

Teacher's Difficulty Level in Teaching the Songko Recca Dance During the Pandemic

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ABSTRACT

The current COVID-19 pandemic which happens across the globe also affects Indonesia. This evidently hinders all sectors of human lives, including the field of education, as students must study from home and teachers give assignments through online platforms such as Zoom, Google Classroom, WhatsApp, etc., therefore essentially conducting online learning. Teachers are educators with an active role in learning, and they have different levels of difficulty or challenge, especially considering the current condition which forces classroom learning to be adjusted to home learning. In cultural and arts learning, especially dance, a teacher must explain the variety of movements, including the meaning, and demonstrate the movements. The learning demand is for students to learn the variety of movements in the Songkok Recca dance, as well as the meaning of the dance, which is to introduce Bone crafts, and practice the dance movements, namely the opening movement, the observing movement, the extracting the lontar fibres movement, the hurrying to the forest movement, the cutting the tree movement, the weaving movement, the finishing movement, the presenting movement, the Songkok Recca crowning movement, the joy movement, the respect movement, and the returning home movement. Teacher of the culture and arts subject must be able to cope with current challenges of online learning during the pandemic. In the cultural and arts learning of the Songkok Recca dance, there are several difficulties which teachers face.

Keywords: *Teacher's Difficulty Level, Online Learning, Songko Recca Dance, Covid-19*

1. INTRODUCTION

Education is a complex process and involves various stakeholders, including the family, the school, and the community, forming an educational environment that is also known as the three centers of education [1].

Particularly in the field of education, students can take part in preserving culture by learning arts and culture at school. According to Dewi Salma Prawiradilaga, "Students or pupils are those who study in an education institution, ranging from kindergarten, elementary school, to high school, as well as university students, or those enrolled in a state or private training institution" [2]. All components in the subsystems of education must be mobilized, especially teacher as the first and foremost subsystem. Teachers are the main element for empowering the abilities and capabilities of students. The main requirement that must be met in the learning process which can guarantee the optimization of learning results is teachers with qualifications and competencies that can meet the demand of their respective tasks.

Therefore, teachers have a great role in students' achievements in the objective of education. The presence of teachers in the learning process is as educators, motivators, supervisors, and facilitators for students in learning.

In the cultural and arts learning process, teachers at senior high school SMA 14 introduces the Songkok Recca dance, which is a simple entertaining dance aimed to introduce the crafts of Bone, while also performed as a form of entertainment for the people and officials of the Bone Regency. This dance is also often performed at weddings and typically taught amongst Grade 12 students. There is a great variety of the Songkok Recca dance, namely the opening movement, the observing movement, the extracting the lontar fibres movement, the hurrying to the forest movement, the cutting the tree movement, the weaving movement, the finishing movement, the presenting movement, the Songkok Recca crowning movement, the joy movement, the respect movement, and the returning home movement. It is important that all Grade 12 students learn the dance to make them aware of the local craft of Bone, namely Songko Recca. The

dance not only serves as a symbol of craft of the Bone Regency, but also represents the making of the craft.

Coronavirus Disease 2019 (Covid-19) is a new type of disease which has never been identified in humans in the past. On January 30, 2020, WHO announced the pandemic as a world health emergency [3]. The Covid-19 pandemic becomes a global multidimensional problem, as it also affects the education sector and causes the decrease of learning quality for students [4]. During the pandemic, the learning activities in the year 2020 are conducted differently. Students learn at home and teachers give assignments through online platforms such as Zoom, Google Classroom, WhatsApp, and other online applications, therefore essentially conducting online learning.

In the cultural and arts learning, especially dance, that used to be taught in the classroom, students are able to understand the variety of movements of the Songkok Recca dance and receive direct demonstration of the movements by the teacher. At the end of the semester, they are required to perform the dance in a school show. In contrast, at present, students are only able to see a video in an online learning setting without direct or face-to-face learning due to the pandemic. According to Dabbagh and Ritland, online learning is an open learning system that is disseminated using a pedagogical device (education assisting tool), which is enabled by the internet and network-based technology to facilitate the development of learning process and knowledge through meaningful actions and interactions [2].

Based on the above definition, students and teachers may only interact through network or e-learning. Henderson in Horton defines e-learning as a web-based learning using internet access [5]. E-learning can be done regardless the time or place as long as there is network connection. At present, both students and teachers are forced to conduct learning from home. Teachers no longer manage learning as usual, while parents can no longer fully depend on teachers to facilitate the children's learning activities; hence, both parents and teachers must work together to assist students in their learning activities. This change is experienced by students, teachers, and parents. Therefore, all parties must have a good communication. As stated by Nakayama, all literatures on e-learning indicate that not all students will succeed in online learning. This is due to the learning environment and characteristics of students [6].

