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Components and Scope of Artistic Literacy in Learning The Tempurung Dance Conceived By Artists

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Abstrack

This study discusses the components and scope of artistic literacy in dance learning initiated by artists, the problem found in this research is the lack of students' understanding of artistic literacy with the presence of Artists Entering Schools can help increase knowledge of art literacy in Tempurung dance learning. The purpose of this study is to analyze the components and scope of artistic literacy in Tempurung dance learning initiated by artists. This study used a qualitative method with interdisciplinary studies of arts education and arts sociology, a case study research design regarding groups with the Artist Entering School program for a certain period, the research location was at SMP Negeri 14 Pontianak, data and data sources were divided into two, namely primary data and secondary data. secondary. secondary, using observation techniques, interview techniques, and documentation techniques, data analysis techniques using interactive models, results and discussion 1) Art Literacy has a very important role in learning Tempurung dance to increase love and inheritance for students 2) Learning Tempurung Dance becomes a means material objects in this study 3) Artists Enter School Artists give dance lessons to students so that they become good platforms for schools and arts and culture teachers.

Keywords: Art literacy, Dance learning, Artist enters School

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INTRODUCTION

Literacy, which initially only discussed reading and writing, but at this time its understanding has developed, this has become very important in a learning process for students as well as an understanding of artistic literacy which is essential in a process to shape the character of students and it should acquire and master early. Artists and teachers have a major role in providing stimulation to students to understand and listen to the importance of artistic literacy, in this case there is a lack of students' understanding and attitudes towards art and culture. The low level of knowledge of the current generation regarding artistic literacy.

This phenomenon is reinforced by the results of research (Irianto & Febrianti, 2017, p. 624) stating that in the current cultural anxiety it is as if the younger generation is starting to lose their identity or identity. Along with the absence of standard guidelines, they are then oriented towards Euro-American culture. This is evident from the fashion, pop art (art pop), culinary, and lifestyle following western fashion. Art literacy which is very important in a process of knowledge and understanding of students to maintain arts and culture.

Literacy has traditionally been seen as one of the skills in terms of reading and writing, views on literacy have subsequently developed into the ability to read, write, speak, and listen. In line with the passage of time, the definition of literacy has shifted from superficial knowledge to broad understanding covering various other important fields. This change is caused by various factors, in terms of the expansion of meaning due to the wider use of information technology and technological developments, as well as changes in analogy. (Yunus et al., 2018, p. 1)

This research has been concerned with understanding the ways in which people use literacy in their everyday lives, finding ways to make literacy instruction meaningful and relevant by recognizing and incorporating

students' out-of-school ways of practicing literacy, and decreasing achievement gaps for students whose families and communities practice literacy in ways that may differ from those in the mainstream or in positions of power (Johnson & Perry, 2012, p. 51)

Literacy includes the ability to read, understand, and critically evaluate various forms of communication, including oral, printed, broadcast, and digital media." (DES, 2011, p. 8; (Eithne Kennedy, Elizabeth Dunphy, Bernadette Dwyer, Geraldine Hayes, Thérèse McPhillips, Jackie Marsh, Maura O'Connor, 2018)

Art literacy is the ability to study and understand regional arts, in this case the discussion regarding artistic literacy is related to knowing, studying, understanding, and creating art, this is related to the context of regional arts, so that students, youth and adults can understand and love this field. this. art with a form of appreciation and a willingness to learn in depth. Art literacy is also related to the desire to know about art, study art, understand art and works of art in the learning process in formal, non-formal and informal education which is very important for imparting knowledge from an early age to children so they can understand and have a sense of curious about culture and art in Indonesia, the anxiety that researchers find is seeing children to adults who are more accepting and willing to learn culture, art and language from abroad than learning local culture, this is important to address in order to understand art literacy. Art learning is fundamental to the development of artistic literacy in children.

Learning which comes from the word learning means collecting a certain amount of knowledge obtained from someone who understands and knows more about a material or material, dance learning prioritizes motor skills, because in the cognitive phase children are required to know the types of skills and also make it easier for children to learn. do something automatically. dance moves, to achieve the automatism phase requires a

continuous and continuous training process (Hartono & Any, 2018, pp. 19–21)

Learning the art of dance is very necessary in the knowledge process to know artistic literacy and add insight and knowledge about regional arts, but in this case students do not get dance art lessons during arts and culture lessons at school and are never directly involved. in these activities. the dance learning process and the lack of curiosity of students about the various movements of the Tempurung dance so that it greatly hinders the dance learning process. teaching and learning and the lack of dance learning in schools. art education in schools should be able to provide learning that can bring students closer to regional culture but has not been implemented properly. learning the art of dance is important for providing responses to students so they understand about artistic literacy.

