

Development Strategy of Art Tradition Performance as the Teaching Material in the Education of Art and Culture

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Abstract—Almost every part in Indonesia has a traditional performance as a part of its culture. The existence of this traditional performance (dance, music, theater) is related to meaning and usefulness. Furthermore, empowerment and development of traditional performance as the learning material in education is crucial when teachers are able to use it with the right strategy. Hence, the role and task of teachers is essential to use learning strategy. The objective of this research is to find a development strategy of traditional performance as the teachers' teaching material in the art learning process. This research used a qualitative method to describe and discuss the condition. To get the data, interview and observation were used. The object of the research was teachers in the learning process of traditional performance subject. The finding shows that to develop traditional performance as the teaching material in the education of art and culture needs a relevant strategy with principle and objective of education, the educational concept of art and culture, as well as the application of traditional performance system related to demanded situations.

Keywords—traditional performance, teachers, education of art and culture

I. INTRODUCTION

Traditional performance as a cultural tradition of a particular society brings hopes, significances, and meanings for human life. Hence, it needs preservation, protection, and development of traditional performance as a local cultural identity, integration of ethics as well as manner (education), and hereditary existence. In doing so, this can be implemented through traditional performance courses in formal and informal education, competition or festival, special occasion in each region, particular ceremonial complement, and more performances.

Even though traditional performances give much hope, advantages, and meanings for human beings, many traditional performances in reality still get less attention from the government and society itself. The effort and idea to preserve traditional performance are felt to be limited (facility and funding), unsystematic way to inherit, careless young generations, weak database, and a fragile local institution. As a result, many forms of traditional performances are between life and death even some have already vanished [1]. On the other hand, the Indonesian people will ironically protest when there is a claim from other countries toward traditional performances.

The objective of the study is to discuss the teachers' strategy to develop traditional performances as the teaching material in the education of art and culture. What is the correlation between traditional performance and education? How is teachers' strategy in the art learning of traditional performance?

Traditional can be defined as the institutionalization of inheritance patterns related to thinking, habit, belief, art, and custom inherited from one generation to the next generation. A traditional one is always related to past life which has symbolic nuance closed to myth [2]. Tradition is not always stagnant and static, but it can be dynamic and evolving based on the situation. The tradition shows two sides – survive and change. Survive is for obedience and preservation while change is due to human's reflective capacity (free thinking, acting, feeling and imagining) to produce something new. Furthermore, tradition is not only found but also created. Traditional ones can be a source of inspiration and innovation for the development of new tradition. Tradition has become significant in the education of art and culture as it has implication toward the development of culture and identity [3]. In conclusion, traditional performance can be stated as a cultural activity performed in front of an audience that brings values and meaning, habit, belief, norm and custom to be inherited from one generation to the next generations.

Cultural transformation through art education is a certainty as culture has already produced arts. The function of arts in the culture (see traditional performances), on the other side, is to meet varied needs such as religion, social, politic, economy, psychology, communication, propaganda, means of earning a living, and education media. Therefore, anyone including students who are learning arts realizes the presence of a particular culture. Arts is a form of reflection from a society who support the culture. Through art education, the understanding and knowledge of culture can be implemented, so there will be the internalization of cultural values which underlies the concerned arts. It is related to the idea from Plato that 'art education should be the basic of education [4][5]. The cultural transformation through art education has actually happened since the first civilization up to the present. The goal of art education is to prepare the students to have art knowledge which includes

values contained in the art activities through mentoring, learning, and training [6] [7].

To answer the problems, the study used an approach basing on the theory of structuration as the thinking product from Giddens [8][9]. This approach focused on a theoretical study on the duality of structure or structure-agency. The relationship between humans action (agent, actor, a group of people, teachers) with the structure (sociocultural condition) is bargaining – the actor constructs the structure and vice versa. The human beings as the agent of structure based on his role are not absolute even they can be creative as bound for a particular scenario (location history) which construct it. In the order of agency action, the structure creates and is created by social interaction. Furthermore, the structure does not only constrain but also enable the agent to do actions.

