

Contributing to the Actualization of Performing Arts to Improve Education National Character

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Abstract—Globalization, as a new world order characterized by its swift and unpredictable changes, has caused societies to lose their confidence related to their identity as a nation. Education, on one hand, becomes one of the national elements which existence can be easily detached. On the other hand, Indonesian traditional culture along with its expressions provide everlasting sources that can be utilized to improve national character education. Nevertheless, being considered to be able to maintain cultural diversity, arts could serve as an appropriate instrument in a learning process within its educational context. When being employed as an approach to improve the quality of education in Indonesia, arts can be realized to exist within a societal situation. The performing arts' approach to education creates, firstly, a paradigm shift from teaching to learning by giving the student an active role to develop their potentials and creativity. Secondly, a paradigm shift enables from viewing the student as an object to viewing the student as a subject for education national development. Accordingly, education is to respect high-culture traditional values that serve as a reflection of human's self-improvement. As student appreciate their local culture roots, they are able to be steadfast in encountering globalization. They also improve their self-confidence when using up those traditional values in order to collaborate them with other cultural values during their creation process. Therefore, they are able to create new works without losing their state of the art.

Keywords—globalisation, art education, nationalism, societal situation, paradigm shift

I. INTRODUCTION

Globalization, as a concept, has been determined in both positive and negative ways by different people in different situations. Everyone looks at the concept from his or her point of view and interests. There is an agreement among all theorists that globalization has had an enormous impact on societies at economic, political, education, and cultural levels. Based on some literature on globalization, it seems that everything is globalizing in this world as a result of the transformation of the world to a small village, a global village. This means borders are not any longer impossible barriers to any kind of connections and integration between nations [1].

Globalization is a new order of life dominated by fast and predictable changes. Society is being invaded and flooded with science and technology changes that cause people to experience disorientation of personality. A nation that has lost its confidence as a nation could not survive in global competition. A nation that has the confidence and

independence in educating and prospering its life, will have resilience to face global competition. They have an opportunity to encourage a composed and balanced world order. With a deeply rooted national consciousness, the universities and the education policies will consciously devote their professional knowledge and skills to the interests of the nation and country. Therefore, Indonesian national education basically is a national education that becomes the foundation for preparing an independent nation generation. In this context, the generation is a generation that defends the interests of the nation and the Unitary State of the Republic of Indonesia (NKRI) based on Pancasila and the 1945 Constitution in order to face global competition.

Regarding the relation between globalization and education, there have been a number of discussions on how education has been affected. Traditionally, the policy system of education has been produced under the authority of a nation-state. Philosophically, education is a long and continuous process for transforming a student into human beings in accordance with the purpose of its creation, which is beneficial to itself, to others, to the universe, along with all its contents and civilization. In Law No. 20 of 2003 of the National Education System, the term is "beneficial" is formulated using strategic indicators, such as believing-cautious, noble, healthy, knowledgeable, capable, creative, independent, and becoming a democratic and responsible citizen, and having necessary competencies to continue their education independently. Article 1 paragraph 2 states that the National Education is an education based on Pancasila and the 1945 Constitution of the Republic of Indonesia that is rooted in the values of religion, the national culture of Indonesia, and responsive to the demands of changing era [2].

Government Regulation of the Republic of Indonesia Number 19 Year 2005 states that the competency standards of graduates level aim to prepare the student to become members of the community who are able to apply science, technology, and arts that are beneficial to humanity. The government regulation also states that the education of Fine Arts, Music Arts, Dance, and Theater is essentially a culture-based art education that is multilingual, multidimensional, and multicultural.

The decisions of institutions, for example, on varying education degrees today has formed and required policy options for any particular nation state. This leads us to recognize how globalization affects the development of education policy and production of their curricula, input,

and output of the student learning process, and the profile the institutions has organised. It means that in general there is no education system able to stay unaffected by globalization. Educational identity, as well as a person's identity, is a dynamic process that undergoes changes and development. Education in every sense is one of the fundamental factors of nation development. This suggests that education plays a significant role in the development of nations and is considered as being central to their cultural growth.

It is certain that education plays a significant role in forming and preparing the student to face the future in an increasingly national identity. To achieve the aims of education, nation-states developed its education policy in regards to what they saw as important to their nation. In other words, education policy system was, some time ago, mainly a national affair. Within the wider context of globalization, education is now regarded as an international commodity, playing a remarkable mission in the global economy by investing in people, skills, and knowledge. This leads us to say that instead of being the sole national affair, education policy has become globalized where the nation states are not closed to themselves any longer. In general, it can be said that education nowadays is formed and implemented in a global context. It is considered as being some alterations, developments, and transformations from the competency of the teachers, the quality of the teachings material, and the attitude of the student [3].

