014: 548).

Barongan Siswa Krida Budaya Artist Group is an artist group as the part of

extracurricular activity in SMA PGRI 1 Kendal. Barongan Siswa Krida Budaya Artist Group focuses on Barongan Siswa Krida Budaya dance and Barongan (mask doll) dance. This dance is developed by Barongan Siswa Krida Budaya Artist Group. Siswa Krida Budaya is a group of Barongan artists which is owned by schools in Kendal. Usually, this group is owned by general public instead of school. According to Putriningtyas (2015: 94), traditional dance as communication tool have important roles in the society. It can also be used the tools of education or education's awareness.

Based on this explanation, there should be a deep review on extracurricular based on local wisdom. The main problem of this research is the extracurricular learning process with local wisdom basis in SMA PGRI 1 Kendal. This research aims to analyze the extracurricular learning process with local wisdom basis in SMA PGRI 1 Kendal.

METHODS

This research used qualitative methods with phenomenology approach. The focus of this research was the extracurricular learning process with local wisdom basis in SMA PGRI 1 Kendal. This research also analyzed the creativity in Barongan Siswa Krida Budaya dance. The methods of data collection in this research were through observation, interview, and documentation. The observation included the description of the location and the Siswa Krida Budaya itself. The description of the location consisted of the position and location of the research, history, vision and mission, infrastructure, students, educational institution, students' condition, management, and the position of barongan in SMA PGRI 1 Kendal.

The interview of this research was done to the supervisor of Barongan Siswa Krida Budaya arts, headmaster, students, and educational staff which is related to Barongan Siswa Krida Budaya dance development in SMA PGRI 1 Kendal. The prepared interview was planned as questions related to the research problem.

The taken documentation was related to Barongan Siswa Krida Budaya dance, the make up and wardrobe, dance formation, school's condition (including the study room), and other supporting infrastructure.

The technique of data validity used source triangulation. The process of data validity used by reviewing the data from various resources. The data were then described, categorized, and analyzed to draw a conclusion.

RESULT AND DISCUSSION

Local wisdom is a potential of certain area, including its traditional arts. Mdletye (2014: 548) says that every area has its own traditional arts. The arts are the expression of local culture in the areas. The arts are the part of national culture. The more arts owned by an area, the richer the nation will be. The more creative people inventing arts, there will be reactions or responses coming from the society. Based on Mdletye, society's responses to change is one of the elements and dynamics of managerial transformation (Mdletye 2014: 548). Adzkia (2016: 91) states that mass culture influences society's mindset of the connectivity of traditional arts role.

Barongan is a local wisdom or simply a cultural expression in Kabupaten Kendal. Barongan is one of the local resources which should be developed and preserved. One of the ways to develop the arts were through learning process in formal or nonformal institution.

The learning process of Barongan is a learning process based on local wisdom. SMA PGRI 1 Kendal is a formal institution which develops and preserves Barongan through extracurricular activity. Traditional extracurricular arts in SMA PGRI 1 Kendal used Barongan Siswa Krida Budaya dance as its material. Barongan Siswa Krida Budaya dance is the development of Barongan. The formation of the dance consisted of lampah seblak, sembahan, jengkeng manggut, menthang tangan, and loncat jaran.

Many functions and goals of arts education will be reached if there is a good

condition. The condition does not only focus on the final outcome, or final formation of dance, but more likely on the creative process and experience obtained by the students (Jazilah 2016: 2). The process of extracurricular learning consisted of three steps: the beginning, main parts, and the closing. The beginning is the pre-learning activity with praying and role calls. The main parts is the delivery of materials to the dance formation. The closing is the evaluation and closing prayer.

The process of extracurricular learning in SMA PGRI 1 Kendal was in line to Gagne's theory of learning in (Hutapea 2005: 1) motivation, introduction, acquisition, performance, and feedback. The learning process was also in line to behavioristic theory stated by Watson. Watson in Hamzah (2006:7) says that learning is the process of interaction between stimulus and responses. It can be formed as the observed acts. In this case, Watson neglects the changes of mental states in learning and considers it as the left factor since the factor does not explain the completion of learning process.