II. METHODOLOGY

The method used in the study is qualitative to describe and discuss the real condition. The focus of the study is the learning strategy of traditional performance conducted by teachers. To get the data, interview and observation were used. The interview was used to find out students' responses after experiencing art performance and listening to teachers' explanation. For example, it can be seen from the student's perception of the art performance, meanings, etc. The observation was conducted to identify the students' attention in the learning process – the teachers used learning method and strategy, and the students observed and listened as well as the teachers' strategy in the learning process.

III. RESULT AND DISCUSSION

To discuss the problems of the study, it comes from two assumptions. First, the relationship between human beings and environment will never be neutral since the people have the reflective capacity (thinking, acting, feeling and imagining), so the human beings have often become the factor for environment creation. Second, the way of thinking from the subjects (actor, agent, person or a group of people) is not vacuum, but dynamic. Then, ... and attitude is always in the sociocultural contexts which institutionalize or get legitimation from the environment. From this assumption, it needs the involvement of interpretation, scenario, ... values and particular norms as well as decision making for each subject. It shows that sociocultural existence is as structure which set social practices and human culture (actor, agent, teacher). On the other hand, human beings are not a structure or a passive culture, but as the active agent because every action involves consciousness and particular subjective meaning based on the interpretation. This interpretation encourages differences in people when interpreting sociocultural phenomena. Here, there is a dialectics between the subject and structure (sociocultural condition) which later depends on knowledge, interest, and power of the subject itself.

Based on the theory of structuration, teachers are as the agent of structure (education and school cultural life) due to their role as educators. The teachers as the agents do not have absolute freedom even though they can think and act creatively since they are bounded by the structured scenario which constructs it. Based on the agency action, teachers are shaped and produce learning process (strategy) as the form

of social interaction with the students. Furthermore, the teachers should understand education principles, the concept of art education, and a network of traditional performance.

There are 12 education principles which need to be understood by the teachers, namely (1) education for all, (2) education principle based on human talent, (3) principle of compulsory learning and teaching, (4) a fun and exciting, (5) based on research and planning, (6) excellent and professional, (7) rational and objective, (8) society-based, (9) current development, (10) early ages, (11) open, and (12) long life education [10] [11]. The choice and appointment of those principles affect the teachers how they decide to model, characteristics and learning process even though not all are used.

In the learning of art and culture (see: traditional performance), the teachers must understand the concept of art education (in the context of culture) as they determine learning strategy. The teachers have to realize that art education is as a conscious effort to inherit or share art competence as the form of cultural transformation from one generation to the others which can be done by the artists or anyone who has competence on arts and are able to teach or share. The objective is to prepare the students to have art competence through mentoring, learning and training. Also, the teachers should understand about function, role, and duty as the agent who has to inherit the art skill of traditional performance and values involved in it.

Function, role, and duty of a teacher can be categorized into four, namely (1) agent of change, (2) facilitator, (3) motivator, (4) tutor or source of information (Jazuli, 2016). It can be seen from the following table.

Table 1. Teaching Competence

Function	Role	Duty
Agent of Change Sharing values of life	Communicator	As information transformer/living knowledge
Service Service-based	Facilitator	To facilitate the feeling of togetherness, sense, care, commitment, consistency, and student-self development
Professional Expert and responsible for the profession	Motivator	Encourage the students to have thinking about future, stay positive and constructive, develop local values of the students, and develop self-potential
Tutor Reputable sources produce information and knowledge	Reproducer	Keep safety and the students' thinking in the learning process to be a noble icon in the learning and learning environment.

The agent of change has a role as a leader and supporter of positive and constructive values in society. As the agent, a teacher must be proud to be a teacher as it is such a chosen profession. To spread values, the teacher must have a role as a communicative and wise communicator conveying information full of moral, ethics and spirituality. Also, the teacher should possess a special skill in his field, be humorous similar to the artist. He should invite the students to laugh, feel sadness, care, show sympathy, express empathy, be tolerant and knows anything including himself. The teacher has a duty to communicate interestingly varied information both spoken and written, printed and electronic

so that the students are motivated to learn. Furthermore, the teacher becomes a living transformer, and he has the willingness to be a human who has a soul, initiation, and innovation. Hence, the teacher is able to communicate and interact based on his own style.