Currently, learning has different implications on teachers, students, and parents, especially in the cultural and arts learning (dance) where teachers must explain the variety of movements, the meaning of movements, and demonstrate them, as well. Meanwhile, students are demanded to understand those elements. Certainly this becomes difficult as students no longer experience the direct assistance of the teacher to learn the dance movements. Teachers must guide students through video to help students learn the background and meaning in the Songkok Recca dance movements, as well as practice the movements. All

teachers experience a different level of difficulty in learning. For this reason, this paper proposes to investigate the teacher's difficulty level in teaching Songko Recca dance during the pandemic.

2. RESEARCH METHOD

This paper employed the qualitative approach as the data were descriptive (providing the data the way they were) or based on a non-statistical analysis (qualitative data analysis). The analysis began by classifying the data obtained by interviews or observations. The data collection techniques involved literature studies, documentation, and interviews. The literatures used were books and journals on teacher's difficulty in face-to-face and online learning. The documentation was obtained through the screenshot of the online classroom and past performance of Songkok Recca dance by previous classes. Interviews were conducted with Yunus (the Head of the Arung Palakka Studio), and Wirma and Hasmi Rejeki Wulandari (the Cultural and Arts teachers at state high school SMAN 14 Bone). Interactive cycle was used as the data analysis technique.

The data analysis process consisted of data collection, data presentation, data reduction, and drawing conclusions. Data were obtained and processed in the Bone Regency area in South Sulawesi province. The object studied was the teacher's difficulty level in teaching Songko Recca dance during the pandemic.

3. RESULTS AND DISCUSSION

In the cultural and arts (dance) learning, teachers introduce the Songkok Recca dance, a special local dance from the Bone Regency which tells a story on the crafts of Awampone Village, namely Songko Recca. *Songko* means "a hat" and *recca* refers to the leaf of Lontar (palm) tree. The creation dance exists until today, according to Abdul Muin as the choreographer of the Songkok Recca in the 1990's. The result of the creation is a dance which tells a story on how to make Songkok Recca. The dance has become a special symbol and aspect of the Bone Regency as well as a pride for the Bone and Bugis people.

According to Muh. Yunus as the head of the Arung Palakka studio, the dance is a creation dance which signifies the traditional craft of Bone Regency, namely Songkok Recca.

In the cultural and arts learning, students must learn the background and how to do the dance. The variety of movements of Songkok Recca dance are as follows.

3.1. The Opening Movement

The opening (beginning) movement introduces the specialty of Bone Regency as dancers enter the stage with their left hand holding Songkok Recca and the right hand on their chest, stepping forward together with the right foot first.

3.2. The Observing Movement

Female dancers squat with the left hand in its initial position and the right hand lowered; the right leg is bent forward, and the left leg is bent backward.

3.3. The Extracting the Lontar Fibres Movement

The right hand slowly moves to the left and right, along with moving the body forward.

3.4. The Hurrying toward the Forest Movement

Male dancers bow with their left hand in the back and the right hand straight facing the earth, moving down and slightly at an angle, and walking with the left and right leg lifted up in turn in a half-walk half-run movement.

3.5. The Cutting the Tree Movement

Male dancers make a gesture of cutting a tree with their right hand above the head and the left hand parallel to the neck above the shoulder while making a movement of cutting a Lontar tree.

3.6. The Weaving Movement

Female dancers do a weaving movement by sitting down with the hands holding Songkok Recca, then placing it on the left knee and the right leg bent inward.

3.7. The Finishing Movement

Dancers finish the Songkok Recca weaving in the sitting position, with the right hand moving upward, the left hand moving downward, and the head following the right hand.

3.8. The Finishing Movement

Male dancers express joy after the weaving is completed by the female dancers by clapping.

3.9. The Presenting Movement

Female dancers present and show Songkok Recca by holding it with the right hand, while the left hand slightly lifting the sarong or long skirt.

3.10. The Eyeing Movement

Male dancers eyeing the female dancers who finish weaving the Songkok Recca as they are sitting down with crossed legs (right leg put above the left leg) and hands waving left and right, and head slightly tilted toward the female dancers.

3.11. The Songkok Recca Crowning Movement

The female dancers put the Songkok Recca on the head of the male dancers by standing behind the men, while the male dancers slightly bow and bend their left feet.

3.12. The Joy Movement

The dancers express joyous movements by crossing their hands in turn. The male dancers move by waving their right hand up and down, slightly bowing with the left feet stomping the ground.

3.13. The Respect Movement

The female dancers give respect for completing the Songkok Recca weaving with both hands touching the male dancers' chest in a sitting position with crossed legs and right hand on right knee, and vice versa.