According to Gagne (dalam Hutapea 2005: 1) one of the phases in learning is motivation and introduction. Motivation and introduction were done in the beginning of learning process of dance extracurricular in SMA PGRI 1 Kendal. The initial activity in Siswa Krida Budaya dance consisted of greeting, prayers, and role calls. Greeting is the introduction and opening done by the teachers. Students will answer the greet of the teachers as the forms of respects and appreciation. Subsequently, the acts before the main materials were the presentation and training. It influences students' mood who will be given the materials.

Motivation is the initial process of interaction between stimulus and responses. It is similar to Watson in Hamzah (2006:7) stating that learning is the process of interaction and responses. Teacher is the facilitator who gives the stimulus while students are the learning objects who give the responses. This is supported by Chua (2014: 259) that in terms of little motivation, all dancers appeared to be

stimulated by new and challenging experiences, such as participating in highly competitive enrichment programs during the start time or working with creative, demanding choreographers during the peak time.

Greeting in the initial process of learning is an opening of interaction. The greet can be an appreciation from teacher to students. Greeting is also the boost to begin the learning process. It can be in the form of prayer to safety and to make the learning run smoothly. Praying is the form of faithfulness to God. The building of character in the learning process is one of the goals of learning process since arts do not only spread the knowledge, but also shape students' character.

Teachers' method in delivering the materials of Barongan Siswa Krida Budaya used demonstration. It was relevant to deliver practice or skill development materials. The method of demonstration in Barongan Siswa Krida Budaya dance is needed since it needs practice in teaching it. It is used until the students can practice the dance formation well.

The next part is the main materials learning process of Barongan Siswa Krida Budaya. The activities consist of lecture and demonstration. Lecturing is the delivery of materials whether it is theoretical or introductory to Barongan Siswa Krida Budaya. Demonstration is the presentation of the dance by the performance from the teachers.

Gagne opines that learning is a change that happens to human's ability continuously (Warsita 2008: 66). Students should be able to learn continuously and follow every step of learning process from the beginning to the end, that students will have maximum results. Beside students, teachers also motivated the students to stay motivated in following the learning process.

The process of material presentation in extracurricular learning with Barongan Siswa Krida Budaya dance was initiated by teacher explaining the dance. The next part was the delivery of dance formations in Barongan Siswa Krida Budaya. The formations are jalan lambeyan, sembah, jengkeng manggut, menthang tangan, dan loncat jaran.

The learning process should make students love the arts. The process with local wisdom should be relevant with learning oriented to culture awareness. According to Wahira (2014: 75) school education is the attempt of preparing young generation to love the arts in their areas.

The delivery of materials to students aimed to change students' behavior to the better states. It also aimed to make them have good dancing technique. The process of learning activity was not only based on one-way communication, instead it is an interaction between teachers and students. Teacher and students can discuss or exchange their mind to develop mindset or ideas. The transfer of knowledge and skills in Barongan Siswa Krida Budaya aimed to make students appreciate their local culture. This can be their capital to develop local culture.

Teachers delivered the materials by lecturing. It is a method of material presentation to transfer the knowledge from teacher to students. It aimed to connect the communication between teachers and students. According to Kinesti (2015:108), communication is the action of people giving understanding to others (in a talk, body movement, or behavior) without any physical contact.

Lecturing used by teachers in the extracurricular caused two-way communication. It happened because of the interaction between students and teacher in questions and answers section. This section consisted of two ways. The first one is teacher gave the students' chances to ask questions during the learning process. If the students asked, teacher would answer that based on his understanding. The second interaction was in the delivery of materials. Students gave teacher questions by raising their hand and teacher will permit them to ask. Then, the students asked the question which will be answered by the teacher.

Two-way communication in material delivery trained the students to talk in front of public and ask the question. The questions also showed students' curiosity. Teacher can explain

the answer in case if the students did not understand to the materials.

The learning process is the spreading of knowledge as movement materials after teachers demonstrate the dance formation. The learning activity was done by involving teacher and students in the training. Teacher became the facilitator of spreading the knowledge and evaluate students' movement.

The last act was closing consisted of evaluation, prayers, and closing greeting. The process of evaluation aimed to measure the indicator of learning process. The learning of extracurricular of Barongan Siswa Krida Budaya aimed to appreciate local wisdom seeing from the uniqueness of dance's formation, creativity, improvisation, and expression. Students' expression in arts is the process of making them aware to it.

The supporting factors of Barongan Siswa Krida Budaya consisted of students, teachers, and school facility. Students as the factor is related to their behavior and condition as the object of the learning process. Teacher is related to teaching method and teachers' behavior. Meanwhile, facility is related to the existence of infrastructure supporting the learning process.

