

Creative Methods in Learning Karo Dance as Teachers' Competence Improvements

Iskandar Muda¹, Yusnizar Heniwaty², Tuty Rahayu³

^{1,2,3}Universitas Negeri Medan, Indonesia.

Iskandarmuda_msn@yahoo.com, yusnizaheni@unimed.ac.id

Abstract

Studying traditional dance is not only studying the movements, there are many things that must be known, understood, and understood to be able to dance. Landek (dance in the discussion of Batak Karo) as a local content of dance in North Sumatra, has now undergone many changes for various reasons. In addition to its development which is no longer based on its traditions, so that the existing creativity is not as expected. This is due to a lack of knowledge, understanding of the contextual context of dance in the learning process, so that students are no longer familiar with the traditional arts. For this reason, in an effort to re-familiarize the arts, learning with creative methods through textual and contextual approaches is an option in learning local dance (ethnic dance).

Keywords

Dance lessons; local content; traditional Karo arts



I. Introduction

The transfer of knowledge (Art of Dance) from teachers to students has been carried out for quite a long time, which aims to form graduates who have artistic, appreciative, and creative competence and sensitivity. Then, from this artistic ability, it is hoped that it can be used as a provision for life in the wider community. However, this is not the case in reality, the implementation of art learning is not yet optimal, especially in the material of ethnic dances. This is related to the non-optimization in PBM, where in practice, teachers have not been able to properly translate learning concepts, and understand the learning methods carried out. So that in the implementation of PBM, it is the teacher who is active, while students listen more without being able to provide arguments in honing their insights. In addition to mastery of the material, especially local content that has not been maximized. The problem is also coupled with inadequate learning resources, resulting in the competence that should be possessed by students, being neglected. In addition, the teacher's mastery of North Sumatra ethnic material is also still quite inadequate, resulting in the expected competence not being achieved. Another problem seen from the ability of teachers to process their teaching methodologies, as well as changing curricula, is a problem that also hinders the expected competencies.

If you look closely, the problems above are related to how to implement an art education curriculum that is not quite right. So that the expected PBM cannot be realized optimally. Teachers are more involved and dominate learning, and students are passive without being able to show and develop the potential for creativity.

From this, this paper describes the results of research to answer problems in improving student competence as prospective teachers. The research is devoted to the processing of art teaching methodologies, and is associated with the vision, mission of teaching art in formal schools. Learning uses student activities in PBM and becomes a guide for development. In

understanding it, the concept of creative methods is used with contextual and non-contextual approaches.

The creative method itself is a way of creative learning carried out in PBM, where the interaction between teachers, students, and learning resources can be done in various ways. (Hikmat, 2011; 286) creative learning, where teachers have an important task by seeking students to have the skills to gain knowledge (learning to know), skills in self-development (learning to be), skills to do tasks (learning to do), and related skills. with each other (learning to live together). In addition, teachers must also be able to provide good learning skills (learning how to learn).

II. Research Method

Qualitative methods are used as an analysis in finding answers, which are obtained based on data from literature studies, observations and interviews. The data obtained were then inventoried, identified, processed and analyzed. This approach is used as an effort to explain the background of the life of the Karo Batak people, who include dance in their life activities. This activity is seen from the form of dance (textual) and the Karo Batak community (contextual).

III. Result and Discussion

The creative method is an approach in the teaching and learning process, where the teacher acts as a motivator, facilitator, mediator, insfirator, in the transfer of knowledge. Students are creative in accordance with their understanding of the material being taught. Creative methods also encourage children to be more willing to ask questions or express opinions, so that the learning process will be interesting. In fact, learning using creative methods is mostly done at the university level, so it is necessary to provide this method at the student level. This is of course based on the advancement of the times, which require good competence in all fields, so it needs to be applied from an early age.

In addition, creative learning is basically based on cognitive learning theory emphasizing student involvement in PBM. According to Piaget (in C. Asri Budiningsih). Students' involvement in PBM is active, so the process of assimilation and accommodation of knowledge and experience can be carried out.

Learning model is a conceptual framework that describes a systematic procedure in organizing learning experiences to achieve certain learning goals, and serves as a guide for learning designers and instructors in planning teaching and learning activities. (Akrim, 2020)

Learning art with local content is a competency that must be mastered by students, to bring students closer to the life of their traditional performing arts. However, the sense of love and belonging has not been fully obtained, even though art subjects are included in the curriculum. Until now, art lessons are still considered as a lesson that supports other subject matter, and is considered not to be the main lesson that must be learned. This is one of the factors that PBM is not carried out optimally. The success of PBM also lies in the competence of teachers who are not yet appropriate in using learning methodologies and strategies.

As teachers, who become motivators, facilitators, administrators, mediators in the process of transferring knowledge, they must understand the "text" and "context" of art in people's lives, and how to teach it in class, so that PNM can be carried out optimally and the younger generation is familiar with traditional art.

The article entitled "Creative Methods in Learning Karo Dance as an Effort to Improve Teacher Competence", is the development of an article on improving the methodological abilities of art educators, which has been previously researched, seeks to disseminate learning methodologies according to the concept of art education. In the learning process, students become the main actors in activities which are then developed. This learning concept, called the creative methodology, aims to make students creative and appreciate dance, understand/know local music, and know their cultural and aesthetic background. Desmond Morris in his observations of human behavior related to education stated that there are three ways for anyone to understand and learn art, namely with what he called absorbed action, trained action, and a combination of the two. Thus, students can increase their appreciation power, continue to express themselves by means of learning by seeing, learning by thinking and learning by doing. Thus the writing which is the result of this research is a step in art education and learning that can be applied.

