

Optimizing the Quality of Graduates through Practices Teaching on Campus

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Abstract

Music, dance and theater arts can be opportunities to get jobs in the fields of art practitioners, art entrepreneurs, event organizers, art studio managers and artists. The Department of Ballet, Faculty of Language and Arts, State University of Medan has study programs in the arts, including: Music Education Study Program, Dance Education Study Program and Performing Arts Study Program. To explore creativity and broaden students' knowledge in the arts, the Department of Sendratasik invites several practitioners in the fields of music, dance, theater whose works are well known at the national and international levels. Based on the practical implementation of teaching on campus, students are motivated and enthusiastic in participating in the learning process with practitioners.

Keywords

quality, graduates,
practitioners, teaching



I. Introduction

Art is a way to understand the artistic experiences of individuals in recognizing themselves and others. Art is something natural in human life, art is also an intrinsic aspect of human life. History has shown that humans have adorned their lives with ornaments, pitched voices, dramatic stories, and various forms of celebratory dance. This is in accordance with the opinion Langer (1998) art is a form of expression that is created for our perception through the senses and imagery, and what is expressed is human feelings. The sense of feeling here is in a broad scope, namely something that can be felt, physical sensations, suffering and joy, passion and tranquility, mental stress, complex emotions related to human life. This form of art work becomes a very important expression for life. Art has a very important role in human life, such as as a means of communicating to other people and their cultural environment, a means of developing attitudes and personality, providing opportunities for intelligence, and others. The role of art for human life can be done through art education.

Art education is an effort to pass on artistic abilities that can be carried out by artists, art performers, art educators or anyone who has artistic abilities and is able to teach. Soehardjo (2012) states that art education is a conscious effort to prepare students through guidance, teaching and or training activities in order to master artistic abilities in accordance with the role they must play. The target of artistic ability can be divided into two, namely: (1) art education which is directed so that students have competencies related to art or actors (textual); (2) art education which is directed so that students have artistic competence as a form of learning experience in the context of maturation of individual potential so that they can become fully human (contextual).

The meaning of art education is to give students an aesthetic experience. Aesthetic experience is the experience of living the value of beauty, however beauty is interpreted.

Providing experience of aesthetic value can be done through two interrelated activities, namely; appreciation and creation, Jazuli (2008). Appreciation and creation activities contain the value of expression as a form of meaningful expression. Through aesthetic experience, students are expected to be able to internalize (permeate) aesthetic values that function to train taste sensitivity, intellectual intelligence and develop their imagination.

The implementation of art education can be classified into two, namely formal education and non-formal education. Formal education consists of general schools and vocational schools, which have specific objectives different. The purpose of art education in public schools is to provide artistic experience to students to help develop their potential, especially the potential for feelings to be balanced with their intellectual potential. The purpose of art education in vocational schools is to produce skilled future artists or performers of art and art reviewers both for the development of science and for applied (art learning).

One of the universities in Medan City that has an art education is at the State University of Medan, precisely in the Sendratasik Department which has an educational path (Music Education and Dance Education Study Program) and a non-educational path (Performing Arts Study Program). The Music Education Study Program and the Dance Education Study Program produce graduates to become art educators (formal and non-formal), but it is possible to make their graduates as art practitioners (artists, entrepreneurs in the field of music/dance and so on). Unlike the educational path, the Performing Arts Study Program will produce graduates to become artists or art practitioners.

To improve the quality of Study Program graduates Music Education, Dance Education, and Performing Arts, it is not enough just to get material delivered by lecturers, even though every study program currently involves lecturers outside the University in lectures. Students' competence in the arts (dance, music and theater) can be improved by inviting guest lecturers or art practitioners to campus, especially in art studies courses in each study program. This is done so that graduates can synergize and compete with professional teachers and artists. Thus, there is a need for practitioners to teach and help improve students' experience and broaden their knowledge by providing the latest information.

Learning is a process of changing behavior. The process required to acquire various attitude skills. The concept of learning in principle is a process involving changes in behavior, knowledge, skills, and attitudes. In terms of physical, mental, and emotional consequences of interactions with their environment. According to Hilgard & Bower (1987) Learning as a process in which an activity originates or changes through the reaction of a situation encountered with the characteristics of the changes in the activity cannot be explained on the basis of the original reaction tendencies, maturation or temporary changes of the organism. Opinion Slameto (2010), suggests that learning is a process of effort by a person to obtain a new behavior change as a whole, as a result of his own experience in interaction with his environment.