3.14. The Returning Home Movement

As the making of Songkok Recca completes, the dancers are ready to leave the stage. The male dancers pat the back of the female dancers, and the female dancers hold the end of their sarong and leave the stage.

The meaning behind why the Songkok Recca dance is taught at school for Grade 12 students is for the young generation to be aware of the local craft of the Bone Regency and how to make the craft, as seen in the dance. In addition, this will also serve as a proof that Songkok Recca is the original craft of Bone, South Sulawesi.

At present, there are many things affecting the field of education, in particular the Covid-19 pandemic which makes the teaching learning process even more challenging due to the social distancing policy which is enforced to keep the community safe. Consequently, both teachers and students must conduct the teaching learning process online. The process is evidently not as simple as imagined due to a number of contributing factors, such as insufficient network access and the student's inability to afford mobile phones or internet access. These challenges force teachers to understand the students' conditions and help them to receive proper education. Several teachers propose that students who may not have the facilities for online learning to join their friends, whilst others visit the student's residence by obeying the applied health protocols.

According to Ms. Wirma, the current state of online learning for the Grade 12 students have not been effective. Teachers face a great level of difficult when teaching the Songkok Recca dance as dancing requires practice assessment, whereas it is difficult for students to dance on their own at home.

According to Ms. Hasmi, the current online learning has resulted in a great amount of assignment for students. Typically, only one student works on a task, while others see the work. In learning the Songkok Recca dance, students who are not willing to practice are getting even more apathetic and finding it easier to refuse practicing now that they study from home, especially male students.

These issues ultimately make online learning less effective than classroom meetings. Thus, the teacher's

difficulty level in teaching the Songkok Recca dance during the pandemic can be summed up as follows:

1. As the teacher demonstrates a movement, students may have different impressions through the video compared to learning the movement in person.
2. Teachers make 12 videos for the movements in Songkok Recca dance, with each video consisting of hand and foot movements.
3. There are varied responses from students, as most students are not interested in practicing the assigned movements.

There must be ways to resolve the problems faced by the teachers. This study proposes several strategies to help teachers in dealing with the difficulties in teaching the Songkok Recca dance during the pandemic, i.e.

1. Teachers must be more proactive in giving motivations on the importance of Songkok Recca dance. The dance is not just a creation dance, but there is a variety of movements and meaning behind the movements which students must learn and practice as the dance represents the symbol of special craft of Bone.
2. Teachers may add more details of movements in the video. For example, one shot shows foot movements from the front, while the next shot shows the foot movements from the back, followed by the hand movements, etc.
3. Making use of the available media. Teachers must be creative in using various applications to increase the students' interest to learn the Songkok Recca dance. For instance, teacher may use Zoom to give directions to the students to follow the movements demonstrated, even if only one movement. Teacher may also provide a photo of the movement via WhatsApp, and ask students to send a photo of them doing the movement. Alternatively, teacher may send a video of the dance movements, and ask each student to demonstrate one movement in the video, etc.

Despite the pandemic, students may keep studying using various available online platforms or applications, such as WhatsApp, Google Classroom, Zoom, Google Meet, etc. Although this may be difficult at first, gradually the learning process will be better as students and teachers learn to adapt. Technology allows teachers to communicate with students from afar, as well as allow students to study regardless of where they are.

4. CONCLUSION

The variety of movements in the Songkok Recca dance are as follows: the opening movement, the observing movement, the extracting the lontar fibres movement, the hurrying to the forest movement, the cutting the tree movement, the weaving movement, the finishing movement, the presenting movement, the Songkok Recca crowning movement, the joy movement, the respect movement, and the returning home movement.

The meaning of Songkok Recca dance is taught amongst Grade 12 students so that they are aware of the special craft of the Bone Regency and how it is made, as well as to reaffirm that Songkok Recca is the original craft of the Bone Regency in South Sulawesi.

In the education during the pandemic, teachers are having difficulties to directly interact with students. Therefore, the teacher's difficulty level in teaching the Songkok Recca dance during the pandemic can be elaborated as follows:

4. As the teacher demonstrates a movement, students may have different impressions through the video compared to learning the movement in person.
5. Teachers make 12 videos for the movements in Songkok Recca dance, with each video consisting of hand and foot movements.
6. There are varied responses from students, as most students are not interested in practicing the assigned movements.

Several strategies are proposed to help teachers in dealing with the difficulties in teaching the Songkok Recca dance during the pandemic, i.e.

4. Teachers must be more proactive in giving motivations on the importance of Songkok Recca dance as the symbol of the Bone Regency;
5. Teachers may add more details to the video; and
6. Making use of the available media.

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