Traditional theatre performance usually combines acting, singing and dancing, dialogue, narration or recitation, and may also includes puppetry or pantomime. The performance includes numerous cultural expressions that reflect human creativity and that of, to some extent, many other intangible cultural heritage domains. These arts are simply more than 'performances' for an audience. They may also play crucial roles in culture and society, such as songs sung while carrying out agricultural work, or music that is part of a ritual [4].

Many forms of performing arts are under threat today. As cultural practices become standardized, many traditional practices are abandoned. Even in cases where they become more popular, only certain expressions may benefit while others suffer. The process of cultural exchange and adaptation of practices takes place at a much faster rate than previously, and the quantity of cultural options to choose from in most locales around the world has greatly increased that most people can appreciate not only to the indigenous theatre but also to modern theatre. These options and the acceleration of cultural change will be the heart of the scholarly debates about globalization's homogenizing tendencies [5].

Thus, we are challenged by the problems. We are in globalization with a disturbance era which reveals an all-out intensive competition. What does that situation mean for students? Do they have opportunities for being innovative and creative by their own self-independence? Could institutions, such as college and universities, organize and support student learning in order to continue and to generate their improvement and innovation? Are the paradigms, mindset, and values (PMV) belong to the traditional performing arts capable to sustain our cultural identity and also to nurture our national education character ?.

II. METHODOLOGY

This research uses a descriptive qualitative approach. Data were collected by interview, observation, and document study. The collected data were analyzed using grounded theory from Charmaz, Strauss, and Corbin, using measures and participatory including data collection, data display, and conclusion verification [6].

III. RESULT AND DISCUSSION

A. As a form of social interaction

Discussing traditional theater performance with its values as the starting point to study national education will bring to the fact that this initial stage occurs because of the social situation. The audience goes to the theater in order to re-experience the social situation they face. The ceremonial elements used by society re-presented on stage will be a proper way to show the relationship between society and theater. The art will lead the institution to contextual education and remains within the people perception. If the stage is meaningful to national education without changing the subject in a sociological way, the theater has a similarity to the society in which form is an integral part of its structure, as a form of social interaction [7].

Theatre, as performing arts, lives in two cultural domains. On one hand, the theater is raised by a certain culture supported by the constancy of tradition, called as local culture. On the other hand, the theater has adapted broader cultural values that do not merely follow the ideals of local tradition. The dependency of the theater on the local context causes its presence depending also on the needs of the local community [8]. Community values shift, performing arts changes; and, the identity of the theater are, then, shifted. Initially, the existence of theater performances in Indonesia was due to the will of certain cultural support groups. However, subsequently, people from other regions are also encouraged to have a sense of belonging to the theater. It, then, developed the paradigm and value of the local performing arts with their local values or cultural wisdom. These are supported by the community which belongs to the tradition from generation to generation. Shifting the stage from the tradition to the modern performance means that theater offers 'a space of freedom' to its local values. The traditional theater, with its fluid, flexible, and dynamic characters, struggles to find its identity as an Indonesian contemporary theatre. This transformation occurs on the cultural values, from traditional to modern point of view, from the local community to the national state [9].

Eric Bentley via Brockett mentions that the theater is made by A (artist) into B (artwork) for C (audience). Factual events in fictional traditions and narratives, for example, are traced back by artists to new theatrical performances [10]. The art of recent theatrical performances gets creative contributions from oral traditions. The paradigm shift of theater as performing art creates a challenge for the artists on how to combine traditional art with their creative ideas. Sureq Galigo – or Galigo, also called La Galigo – an epic mythical creation of the Buginese people in South Sulawesi was written in ancient palm leaf manuscripts between the 13th and 15th centuries in ancient Bugis poetry. It was, then, adapted by Rhoda Grauer into English. Galigo was

performed with the title of *I La Galigo*, directed by Robert Wilson, the director of American musical theater.