Learning outcomes is a change in individual behavior that includes the cognitive, affective, and psychomotor domains. The change in behavior is obtained after students complete their learning program through interaction with various learning resources and learning environments. Learning outcomes show the actual abilities of students who have experienced the process of transferring knowledge from someone who can be said to be mature or have less knowledge. So, with learning outcomes, people can find out how far students can catch, understand, have certain subject matter.

According to Kaufman and English (1979), education is a mean, a set of interventions which re inputs and processes intending to achieve valued outputs and outcomes. Education is something important and cannot be separated from a person's life, both in the family, society and nation (Sari, 2021). Education has a very strategic role in determining the direction of the forthcoming of the nation's quality of community knowledge (Musdiani, 2019). This compulsory education program is expected to provide minimum education for Indonesian citizens to be able to develop their potential so that they can live independently in a community environment or continue their education to a higher level (Martono, 2020). Rusmono's opinion (2017) states that learning outcomes are changes in individual behavior which include the cognitive, affective, and psychomotor domains. Changes in behavior are obtained after students complete their learning program through interaction with various learning resources and learning environments.

II. Review of Literatures

2.1 Practitioner

In the world of education, it is possible and often the names of practitioners and academics are often heard. The practitioner profession is an executor of a business, he may be an executor of a company's business activities. Practitioners are people who are experts about something in practice. An academic is someone who is struggling in a field of expertise but is more oriented to the world of education such as lecturers, teachers and instructors.

Traits of a Practitioner:(1) Working on projects directly with flexible steps without being stuck with existing steps from academic theory; (2) Able to write non-standard reports because it is oriented to the reader of the report so that it is easy to understand; (3) Learn from theories, discussions and experiences in the field. It can be concluded that a practitioner is easier to improvise in the field when working on a project, a practitioner is very suitable to be a team leader in a project because of the advantages of quickly solving a problem/troubleshooting quickly.

2.2 Practitioner Teaching on Campus

The presence of practitioner lecturers in universities is an important thing, these practitioners are already commonplace in teaching in universities, and the majority are applied in universities, so it is not uncommon for many industry players, namely the owner of a teaching business on a campus. The inclusion of practitioners as non-permanent lecturers, who are also referred to as guest lecturers, needs to be acknowledged as providing many benefits for the higher education institution, because it can improve experience and learning in higher education. Students can learn practically from practitioners who have been in the field directly.

As an effort to improve the quality of learning, the Directorate General of Higher Education (Ditjen Dikti) issued a circular No. 2176/E4/PT/2020. This circular letter advises all universities in Indonesia to flood institutions with practicing lecturers. The inclusion of practitioners in teaching activities in universities is known to improve the quality of learning. Presenting lecturers from practitioners will then help perfect the teaching activities of all lecturers. Because it is able to provide practical knowledge to students, which of course is based on what is happening in the field. Practitioners certainly understand better and will share their experiences in the field.

Through the experience of practitioner lecturers who have been in a business, the knowledge they have is from experience and direct practical application of knowledge. All the experiences that these practitioners have will be valuable knowledge for students,

because it can help them to master various skills in the world of work. What is conveyed by lecturers from practitioners will give students a clear picture of the conditions in the workplace environment, so that they are more prepared mentally or psychologically.

This readiness is important to help them face the harsh world of work. Starting from intense competition, to the demands of companies that expect their employees to have qualified skills. Provision of provisions from an early age is certainly the right step so that universities are able to produce graduates who are in accordance with industry needs. However, not all practitioners can become teachers in universities. Still have to be selected to ensure these practitioners do provide qualified knowledge and experience.

Not all practitioners can become teachers, because in addition to being required to have the latest industry experience, they are also required to have a number of competencies that help them convey material to students in class. These competencies are: (1) Pedagogy, which includes skills in teaching and understanding the character of students, so that the practitioner has the basic skills to deliver the material. Not only mastering a thing in practice but being able to present it in the form of theory; (2) Personality, which includes the behavior and character of the practitioner. Being a practicing lecturer certainly has a role like a lecturer in general. Where his figure is a role model for students, so that practitioners are encouraged to have a good personality; (3) Professionalism, namely mastering the field owned, for example, running a cloth-making industry, it is necessary to have activity skills in it. So that it can be conveyed well to all students.; (4) Social, which is related to the practitioner's ability to socialize, which includes good communication skills in front of students. Not only proficient when explaining the material, but also able to maintain an attitude when talking with students.