While the results of the study (Marsiano et al., 2019) state that there are things that are inhibiting factors in the dance learning process, namely a). Student factor, b). Educator factor c). The factor of the equipment needed and the space that is still inadequate. So this makes the important role of an artist directly involved in learning dance in formal education in order to share knowledge and knowledge about Tempurung dance and get different ways of learning dance during arts and culture lessons, learning dance by artists must have a method or strategy. . . during the Tempurung dance learning process to students in order to provide an understanding in the dance art learning process there is artistic literacy that students must understand.

Pontianak City is one of the places where Artists Enter Schools will be held. It will be run directly by the Education, Culture, Research and Technology Office. In 2022 schools will receive School Entrance Artists, namely there are 16 divided into 10 Middle Schools and 6 Elementary Schools. Among them, SMP Negeri 14 Pontianak, which received its turn to enter this program at

school and received material on learning Tempurung dance, The selection of learning materials for 2022 is very varied and not monotonous from the previous year with 4 selected materials including dance, painting, graphic design, and theater arts, the material that has been selected is divided equally for each school to receive art learning materials through School Entrance Artists.

Seniman Enters School is a program carried out by the Directorate for Development and Utilization of Culture, in a form of artists passing on knowledge about learning arts, cultural values, and objects of promoting culture in extracurricular activities at schools (SD, SMP, SMA/SMK). Artists who teach are people who have talent and expertise in the field of art and have created a work of art. Before the artists participating in this program, a selection was carried out, the selection and filing stages were carried out by the drafting team, the Entering School Artist was carried out to make it easier for students to explore directly the knowledge, skills and attitudes possessed by artists.

This program is carried out in order to instill a wider love and insight into works of art and culture so that they can strengthen the character of students. Artists Entering School is an extracurricular activity providing material about learning arts and culture to students, artist material for the City of Pontianak, West Kalimantan in 2022, namely various arts, one of which is the Tempurung dance which is taught directly by artists to students. Tempurung dance is a creative dance originating from the city of Pontianak created in 1999 by Mrs. Kusmindari Triwati. Tempurung dance is a learning material for artists and teachers through extracurricular activities, learning materials regarding the introduction of history to various dance moves.

Prior to the existence of this program, artists were rarely involved in the art learning process in formal schools. The existence of Seniman Enters School was an excellent platform for artists to express their creative

ideas in extracurricular activities at formal schools. The achievement of extracurricular activities through this School Entrance Artist is a performance that will be presented by students in the form of a performance or exhibition to be appreciated.

The purpose of this research is to analyze the components and scope of artistic literacy in learning the Tempurung dance initiated by artists. The explanation that has been set forth in the background and objectives, researchers to examine the components and scope of artistic literacy in dance learning, looking at phenomena that occur in the current era, lack of students' understanding of artistic literacy, formal education should be able to provide art learning to be able to instill culture to students but has not been implemented properly, seeing the phenomena that occur students know more and want to learn culture and art from abroad compared to local culture. Artists Enter School as a good forum for expressing creativity and innovation in art learning at school in extracurricular activities, artists and students can express creative ideas and express themselves in the form of art learning and are able to introduce regional art as a local identity, so it is very important to discussed and studied considering that there has been no research discussing art literacy and Tempurung dance as a result of previous research.

METHODS

This study aims to analyze the components and scope of artistic literacy in Tempurung dance learning contained by artists. Based on the discussion previously described, the researcher uses the qualitative research method used in this study, because the researcher wants to see the process of learning dance in terms of the components and scope of artistic literacy contained by artists into a series of phenomena that must be analyzed and then described as a whole with reference to the objectives study.

According to (Sugiyono, 2016, p. 1) qualitative research is a research method used to examine the conditions of natural objects. In qualitative research, research is conducted on natural objects, that is, objects that develop as they are, are not manipulated by researchers, and the presence of researchers does not greatly affect the dynamics of these objects. To examine existing problems, this research is designed using interdisciplinary studies to answer the formulation research problems, namely art education and sociology, an interdisciplinary approach allows for a comprehensive study of both practical and theoretical interests. (Rohidi, 2011, p. 62)

Interdisciplinary science using art education using Discovery learning theory according to Bruner is a way of getting the latest data, and examining its relation and accuracy in knowledge, the discovery learning theory found by Bruner is digesting concepts, meanings, and interactions through an intuitive process (which adapts to each other's intelligence). each) in the end come to a conclusion which is called discovery learning. (Buto, 2010)

Learning outcomes are the abilities that each student gets after the teaching and learning process is carried out, and can provide good behavior transformation in terms of insight, understanding, actions and skills of students so that they form better than before. As stated by Hilgard quoted by Sanjaya, (Sjukur, 2013).