People can be said as mastering the dance if they can memorize the whole and every dance formation (Ningrum 2016: 3). Students is one of the main components in learning process since students are the object of the learning process. A success indicator of learning is the reaching of competence by students. Every student is individual who have different characters; thus, teacher should understand their character that it will achieve the maximum goals of learning process.

Barongan Siswa Krida Budaya was really supported by students are the component of learning process. Students were very enthusiastic in accepting the materials since they liked Barongan. It was deemed as their entertainment to kill the boring time of other subjects. Students become one of the supporting factor in learning process where they showed good behavior during the process. The behavior can be seen as they listen to teacher's explanation

comprehensively or express themselves by performing in front of their friends.

Students were always enthusiast to the learning process. They always took turn in performing the dance in front of the class. The enthusiasm showed that students had the bravery and confidence to show their talent and express their ability. The confidence of the students is the ability in arts education. According to Jazuli (2008: 139-140), learning art is the process of attempt done by people to obtain changes of behavior and actions as the result of artistic experience and interaction to surrounding environment. Based on Sustiwati (2011: 131), arts education was given in school since it is unique, meaningful, and useful to students' development located on the aesthetic experience in expression and appreciation.

The changes of behavior and acts happened to students during the learning process of Barongan Siswa Krida Budaya. Anggorowati, the supervisor of the extracurricular, said that students were not confident in performing the arts. After the motivation given by the teacher, students became confident and enthusiastic in performing the arts.

The other supporting factor of Barongan Siswa Krida Budaya was the teacher. Competent teacher supervised and taught the arts SMA PGRI 1 Kendal. Anggoro, as the supervisor of Barongan, was the alumnus of dance education program in IKIP Semarang with very good reputation. Even, his institution had become the A-accredited institution. The supervising teacher and teacher of Barongan Siswa Krida Budaya also had long-time experience in arts by becoming the ambassador of arts in Kendal regency, performed in Taman Mini Indonesia Indah (TMII), owned a certificate of arts educator, and had followed arts education training held by Ministry of Education and Culture. These people had interesting methods to teach. According to the students, Anggoro was a teacher who was close to them with firm discipline and diligence. He was able to motivate them to be a better students. He also explained the materials in details regarding its goals, usage,

telling success story, and creating good emotional relation.

The third factor supporting the learning process was school facility. The school had appropriate facilities of arts room with gamelan and karawitan tools along with dancing room. They also had a complete set of barongan tools which make students able to follow the arts well.

Beside the supporting factor, there was also an obstacle. The obstacle was related to limited funding from the teacher to develop Barongan. Teacher never took students' money in order to focus on the appreciation, expression, and creation of the arts. Teacher also had creative ways to get the funding by promoting the arts to government officials and SKPD in Kabupaten Kendal to get the source of funding.

CONCLUSION

Barongan is a local wisdom. SMA PGRI 1 Kendal is a formal institution which developed Barongan through its extracurricular activity. The learning process of this activity used Barongan Siswa Krida Budaya as its material as the development of Barongan. The formation of the dance consisted of *lampah seblak*, *sembahan*, *jengkeng manggut*, *menthang tangan*, and *loncat jaran*.

The learning of the extracurricular consisted of three steps, the beginning, main materials, and closing. The aspects of learning process of Barongan in SMA PGRI 1 Kendal consisted of learning materials, learning programs, learning methods, learning devices, and evaluation. The process of extracurricular involved teacher and students as the main object and subject in learning process. The learning steps was in line to Gagne's phases of learning: motivation, introduction, acquisition, performance, and feedback. The beginning consisted of motivation and performance. The main part included the knowledge and the performance. Meanwhile, the closing dealt with the performance and feedback. The learning process also involved interaction. The interaction between teacher and students was in line to Behavioristic theory of Watson saying

that learning process was the process of interaction between stimulus and responses. The process of interaction between stimulus and responses happened in the beginning, main materials, and closing. The beginning started with geeting, prayers, and roll calls. The main material was the delivery of Barongan Siswa Krida Budaya in five dance formations; including *lampah seblak*, *sembah*, *jengkeng manggut*, *mentang tangan* dan *loncat jaran*. The learning was closed with evaluation and closing greeting.

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