This paper will focus on how the creative method process is carried out in schools, where the teacher first determines: 1) The performing arts that will be used as teaching materials are then 'dissected' textually with aspects of musical art or movement. The results of this analysis are used as musical and motion parameters to then be grown in students as basic competencies. 2). After finding these parameters, then a teaching approach is made in the form of non-contextual learning models. 3). After students gain basic competencies, learning continues with an understanding of the actual art context.

Methodology for Teaching the Art of Batak Karo Dance Materials for Dance.

3.1. The approach used

In the implementation of art teaching, the teacher first understands the concept of the methodology used in teaching art education, where the learning approach is presented with two approaches, namely:

- A The textual approach is an activity to strengthen practical competence for students about the form of the Batak Karo dance and its performance, which is divided into (a) compiling the Batak Karo dance in several basic competencies, relating to elements in dance which are then processed into several other basic competencies. (b) strengthening of competencies related to mastery by carrying out practice activities of movement and developing students' creativity, and then forming movement into dance material as a whole.
- B. Contextual Approach is learning with an emphasis on knowledge to be able to appreciate dance. The material is related to the culture of the Karo Batak people, related to the scope of dance in the life of the people.

The creative method applied starts from a textual approach and then continues contextually. The learning process with a textual approach first, it is intended that students will gain experience in learning traditional dances, so that in the next process, students will not experience difficulties when learning it.

Furthermore, based on the textual and contextual approaches, the teacher then processes the material and develops it into learning models. Processing by making material themes into practical designs for use in learning. The design of the theme is based on the allocation of time and conditions in the classroom, so that it can be said, the teacher plays the main role in the process of implementing and developing learning models. This is because, it is the teacher who knows about everything that happens at school.

Creative method learning begins with an understanding, an introduction to what a creative method is, where the teacher is equipped with dance knowledge, in the form of an

understanding of the elements in dance that are devoted to traditional dance. Based on knowledge about dance, then the method is continued with processing / dissecting traditional dance material by mapping. Mapping of traditional dance as material is adjusted to the curriculum and classes that will accept this creative method. Then proceed with choosing a material that will be applied using learning models, which will then be used as material in learning.

3.2. Models in Learning

Each model designed is carried out with a student movement practice approach, the expected practical activities can be in the form of:

- a. The act of moving the dance moves that have been prepared by the teacher is in accordance with the previously designed learning theme.
- b. Appreciating dance works and dance functions in the social context of the community through audio and visual media (video, CD, hands-on practice)
- c. Creative activity
- d. Practice simple motion games.

3.3. Knowledge in Theoretical

Theoretical knowledge will emerge after the practice is experienced or carried out by students. After this practice process is carried out, the teacher gradually tries to draw theoretical knowledge from the activities that have been carried out. Knowledge that can be absorbed, for example, is about the characteristics of the movement, the tempo of the movement, the music used, the clothes worn, the floor pattern, and the socio-cultural background where the dance is located. All of this knowledge is considered as theoretical knowledge, which is taken when the practical experience of doing the movement.

3.4. Learning Facilities

In every learning process, media or tools are needed to support PBM. However, this is not absolute, because teachers as facilitators must be able to find other alternatives if the facilities in PBM are inadequate. Meanwhile, if the condition of the school has sufficient complete facilities, then the tools used for learning will be better in its implementation. The selection of these tools is adjusted to the context of the learning to be carried out. The tools that need to be provided by the teacher according to the needs in dance learning are: Tape recorder, CD Player, VCD Player TV.

3.5. Evaluation

In the evaluation stage, aspects that need to be considered in the learning model that is prepared are adjusted to the model that has been planned, which can be done in various ways, such as by paying attention to the criteria:

1. Sensitivity and cognitive processing abilities which include the ability to analyze dance, identify motion, and argue
2. Sensitivity and psychomotor abilities which include aspects of the ability to understand the material in practice, such as; the ability to imitate motion, and motion creativity, attitudes that can be seen when students are creative, including exploring, compiling and creating works as well as demonstrating or presenting their creations in front of the class.

Each evaluation stage contained in this evaluation guide is always related to the learning objectives that are cold to achieve. In practice, the teacher can evaluate each stage of learning by paying attention to the abilities that appear in students when learning materials are applied. However, the implementation of the evaluation is carried out as flexible as

possible so that students remain involved in the learning process without feeling at the same time the teacher is evaluating.

3.6. Class Arrangement

Schools that have a special art room will certainly find it easier to carry out art teaching activities, where teachers can arrange their classes to be interesting and artistic, so that students will feel comfortable when teaching takes place. In addition, the teacher must also be able to manage the classroom situation during learning. Below are described some of the positions of teachers and students that are recommended to be carried out during learning activities.

3.7. Mastery of Science

Teachers as motivators, facilitators, administrators, and mediators, before entering the field, must first have the knowledge of the dance to be taught, both in practical and theoretical forms. Mastery of dance is very important, so that when the teaching process, which starts from the planning stage, dissecting the material into learning models, to the stage of delivery, it must be carefully thought out and prepared. For that, the knowledge that must be possessed by students before getting material about educational dance, must first master the materials related to the elements of knowledge that exist in the art of dance. The science of dance is in the form of knowledge of creation techniques, presentation techniques, teaching techniques, and the science of dance itself.

IV. Conclusion

Creative methods in learning dance using a textual and contextual approach, become the main material in strengthening and succeeding in the teaching and learning process. This is related to the teacher's ability to determine the right methodology. So that the role of the teacher as a motivator, facilitator, administrator, mediator, can be realized. Through textual and contextual approaches, and the strategies presented, teachers can do PBM well, which of course can increase students' appreciation of their own traditional arts.

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