Researchers use interdisciplinary knowledge regarding art education with learning theory and learning outcomes because seeing from the process carried out when learning the Tempurung dance as an amplifier of artistic literacy, artists provide dance learning material about local arts which is carried out in order to stimulate students to be able to appreciate and express themselves in the process dance learning So from that, the learning outcomes referred to by dance learning researchers given by artists to students get learning outcomes with dance performances.

Another interdisciplinary science used, namely the sociology of art, discusses or examines people (actors, creators, and art supporters) who are specifically involved in artistic activities and society outside of artistic activities which then influence artistic activities in their cultural context. His main study is about the components of the process of art creation, such as connoisseurs, observers, reviewers, writers, educators, Maecenas, patrons, and art managers. Thus art in a sociological perspective becomes relatively complex. (Jazuli, 2014, p. 22).

Researchers use art sociology because it discusses artists with intergroups, namely students. As well as activities and social interactions carried out during the process of teaching and learning activities, the components and scope of art literacy in Tempurung dance learning which are contained by artists and students who receive the learning

The research design using case studies was carried out in depth about groups, namely artists and students with one School Entrance Artist program within a certain period of time, the data obtained from the case study design through observation, interviews and documentation. Therefore, researchers can process data into something that can be explained clearly and is appropriate for readers to understand. The focus of the research is divided into two, namely regarding the research location at SMP Negeri 14 Pontianak Jl. Tani No 5, Saigon, East Pontianak District, Pontianak City, West Kalimantan, the researchers chose this location because Pontianak 14 Public Middle School is the place where artists enter school to implement their activities. In addition to this, Pontianak 14 Public Middle School will have a turn in 2022 in the School Entry Artist Program itself.

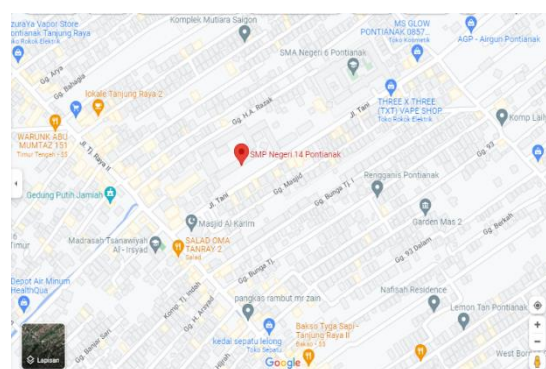


Figure 1. Map of SMP Negeri 14 Pontianak

The aim of this research is to focus more on the components and scope of artistic literacy in dance learning which are contained by artists in dance learning activities. The next research target is related to artists and students. Data and research data sources are divided into two, namely premier data, premier data, and secondary data

Premiere data is data that determines a report statement obtained first-hand by researchers related to the variable of interest for the purpose of a study focus. Primary data sources are individual informants, focus groups, the internet can also be a premier data source if questionnaires are distributed via the internet (*Data Dan Sumber Data*, n.d.)

Data sources are people, objects or objects that can provide data, information, and facts related to what is being studied. Data sources according to Kaelan (in Ibrahim, 2015, p. 67) state that data sources are people who are called informants, participants, respondents, and educators in research, this study uses snowball sampling which is a sampling technique for data sources, which initially a little, gradually becomes large. This is done because of the small number of data sources that have not been able to provide complete data, then look for other people who can be used as data sources. Thus the number of sample data sources will be even greater, like a rolling snowball, becoming larger over time (Sugiyono, 2018, p. 219).

In this study, the researchers met a resource person from the Pontianak City Culture, Research and Technology Education Office in the field of culture, namely Mrs. Wasis Utami Hidayati as the implementer of the Seniman Enters School program. From this meeting there was discussion about the program between researchers and resource persons, and finally Mrs. several schools for research and from the suggestions and agreements of the researchers SMP Negeri 14 Pontianak became the research location with an artist named Fitriyana, then the researchers met with the artists to obtain information about teaching and learning activities along with the data sources that had been obtained from the sample data source techniques as follow:

a. Fitriyana 23 years old is the main informant in this study, Fitriyana as an artist who teaches at SMP Negeri 14 Pontianak, and as an artist in West Kalimantan, the researcher obtained data or information about artists teaching and learning Tempurung dance

b. Wasis Utami Hidayati, 53 years old, is the head of the culture section at the Pontianak City Research and Technology Culture Education Office. Researchers have obtained data or information sources related to the School Entrance Artist program.

Other premier data relates to the learning environment in the form of the results of teaching and learning activities of artists and students in extracurricular activities in the components and scope of artistic literacy in learning Tempurung dance, obtaining data in this study by means of observation and documentation

Secondary data is data that refers to information collected from existing sources. Secondary data sources are company records or documentation, government publications, industry analysis by the media, Web sites, the internet and so on (*Data Dan Sumber Data*, n.d.) Secondary data is data that supports premier data needs such as books, literature and reading sources.