In addition to being able to socialize with students, the lecturer also needs to socialize with all lecturers and staff at the university. No exception to the parents or guardians of students. The competencies or abilities above are certainly mandatory for practicing lecturers to possess and master. So that they can teach well and behave professionally, for example teaching regularly and coming to class on time.

III. Research Methods

This study uses a qualitative research approach that explains history, behavior, people's lives, and cultural systems. Sugiono (2016) stated that descriptive research is an attempt to accurately describe the characteristics of individuals, circumstances, symptoms and certain groups, determine the frequency of certain relationships in society. The data collection technique used is structured observation, structured interview and documentation.

IV. Discussion

4.1 Practitioner Teaching on Campus

Practitioner teaching is a program that encourages active collaboration of expert practitioners with lecturers at universities in order to create a deep and meaningful exchange of knowledge and expertise between academics in universities and professionals in the world of work. This collaboration is carried out in courses delivered in classrooms both offline and online. Practicing lecturers are lecturers who have previously been directly involved in industry and entrepreneurship. They have more experience and experience here becomes the most valuable teacher. Experience in the field makes practicing lecturers focus on teaching various skills, thus providing lectures that are full of practice. This allows students to learn various skills needed by the world of work. These skills make

them ready to work well in the workplace after graduating from college, so they have the opportunity to immediately work and build a career until they take on strategic positions in the company.

The presence of practitioner lecturers on campus can share many experiences in the world of practitioners, because during teaching, practitioner lecturers not only teach theory and practice, but also share experiences they have during their careers in the world of practitioners. These experiences certainly provide learning for students about how to work, behave, and others in the future world of work. Practicing lecturers who teach on campus will help provide a clearer picture of the world of work for students, where usually the conditions of the world of work are easier to understand and master.

The inclusion of practicing lecturers on campus will give color to learning activities in universities. If so far students are made to only get theoretical explanations from lecturers in class, then with practitioner lecturers they have more diverse discussions and knowledge. The classroom atmosphere is livelier, more realistic, and also easier for students to understand. This makes the learning atmosphere more fresh, exciting, and fun. Practicing lecturers come to the campus environment by bringing knowledge in theory and practice. Practicing lecturers have even applied the theoretical knowledge they master directly, so that they can provide more in-depth explanations when teaching. Practicing lecturers are also known to be very efficient in teaching, for example when there is too much material.

4.2 Improving Student Learning Outcomes in the Field of Art Studies by Bringing Art Practitioners on Campus

Practitioners teach on campus at the Music Education Study Program, the Dance Education Study Program and the Performing Arts Study Program at the Sendratasik Department, Faculty of Language and Arts. The activities of teaching practitioners on campus are carried out to improve learning outcomes in the field of art studies. Therefore, the Sendratasik Department invites practitioners in the fields of music, dance and theater to be present on campus to broaden students' horizons, especially in the subjects of the study of music, dance and theater arts.

a. Music Education Study Program

Practitioners teaching on campus at the Music Education Study Program invite two practitioners of the art of music including:

1. Hendri Warin-angin, owner of the Sumatra Incidental Music Studio

PRaktis are invited to teach at the Music Education Study Program to provide insight and reinforcement to students in the composition course, traditional music of North Sumatra. In his scene in several musical shows, Hendri Wari-angin always composes traditional music compositions based on the ethnicity of North Sumatra, both for musical compositions and musical compositions for dance and theater accompaniment. Practitioners provide techniques in creating and arranging traditional music based on North Sumatran ethnicity.

2. Harry Dikana Situmeang, M. Sn owner of a Music School "Vox Music"

Practitioners are invited to provide insight and reinforcement on the Classical Guitar, especially in the subject of preparatory plucked instruments, basic plucked instruments, intermediate plucked instruments and advanced plucked instruments. Apart from being a classical guitar teacher, Harry Dikana Situmeang, M.Sn is also a researcher on the works of music from Batak artists, especially the works of Nahum Situmorang. Many songs by Nahum Situmorang have been arranged and performed at national and international scale

events. From the practitioner's explanation, in the odd semester of 2022-2023 the Music Education Study Program will hold a music show to bring back the works of Nahum Situmorang. Nahum Situmorang's works will be included in the material for several courses in the Music Education Study Program, including: vocals, guitar, research methods, performance management, orchestra and traditional music. The products of these courses will later be staged in a musical performance with the theme: "Attribute Nahum Situmorang".