Students from Dance and Theater Department of ISI Yogyakarta, in the collaboration program with students from Osaka University Japan by reinterpreting Indonesia folklore, performed the story of *Ande-Ande Lumut*. The Japanese students performed Javanese traditional dance; some of them played gamelan. The scenes of collaborative theater *Karno Tanding* (1997) was produced by Takuo Endo (Japanese director) and Ben Suharto (Yogyakarta dancer) as its playwright and director. The performance mixed the idioms of modern drama and Javanese dances. The Mahabharata mythology and the history of Japanese military occupation in Indonesia were reinterpreted for the sake of mutual understanding amongst Japan and Indonesia. This collaboration was performed by artists from Yokohama Boat Theater Japan with lecturers from ISI Yogyakarta. The story of Oedipus, whose author is unknown, was an oral story passed down from generation to generation. Sophocles then wrote the story into a trilogy drama, namely *Oedipus Rex*, *Oedipus at Colonus*, and *Antigone*. The Sophocles version is then re-read by today's artists in different contextual messages. Rendra performed *Oidipus Sang Raja* in the 1960s and was repeated with a different style in the 1970s. He reread the story of *Oedipus Rex* by Sophocles and then translated it into *Oidipus Sang Raja*. The drama was directed by Rendra and played by the Theater Workshop in 1987. The story of Oedipus was performed within a collaborative production by the students of Theater and Puppetry Department of ISI Yogyakarta and the Austrian Student Dithyrambos Greek Choir with the title *Oedipus Tyrannos*, directed by Yudiaryani, Kasidi, and Werner Schulze.

B. As a cultural transformation

The collaborative performance of students from different universities and different countries represented a creative work to produce a mutual understanding among countries [11]. They integrated their different skills in order to create a new hybrid performance. Those efforts could be seen in organized training, workshops, conferences, and performances amongst artists from different cultures. Nowadays, working in theatre is required to be progressive, both in terms of the artist's expression and audience reception. The implementation of this paradigm shift inspires the theater to change its paradigm of the presentation. The theater is no longer exploring traditional artistic element; it also adapts to some noble foreign cultural tradition. This adaptation is needed to create new artistry on a theatrical production, a collaborative performance with their reflecting layers inside. There is a shift from a linear paradigm to a layered paradigm. The paradigm shift in creating a performing artwork is able to support the institution to improve the process of student learning.

Today's Indonesian society needs a paradigm shift of thinking, perception, and the basic value of reality to respond to social, political, economic, and cultural events that affect people's point of view. The vision of the new reality is based on the consciousness of interconnected and interdependent all-day events, into an organismic or systemic that is a biological system, biology that views an organism as a system of interconnected life and is integrated

with nature, creating a mutual interaction. Capra Fritjof states that the transformation values of life is a basic step in the development of culture and will determine the final value of civilization. One that is preserved is not the individual but the "layer webs" among the organisms [12]. Art education is expected to always improve itself, so as to produce a representation of art that is transgressive and progressive. Today's performing arts are characterized by past and present presentations in a bricolage by pairing previously unrelated signs into new-meaning codes. Brikolage as an art style is a core element of contemporary culture.

IV. CONCLUSION

What results are obtained by laying the foundation of art education on the students' learning process? The paradigm shift in creating artworks is able to involve the student in growing the process of thinking, acting, and self-management. What kinds of layers that reflect the paradigm shifts? **Firstly**, the paradigm shift in the education process from the teaching paradigm to the learning paradigm gives the role of student to develop their creativities. Theatrical performances have a sustainable history of managing themes that express the story of the characters (a person on a play) to find and relentless struggle for their true identity. A character is a person who has a strong and firm mind and self-belief. From this figure, the student learns how to reach their future desires and how to free themselves from all oppressive elements. Art education is, thus, support for students to be committed to nationalism. **Secondly**, the paradigm shift of human resources; there is a change from being an object for national education development to becoming the subject of nation-building. The shift empowers students to have a self-confidence character as their cultural identity in the globalization era. The value of tradition will not cause a student to be inferior, but it rather challenges them to collaborate with other values creatively, resulting in new works without losing the sense of tradition. **Thirdly**, the paradigm shift of student achievement; it alters from individual achievements to achievement integrated with the social-cultural environment.

I laid out the paradigm shifts in which the creation of theater performance is a process of actualizing traditional values. I discussed the inspiring of the actualization of the performing arts that could improve the encounter between traditional and modern values. One of the most important points from those paradigm shifts is that traditional values have been and will be supporting inspiration from which a national education character can be formulated.

The problematic of this paradigms is unavoidable that pro and con discussions often happen among artists, cultural experts, and educators. The cultural happenings, such as performing arts festivals, educational conference, international arts collaboration, indeed – for example, the events of 11th Asia Pasific Bond of Theatre School and Performing Arts Festival at ISI Yogyakarta 15-21 September 2018, and the 2nd ICONARC conference at UNNES Semarang 2-3 October 2018 – should be provided for such discussion. Any cultural meetings should become a place for discussion so that the improvement of the correlation between education and performing arts in the globalization

era could be formed by collective opinions from all members of those cultural happenings and conferences.

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