In this case the research obtained secondary data from documents relevant to literacy, and Artists Entering Schools from journals and books according to research needs.

Data collection techniques in qualitative research researchers use observation, interviews, and documentation. Observation techniques or observations in this study, namely by participating, researchers make observations about research locations to obtain data about addresses, descriptions of the atmosphere and the potential for implementing dance learning.

Researchers are also directly involved in the activities carried out by students in order to make it easier for researchers to make these observations. Researchers came to the school location to observe the activities of artists and students in depth in the process of artistic literacy in learning Tempurung dance. The interview technique carried out by the researcher was unstructured interview to make it easier for the researcher to obtain free information from the informant but still within the scope of this research, along with the informant who will be interviewed, namely the party from the Education, Culture, Research and Technology Office where the implementation was conducted, conducting interviews at the Pontianak City service to get information data about Artists Entering Schools as well as discussions to determine the location of the research location, then where the interview of artists who teach at SMP Negeri 14 Pontianak will be conducted interviews at school and outside of school. the researcher came directly to the resource person and asked in depth about the components and scope of artistic literacy in learning Tempurung dance,

This documentation technique is carried out to refine the existing information obtained through observation and interviews. In the documentation activity, the researcher also documented by recording and photographing directly from the researcher's cell phone in the

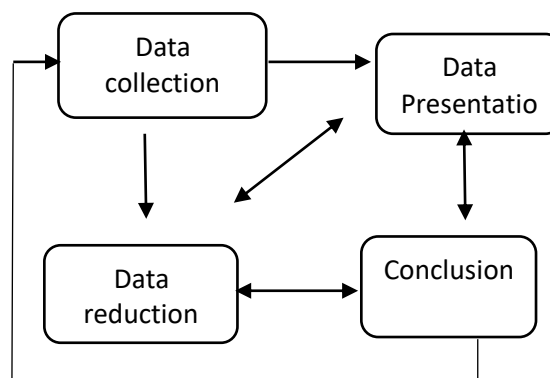
teaching and learning activities carried out during the Tempurung dance learning process.

The Department of Education, Culture, Research and Technology from the field of Culture, Mrs. Wasis Utami Hidayati, and the artwork in the form of a video of Pontianak 14 Public Middle School students from the artist, Mrs. Fitriyani. Other documents obtained by researchers were images sourced from Google. The data validity technique used in this study is observation extension and triangulation, which are activities that aim to re-check the correctness of research data, carried out repeatedly with different days and times in order to obtain valid data, researchers use observation extensions.

The purpose of extending observations is for researchers. obtaining clearer data and strengthening the relationship between the researcher and the resource person so that a good relationship, open relationship, and mutual trust is established so that no information is kept secret by the source (Sugiyono, 2018, pp. 270–271) Furthermore, researchers used triangulation as checking data obtained through several sources in various ways, and at various times.

The data analysis technique of this research was carried out qualitatively and used an interactive model. The data analysis model is the technique most often used by researchers. According to Miles and Hubberman 1984 (Sugiyono, 2018, p. 321), argued that activities in qualitative data analysis are carried out interactively and continuously until complete, so that the data is saturated. Data analysis techniques were used in this research design because researchers were able to systematically compile and analyze the data that had been obtained from the results of interviews and observations.

Components of Data Analysis:
Interactive Models



RESULTS AND DISCUSSION

Based on the results of the research using observation, interview and documentation techniques, the data obtained are in the form of: 1) Art Literacy 2) Tempurung Dance Learning 3) Artists Entering Schools along with the results and discussion are presented as follows:

1. Art literacy

Their cultural literacy as knowledge of the history, contributions, and perspectives of different cultural groups, including the groups themselves, is necessary for an understanding of reading, writing, and other media. In line with the European forum which argues that cultural literacy identifies, undermines, uses and has the potential to change the many interacting cultures, including texts and other media, that shape our cultural existence (Shliakhovchuk, 2021, p. 4).

Art literacy occurs in the extracurricular activities of the learning process carried out by artists and students, with the topic of discussing art, namely the Tempurung dance, one of the Malay creative dances in Pontianak City, curriculum changes that always occur but in the context of artistic literacy should be more developed to adjust with the era or curriculum that occurs because children to adolescents must be able to understand and appreciate regional arts more, that is a very essential thing regarding artistic literacy and even changes always occur but learning about

art should not be immersed in outside culture or art (Sugiarto, 2019).

The results of interviews with the artist, Mrs. Fitriyana, stated that the teaching and learning activities carried out are an art inheritance process for students. In terms of the material presented about regional arts, this knowledge can increase students' love for regional arts and culture, therefore literacy related to reading, understanding, writing, and speaking can be related to art itself where in this case we will discuss the components and scope of artistic literacy. The divided components include knowing, studying, understanding, and artistic works that can be studied and can be read in the discussion as follows.