The role of serving can only be achieved if the teacher has a goal to give service in more civilized life. In doing so, the teacher has a role as a facilitator who bridges the students to actualize and develop their talent that will create a comfortable situation for learning. Consequently, the teachers need to know each student's characteristic to produce a learning outcome. One example of comfortable situations can be seen from how the teacher is able to prevent discordance due to a different tribe, religion, race, and intergroup because of the heterogeneity of Indonesia. The teacher's responsibility is to facilitate togetherness, sensitivity, concern, commitment, and consistency between the students. The teacher as the national development agent is supposed to prevent discrimination, penetration, domination, dependence, and he should also give the opportunity to the students to develop and keep harmony in the life of democratic based on *Pancasila*.

The professional function is defined as awareness of professionalism including obligation, right, and responsibility adhered to the profession. Professional is also meant to regard one's expertise, duty and function as his obligation. Professional teachers have a role as a motivator to create independent and responsible students as well as to give an opportunity for the students so that it creates a free and creative situation and condition as well for choosing the choice. The teacher has the flexibility to give opportunity and accept the students' projects or works without having a feeling of competition. Accordingly, the teacher financially has no problem or not 'alien' [12]. Financial support does not only encourage the teacher to be more focused toward his responsibility but also to improve self-confidence in front of the students. The awkward one will be exiled and excommunicated, and his right will not be recognized and always be opposed. This results in how the teacher will feel inconfident, have no aspiration, initiation, and pessimistic. Meanwhile, the teacher will feel to be left behind from his own feeling or the society around. The teacher's responsibility is to encourage the students to always think about the future, think positive and act constructively, push local wisdom as well as to develop self-potential.

Being a tutor or source is one kind of information source related to art taught to the students even though it has reduced since the development of modern technology. A teacher is as source of information or reproducer who always produce and reproduce phenomena by searching, digging, analysing, criticizing. It means that a teacher must possess the knowledge, technology, and arts, and the teacher should be an intellectual elite. Here, the teacher has the freedom to develop and interpret any information and later to reproduce and produce to be shared to the students. Production is to manage and formalize knowledge while production is to develop the knowledge which is later shared to the students. Accordingly, the teacher should keep students' safety and make sure that the students' thinking is saved in the learning process. Based on that finding, a teacher should be smart and wise from which he will be a commanding icon in the learning process.

The function, role, and duty of the teacher reflect his profile in the future. It means that the teacher should position himself as a smart and wise educator by combining Western analysis and Eastern wisdom. This profile can be achieved when the teacher always improves his competence either through self-awareness or professionalism training, and self-development.

The following is an alternative offering that can be done by the teacher as the strategy to develop traditional performances in the education of art and culture. There is a dialectic relationship between tradition, innovation, and profession. It can be inferred that the performance can not be separated from creativity and other sectors. To develop traditional performance based on conceptual thinking, it can be described as follows: (1) the relationship between traditional art and innovation needs a management system, (2) the relationship between innovation and participation needs enrichment and treatment, (3) the relationship between participation and profession is mediated by legality, (4) traditional relationship and profession is mediated by ethic and normative order, (5) the relationship between traditional and participation needs subvention, (6) the relationship between innovation and profession needs proactive and creative attitude [1]. It can be seen from the following figure.

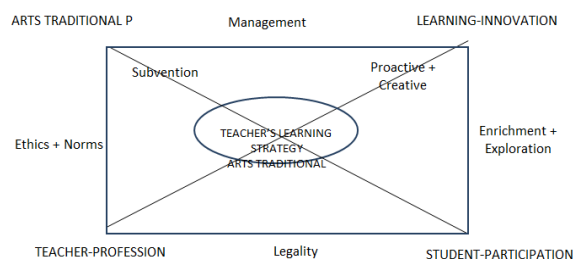


Fig. 1. Development traditional performance based on conceptual thinking

IV. CONCLUSION

Art traditional has become relevant in art education when we stay away from our own culture or we can say that we lost our identity. Media of communication and other entertainment affect the people's flavour and style including the students related to the art as theirs.

The traditional performance as a part of culture needs to be preserved, managed, and actualized (spirit, value, goal) through concern and creativity to keep local identity in the global world. The development of traditional performance as the learning material needs competent teacher related to education principle, learning objective and network of traditional performance based on the current situation.

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