

Teacher Creativity Strengthening for Establishment of Culture Identity

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Abstract—To achieve the expected educational goals, surely a teacher must be an innovator in his role in the class. The selection of teaching materials, methodologies, and evaluations that are in accordance with the development of students and curriculum needs must be a competency of a teacher. In addition, teachers must also be able to develop a climate of teaching and learning that fosters student creativity. The phenomenon that is often faced by teachers in learning activities, teachers often have difficulty in choosing or determining the right dance learning material to help students achieve competencies or devices that are in accordance with competency standards contained in the 2013 Curriculum. So far, teachers have become accustomed to implementing curriculum without having to apply as a curriculum developer. Apparently this has made teachers less creative in finding and even processing the material to be taught in class. Of course this view must be changed. In this millennial era teachers are expected to be a source of strength in a learning process to support student success. This paper will begin with strengthening the creativity of teachers in developing teaching materials, so that this understanding can be used to compile a learning model for teachers in shaping cultural identity for students.

Keywords—creativity; teacher; cultural identity

I. INTRODUCTION

The demands of the 2013 curriculum, namely increasing the ability of teachers to choose and process teaching materials, is an absolute requirement. In this regard, it requires teachers to teach art material in dance learning, namely by selecting art material that is a source of cultural identity. In general, the problems faced by teachers include how to determine the type of dance material, depth, scope, order of presentation, treatment (treatment) of learning material, and so on. Another problem relating to the material of dance is choosing a source where the tradition will be lifted and processed in a learning process is difficult for the teacher to get. Even if there is, the teacher cannot explore / describe it in a learning that can enhance creativity / foster an understanding of culture, besides that the teacher cannot dissect traditional arts especially in the types of dance movements.

Some teachers have tried to apply traditional art material as teaching material in class. This is a business that is worthy of respect when viewed from the side of choosing the teaching material. However, the reality in the field shows that the

traditional art material in the local area is given directly without being processed first. The intended processing is: (1) choosing the right focus of material to develop students' art competencies, and (2) preparing appropriate and interesting learning strategies to develop students' art competencies. In fact, in the field, some art teachers do not process traditional material as described above. As a result, many students become less interested in learning local traditional arts, because they assume that ancient arts are too complex to learn. Even though diverse traditional arts "can help students to understand their nation with various cultural characteristics" [1].

For this reason, teachers are required to have innovative abilities in understanding, processing and dissecting traditional art material that is beneficial for students to improve their art competencies and cultural understanding. Another problem is the lack of teachers' ability to package traditional material into interesting teaching material for students. Most students have a "burden" when studying traditional material. By most students, traditional material is considered to be old-fashioned and outdated. In addition, there is also the assumption that traditional material is too complex (complex) to learn. Because of the various reasons above, lifting and processing local traditional art as a model / learning material is something that is not touched by the teachers. When understanding traditional art material, the teacher needs to be able to study the text and the art context and choose aspects that can enhance students' artistic potential and at the same time increase their cultural understanding.

Based on some of the phenomena described above, it can be formulated that the teacher's ability to understand traditional art is still lacking, so the power of innovation to process it still needs to be improved. Of course this problem needs to be anticipated, if left unchecked, the consequence is the development of Science and Technology (IPTEK) towards cultural arts is increasingly 'marginalized'. This will have a negative effect on students, because students are increasingly less interested in learning cultural arts, especially dance. Thus students will live "alienated" from their culture.

Of course this cannot be tolerated, because the increasingly strong influence of globalization needs to be anticipated with students' understanding of local traditional art education through dance. Though dance learning in schools aims to be able to help "grow the development of cognitive, affective and

psychomotor students" [2]. Ideally, in a learning, the potential of cognitive, affective, and psychomotor students can be developed in a balanced manner, so students can become creative individuals as well. This is in line with Alda Skrastina's [3] opinion that: "The greatest satisfaction of every dance teacher is to work with talented and motivated children. If every movement is done with understanding, expressed support and awareness of the target, a dance teacher is willing to give all his knowledge and experience to develop children's motor skills. " So from that to overcome cultural alienation (cultural mismatch), it is necessary to strengthen teacher creativity through a model of dance learning as strengthening cultural identity, as well as developing cultural understanding for students.

II. METHOD

This research is included in qualitative research, because researchers observe phenomena that occur in dance learning. As for describing the results of the study used descriptive analysis method. Various activities of teachers, students and a number of other things related to the learning process of dance creativity are presented and described in detail, then the results of the description are analyzed using several theories or concepts related to ethno pedagogics. Meanwhile to describe and analyze learning concepts, learning materials, learning methods / strategies carried out by dance teachers in raising traditional values in dance learning and will be analyzed using ethno pedagogic approaches [4].