b. Dance Education Study Program

Practitioners teaching on campus at the Dance Education Study Program invite two dance practitioners including:

1. Dr. Ni Nyoman Sudewi, S.ST, M. Hum, owner of Studio NiDewi

Practitioners are invited to provide insight and reinforcement in the subjects of dance composition, dance work, Indonesian dance. This practitioner has made many dance works that are shown and competed at national and international levels. The dance works made are usually Balinese ethnic-based dance works. He said that the keywords of a dance include: (1) Intelligence: a collection of abilities or skills that can be developed; (2) Expression: statement, expression (self) of accumulated thoughts, feelings, emotions, and impulses to achieve one goal; (3) Self-exercise: an activity based on the will to consciously empower all one's potential for wider benefit; (4) Personality: the overall attitude, behavior that characterizes a person when responding (acting and reacting) to other people or the environment; (5) Dance: an artistic form/expression that utilizes body movements as a medium to present ideas that have been conceptualized in structure and form (basic abilities of a dancer and choreographer, dance as a process and product, creative acts of dance creation,

2. Linda Asmita, S. Sn, Owner of Cipta Pesona Dance Studio

Practitioners are invited to provide insight and reinforcement in the subjects of dance composition, dance work, traditional dance techniques of North Sumatra, and Art Management. Practitioners have made many dance works based on the North Sumatran ethnicity which are shown and competed at national and international levels. Practitioners provide insight to students about concepts in the creation of traditional dances, especially traditions in North Sumatra which can be extracted from eight ethnic groups in North Sumatra, including: Malay, Batak Toba, Simalungun, Karo, Dairi/pakpak, Sibolga, Mandailing and Nias.

c. Performing Arts Study Program

Practitioners teaching on campus at the Performing Arts Study Program invite dance practitioners and art practitioners theater:

1. Iswandi Pratama, owner of the Lampung Satu Theater Community Studio

Practitioners are invited to provide insight and reinforcement on Practitioner theater specialization courses known as an artist who pursues two fields of art at once, namely literature and theater. His works have been shown at the National and International levels. He said that the basic techniques in playing theater must exist: (1) exercise of the body, the ability to convince others with his body figure; (2) thought processing, the ability to memorize scripts and make them a part of themselves and convey them to the audience; (3) voice processing, a tool for verbally conveying feelings from a series of dialogues; (4) the five senses (sight, hearing, smell, taste and taste)

2. Ery Mefri, Studio OwnerNan Jombang Dance Company, Padang

Practitioners are invited to provide insight and reinforcement in dance specialization courses. Various contemporary dance works of Ery Mefri have been shown in various parts of the world in authoritative art stages. Call it Europalia: a traveling art show in several European cities. Ery Mefri's dance works are dance works that are based on the local wisdom of Minangkabau culture which is expressed in the form of charming contemporary dance performances. He said that the process of creating dance is creativity, where everyone has it but has a different level. The development of creativity can be done by: (1) exploration (exploration) which is done by imagining, and feeling when responding to an object to be used as material for making dance works; (2) Improvisation to provide great opportunities for imagination, and create from exploration. The main characteristic of improvisation is spontaneity because it contains freedom.

V. Conclusion

5.1 Conclusion

Music, dance, and theater arts can be opportunities to get jobs as art practitioners, entrepreneurship in the arts, managing art studios, event organizers, artists, and others. The Department of Ballet, Faculty of Language and Arts, State University of Medan has study programs in the arts including: Music Education Study Program, Dance Education Study Program and Performing Arts Study Program. Based on the results of observations in the learning process, there is still need for improvement in the study of pure art. This causes students to be less creative in getting jobs in these fields. Students need practicing lecturers who can enrich their practical experience in the field of fine arts studies because most of them have mastered theory in learning.

Through practitioners of the arts of music, dance and theater arts who teach on campus, Students are motivated and enthusiastic in participating in the learning process with practitioners. Students can develop creativity and increase their knowledge in the fields of music, dance and theater arts.

5.2 Suggestion

It is recommended to invite other courses in the Music Education Study Program, Dance Education Study Program and the Performing Arts Study Program, so that students' insight and creativity will increase not only in art studies but in other field studies.

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