Table 1. Types of literacy and parties involved

No.	Types of Literacy	Parties with roles
1.	Early Literacy	Informal education is directed by parents and family.
2.	Basic Literacy	Formal education directed by the school and teachers, as well as informal education on the part of parents and families.
3.	Library Literacy	Formal education directed by the teacher
4.	Technology Literacy	Formal education is directed by the teacher and informal education is directed by parents and family.
5.	Media Literacy	Formal education is directed by the teacher and informal education is directed by parents and family.
6.	Visual Literacy	Formal education directed by the

No.	Types of Literacy	Parties with roles
		teacher and informal education directed by parents and family and social environment
7.	Cultural Literacy	Formal education is directed by the teacher, and non-formal education is directed by the studio and social environment
8.	Art Literacy	Informal education directed by parents and family, formal education directed by teachers, and non-formal education directed by studios and the social environment

2. The components and scope of artistic literacy in learning the Tempurung dance

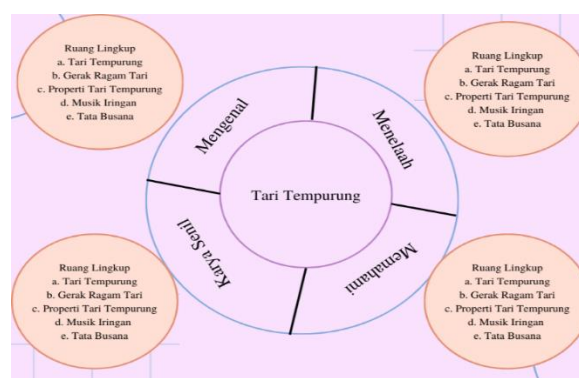


Figure 2. The components and scope of artistic literacy in learning the Tempurung dance

Table 2. components and scope of artistic literacy

Component:	Scope:
a. Know	a. Tempurung dance
b. study	b. Dance moves
c. Understand	c. Tempurung dance properties
d. Art Works	d. Accompaniment music
	e. Fashion

a. Get to know the Tempurung dance

get to know Tempurung dance for students who have broad insight so that they are able to understand other works of art created by a particular ethnic belief or cultural tradition that may be different from the beliefs and cultural traditions of students, in this case students also know in depth about Tempurung dance. (Jazuli, 2016a, p. 202) states that the application of learning activities to get to know can be done in extracurricular and intracurricular classes, various methods can be used and chosen by artists and teachers to introduce forms and types of art, the process of getting to know can be done by means of lecture methods and discussion and equipped with (videos, photos, slides, or movies).

Artists provide views in order for students to get to know about the presentation in Tempurung dance, starting from history or getting to know Tempurung dance, the various dance movements being taught, the properties that are played, getting to know about dance accompaniment music, to the Tempurung dance dress so that students can get to know in depth in line with the artist's statement Mrs. Fitriyana said that students can understand what is in the dance presentation, as for some of which are discussed as follows.

Students are familiar with the Tempurung dance, in this case the artist provides a historical explanation of the dance and plays the video and shares the link so that students can examine and know more about the Tempurung dance and can learn more about it. Students get to know the various Tempurung dance movements, the next stage

after the artist gives explanations and videos about the dance.

Students get to know the various Tempurung dance movements learned from the artist, get to know from variations 1 to 7 through the stages of each meeting in the learning process, not only giving the range of dance movements, but the artists also explain the patterns of the dance movements, that the range of motion departs from traditional dances, namely Jepin and Joget Steps in order for students to understand not only being able to practice but also knowing

Students get to know the properties of the Tempurung dance, the artist gives an explanation that the dance property departs from coastal people taking coconuts and producing a shell and usually used for fuel, it turns out that from the point of view of the artist it can make a property that can be used in the dance the artist gives an explanation of the properties of a dance property is very useful in a presentation in dance, indirectly adding to the impression of the beauty or aesthetics of a dance, apart from that as a support for the aesthetic values of dance, coconut shell can be found other than in Pontianak City but this is a hallmark of dance so that it becomes a unit in a presentation of the Tempurung dance and becomes the identity of the dance and the presence of very beautiful sounds from its properties makes this dance more lively and beautiful, therefore from this students students must also know not only know about it I know the properties of dance but can know more deeply and think that coconut shells can be used as dance properties

Students are familiar with the accompaniment music of the Tempurung dance, while the function of the dance accompaniment is to provide rhythm and assist in managing time. Providing an overview of the atmosphere in the dance and also helping to emphasize the expression of the dancer's movements, therefore the presence of music accompanying the

movements of a dancer will be more meaningful because of the atmosphere created from the music itself, students do not only understand rhythm, beat, and tempo from an accompaniment, but in this case students must also be able to recognize the accompanying music of the Tempurung dance, one of the traditional music of West Kalimantan is Malay music, in the accompanying music of the Tempurung dance there are Malay musical instruments which are commonly used for accompaniment to Malay dance and Malay music itself.

Students get to know the dress code, from videos that have been shown by artists and teachers for students to be more able to get to know the form of presentation of the Tempurung dance as artistic literacy, this also includes the introduction of dress code, but there will be an update regarding the dress code for Tempurung dance which used by students during the performance, it is not far from other Malay dance dress, this is important for students to know that the dress code is unique, as is the case with West Kalimantan.



Figure 3. activities get to know

b. Examine the Tempurung Dance

The next stage regarding studying or similar to studying students is able to examine in depth about the Tempurung dance, the previous discussion that has been explained by researchers about recognizing the form of presentation of the Tempurung dance, the study component with the scope of students studying the Tempurung dance has entered the

stage of learning about the history of the Tempurung dance as artistic literacy because this dance is one of the creative dances that has long existed in Pontianak City and has become teaching material for students at SMP Negeri 14 Pontianak so that students can learn and gain knowledge about the art of local dance, then students examine the various movements of the Tempurung dance in order to for students to be able to see the ability of students' dancing techniques, students have an attitude of self-confidence, students have the ability to move in a structured manner according to wiraga, wirama and wirasa, students can use their thinking systematically to memorize and recall. In this case, artists and teachers are not only limited to giving various dance movements but also explaining what material has been conveyed to students, including the various dance movements, creative dance patterned on traditional Malay dance, unconsciously the artist has provided an understanding of learning Tempurung dance as artistic literacy.

The property of the dance, namely coconut shell, artists and teachers also explain about dance properties so students can learn that properties used are not only to add to the beauty of the dish but are part of the musical accompaniment as well as students must be able to examine more deeply about the shell, because This property can break because it is originally from coconut, therefore students must be able to learn how to use it so that it can remain stable and not reduce the sense of beauty in the dance presentation.

Music and dance have a very close relationship, both of them come from the same source, namely the urge or instinct that comes from humans. but also the sound of the dancers, namely the sound of the dance properties into a single unit in the accompaniment music. In line with the statement (Murgiyanto, 1983, p. 53) regarding dance accompaniment music is divided into two, namely internal accompaniment and

external accompaniment, in its initial form dance accompaniment comes from the dancers themselves (internal) but in further development dance accompaniment often comes from outside (external) or done by someone else. In their pure form.

Dance and music are able to elevate feelings without creating associations that force us to make concrete interpretations. Students study accompaniment music in order to be able to feel the beat of the music so they don't lose the tempo at the same time performing various dance movements using props, students also learn to find out about Malay musical instruments which are a tradition in West Kalimantan.

The dress code of the students examines or studies the dress code for the Tempurung dance, because clothing is one of the supports in dance performances. Clothing is something that is used from head to toe as a cover for the dancer's body which functions to beautify the appearance, being the identity of an area this is an important thing for students to learn in order to get to know and understand about dress code.



Figure 4. review activities

c. Understand Dance Tempurung

The discussion on students understanding the Tempurung dance starts from the history of the Tempurung dance so that students understand what is gained during the learning process. Artists Entering Schools do not only learn dance practices but also understand the context of the art being studied

as an art that exists in Pontianak City and must be known to increase knowledge about the art of creative dance Students must also be able to understand the Tempurung dance as a cultural context in Pontianak City, one of the creative dances taught to students, in this case the artist gives an introduction to the Tempurung dance so they can understand the dance.

Students understand the various movements of the Tempurung dance, artists and teachers provide an understanding of the dance movements so that the Tempurung dance students studied are one of the Malay creation dances in Pontianak City, Malay dance art is typical of West Kalimantan, therefore students must be able to understanding every variety of dance movements there are traditional dance patterns that are developed not only being able to move but being able to understand what is learned during teaching and learning activities.

Students understand the properties of this coconut shell being hit with one another can cause various kinds of beautiful and dynamic sounds, the sound generated from its properties is included in a single dance accompaniment musical unit, therefore students must be able to understand the function of dance properties not only the origin just hitting or making a sound, understanding is not enough with the sound that is issued but how to play the function for when learning dance until the performance understands how to use the shell and understands deeply about the dance properties, how does this function in the dance.

Students understand accompaniment music because it becomes a unit in Tempurung dance performances, students can also understand that accompaniment music and dance cannot be separated and have souls that are interrelated. which is very in West Kalimantan, therefore students can understand about the dance and the accompanying music. Furthermore, students must be able to understand the tempo of the accompaniment of the Tempurung dance because there will be

internal music from the dancers themselves, namely the sound of the dance properties.

Students understand the dress code for the Tempurung dance, the artist and the teacher provide an explanation of the clothes to be used during the performance and why they have to wear these clothes. The results of interviews with the artist, Mrs. Malay clothing, but the clothes used use pants covered with tapeh cloth, the artist explained the students use pants because the dance moves have a large volume of space and energy, for the top clothes and accessories used still adjust to typical Malay clothing, in this case indirectly directly the artist has provided an understanding of the typical Malay dance dress of West Kalimantan.

d. Art work

A work of art is an expression of beauty, so that there is a certain meaning through the means of gestures that have been arranged and demonstrated in such a way as to provide a pleasant appearance and experience or create new horizons for the viewer. artwork is the final stage in the dance learning process. After students know, study, and understand about Tempurung dance, then students are able to demonstrate the various Tempurung dance movements according to the procedure, at this stage students can practice dance according to the group using dance properties with accompaniment music according to the floor pattern that has been learned during teaching and learning activities.

Artwork, in this case what is meant by students performing dance performances in accordance with their choreography with wiraga relating to harmonious and harmonious movement of the whole body, students using wiraga for harmony, continuity between movements, and so on, then there are wirama aspects of dance related to harmony between the rhythm of movement and the rhythm of musical accompaniment, students use wirama for the ability to master the rhythm of both accompaniment music and rhythms issued from dance properties,

therefore students must have sensitivity to music, then regarding wirasa, there is a need for appreciation that involves a sense of when the participant students perform the Tempurung dance movements and the expressions that must be raised.

From this students must be able to master the three aspects of dance in order to give the best performance in accordance with the direction of the artist and teacher at the previous stages. Presentation of a dance work as a repertoire (performance presentation) is the result of a creative process, both from the choreographer (the person who creates), the dancer (the person who expresses), and someone who has expertise in the complementary visual arrangements of the dance presentation, in this case proving that the dance as a collective art, because people who play a role in a dance repertoire must be able to work together to create dance performances that are able to provide satisfaction and charm to the audience (Jazuli, 2016b, p. 66).

works of art are carried out to strengthen the identity of regional arts, students perform dance performances originating from Pontianak to show identity as one of the arts in West Kalimantan, in line with Cahyono and Jazuli in a journal entitled gambang Semarang, a search for identity says identity is closely related to meaning in the form of symbols, identity which refers to a personal. Identity functions as a filter for influences that are inconsistent with the cultural norms of a particular society. Identity will survive if it is strengthened by searching for meaning in the past and explanations for the present. (Pandaleke & Jazuli, 2016, p. 43).



Figure 5. activities to create art

3. Learning the Tempurung dance

in this case of course it should be able to maintain the existence of culture, that's for sure real implementation through learning or the process of acculturation (enculturation) (Jazuli, 2020) (Putu Yogi Arista Pratama et al., 2021, p. 11).

This study discusses the use of dance as a learning resource in dance education, dancing and moving to music used in education for several reasons: for fitness purposes; to express feelings and moods: and recognize different types of cultural heritage (Mattsson and Lundvall, 2015; see also McCarthy-Brown, 2009; Risner, 2010; Sandersen, 1996). Dance learning can be a way to not only develop students in the psychomotor domain, but also cultivate self-expression, aesthetics. and feelings expressed in movement. (Gibbs et al., 2017, p. 238)

Learning the Tempurung dance provides an understanding of dance and the learning process that is obtained by students so that they get very good performance results and students can express their interests and talents during this extracurricular activity. Teaching and learning activities carried out by artists for students as a result of interviews with Mrs. Fitriyana stated that the existence of Artists Entering Schools made dance extracurricular activities a favorite for students.

Interests and existing talents could be channeled, but in this case, during the learning process, it was found that there was a lack of room and field infrastructure. inadequate for teaching and learning activities, students who

take part in extracurricular activities with a total of 20 people with insufficient space so that in the process there are difficulties in being able to do dance moves properly and correctly, while for the field it is only sufficient regarding a large field but for the texture with learning the Tempurung dance makes it not totality, even though the lack of existing infrastructure in schools does not diminish the enthusiasm of students to learn.

Tempurung dance was born in Pontianak City created in 1999 by Mrs. Kusmindari Triwati as head of the Andari studio, Tempurung dance is a creative dance where the creator of the dance was inspired by seeing the many coastal areas overgrown with coconut trees, the shell dance expresses the joy of daring to play coconut shells, these shells are beaten one against the other to produce a beautiful and dynamic sound, the movement of the Tempurung dance is based on the motion of the Jepin and Joget dances and their development. Furthermore, the screening of the Tempurung dance video by the artist not only provides an explanation of the dance material but also shows what the Tempurung dance performance is like. Before entering into learning various dances, students can already know about Tempurung dance and its dance forms.

Hanna has utilized extensive research to debate dance in the curriculum to be framed as a nonverbal language for imaging and learning. In what follows, we review selected literature on dance and learning, and with that in mind dance can be considered as a form of experiential learning, and as such should be given greater priority in education. (Payne & Costas, 2021, p. 278)



Figure 6. Learning the Tempurung dance

4. Artists Enter School

Artists Enter School providing dance lessons to students making it an excellent platform for schools and arts and culture teachers, with artists teaching to provide knowledge that students do not get during arts and culture lessons at school and students get experience meeting artists directly and can absorb knowledge about dance learning from artists and aesthetic experience, the Tempurung dance learning process is carried out by artists who teach and teachers who work art actively. In the strategy for implementing this community-based art education approach, of course it refers to the concept of "artists who teach" with a variety of terms often used in Western literature called artist-teacher or artist who teaches (Sugiarto & rohidi, rohendi, 2021, p. 138).

Teaching artists are defined as "practicing, visiting professional artists with the complementary skills and sensibilities of an educator, who engages people in learning experiences in, through and about the arts in many settings" (Booth, 2003, p. 11; Daniel, 2000, p. 36; Rabkin, 2013, p. 507; Ulvund, 2015, p. 33). Most teaching artists hold bachelor's and master's degrees in their arts discipline; have extensive dance and theatre credits; and have pursued selftaught learning, independent research, or a graduate program to improve teaching artistry (Anderson & Risner, 2012, p. 6). Even though they are usually not certified in education, teaching artists must master theory and practice as both educators and artists, sharing knowledge with

students through project-based learning activities (Nguyen, 2019, p. 70).

The Artists Enter School Movement (GSMS) is an activity that can help and provide for the limitations of schools in presenting cultural arts teachers who have been an obstacle in education units ranging from elementary, middle, high school/vocational school. The spirit of the School Entrance Artist Movement (GSMS) as a comprehensive government effort by involving school members and the community can filter out foreign cultures that erode the morale of the younger generation by triggering and spurring the capacity for rich and diverse cultural arts in Indonesia. The School Entrance Artist Movement (GSMS) is also expected to be able to reach areas that are included in the 3 T areas (Disadvantaged, Outermost, and Frontier). As a model at the national level, it is hoped that this activity can be adopted by local governments.

GSMS is one of the priority programs of the Ministry of Education, Culture, Research and Technology in the field of culture. The targets of this program are Provincial/District/City Offices, artists, schools, students and the community. The minimum target for 2022 is 25 agencies, 250 artists and schools, and 2500 students. The GSMS program is expected to be able to preserve (protect, develop and utilize) cultural values and cultural promotion objects to students through artists who teach at school institutions. In implementing GSMS, it involves various parties, both central and regional government agencies, schools and the community.

As one of the efforts of the Directorate of Cultural Development and Utilization to make the GSMS program run effectively and efficiently, there needs to be synergy between all parties involved. Therefore, it is necessary to prepare Technical Guidelines for the Movement of Artists Entering Schools as a reference for the implementation of GSMS in 2022.

Entering School Artists is carried out in collaboration between the Directorate of Development and Utilization of Culture and the Provincial/District/City Education Office for the implementation of the School Entering Artists Movement in accordance with their respective authorities. The services that are prioritized for implementing the GSMS program are those that have an APBD budget or other funding sources to increase the number of schools and artists other than those budgeted by the Directorate through the APBN.

The objectives of the teaching artists are:

1. Growing interest in students' talents in the field of arts and culture.
2. Establish cooperation and synergy between schools and artists.
3. Fostering a school culture that is healthy, fun, exciting, educating, and strengthening
4. Forming character and building students' creative, appreciative and innovative attitudes
5. Improving a cultured school ecosystem.
6. Preserving (protecting, developing and utilizing) cultural values and objects for the promotion of culture. The scope of performing arts material: Music Arts, Dance Arts, Theater Arts, Fine Arts, Media Arts, Literary Arts and Cultural Values and other Cultural Promotion Objects; Source from the Department of Education, Culture, Research and Technology

CONCLUSION

Art literacy has a very important role in the world of education in Indonesia in order to maintain local art so that it does not lose its identity with the development of culture and art from abroad which is very much loved by the younger generation and adults, informal education art literacy is directed by parents and family, formal education is directed by teachers, and non-formal education is directed

by studios and the social environment which has a role to instill art in students. Increasingly sophisticated technological developments make this phenomenon more accessible, there are many factors that need to be anticipated by Indonesian education both formally, non-formally and informally to be better able to provide art learning to today's children. so that art and culture in Indonesia are maintained and sustainable, in this case it is very fundamental that the existence of School Entering Artists can be very useful and helpful for schools and teachers to provide learning about regional arts and improve learning that is more interesting and can arouse students' interests and talents in terms of learning carried out during the process of teaching and learning activities.

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