Data collection techniques needed to solve problems in this study require data that is truly appropriate and in accordance with the characteristics of the data to be excavated. The data needed is in the form of some information about ethno pedagogic concepts through teacher activities in delivering dance material. With regard to the problem, the techniques considered appropriate for collecting these data are observation, interviews, and documentation studies.

III. RESULTS AND DISCUSSION

A. Teaching Creativity in Dance Learning Models

Good learning to achieve effective and efficient goals and create teaching that is not monotonous is needed by a teacher who can get to know, direct students, recognize their world so that learning is not only students who interact but a teacher must know his students, in accordance with the principles of Quantum Teaching, "Bring them to our world, and deliver our world to their world reminds us of the importance of entering the world of students as a first step" [5]. It is very important to enter the world of students, and the teacher's first step is to enter the student's life. This implies that one of the factors supporting the success of teacher teaching is determined by whether or not a teacher can enter the world of students. The dance learning model which is used as an effort to improve teacher creativity is based on the phenomenology model, in accordance with the opinion of the phenomenologist namely Ryder in Yulaelawati who revealed "phenomenological learning models emphasize information processing experiences that need to be pursued in student learning activities" [6].

In this phenomenology model there are also role playing models, appreciation through video shows, imagination and so on. The activity is expected to foster creativity in students in dance learning. This is in line with the opinion of Alda Skartina "All the teachers do during a lesson - both positive and negative (including development of mutual relations with individuals) and the whole dance group, teachers, personality and life perception models) - influences further study motivation of a child" [3].

The learning model that can be implemented in dance learning as strengthening cultural identity as illustrated below.

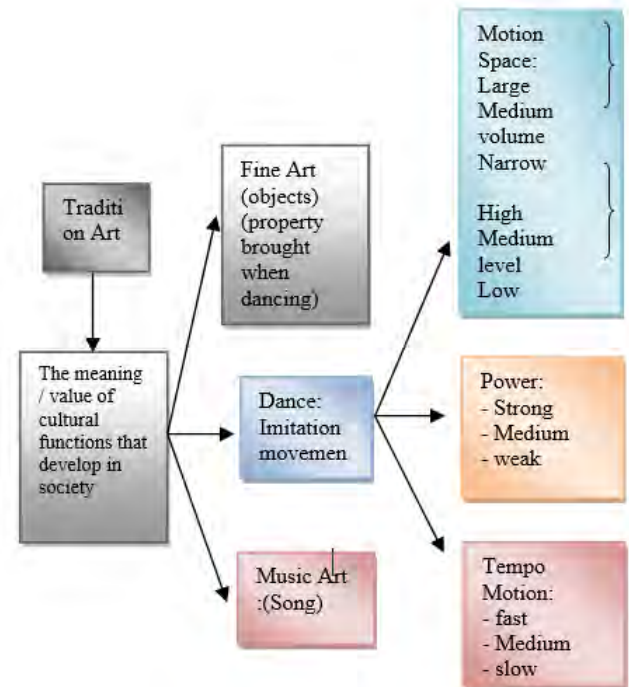


Fig. 1. The learning model that can be implemented in dance learning as strengthening cultural identity.

To clarify the design of the model above, the researcher described the Syntax of the dance learning creativity model as follows.

TABLE I. SYNTAX OF THE DANCE LEARNING MODEL

CREATIVITY DANCE ART		INFORMATION
STEP 1	Analysis and interpretation of object problems	At this stage the teacher instructs to analyze and interpret, appreciate and stimulate through CD shows and property.
STEP 2	Introduction of dance / exploration (motion, space, time and energy)	At this stage the teacher demonstrates a number of introductions to imitation dance movements, students explore imitation movements according to their experiences and express them Motion: space, floor pattern, level Power: strong, moderate, weak.
STEP 3	Guiding training, making dance skeletons	Tahap ini, guru merencanakan dan memberikan bimbingan pelatihan awal, siswa merangkai gerak imitasi menurut peran dari awal sampai akhir tarian.

Table 1. cont.

STEP 4	Check the understanding of dance and provide feedback as a reinforcement of cultural identity	This stage, the teacher plans and provides guidance on initial training, students arrange imitation movements according to the role from the beginning to the end of the dance.
STEP 5	Share the results of student creativity	At this stage students display their creations and the teacher carries out advanced training with special attention to the application to more complex situations of daily life in the community

The syntax Art learning model in learning dance that is made is the stages of learning that will be studied. Through these stages researchers can see how students understand the dance learning model performed by the teacher.

The teaching methods used in the teaching and learning process through dance learning models are as follows:

- Experimental method: students try to arrange movements.
- Training method: exercises that are used for the process of exploring motion, through visual stimulation and imagination in the process of creating dances.
- Question and answer method: to stimulate students' creative imagination in giving questions.
- Method of discussion: to exchange ideas with groups in composing a dance.
- Creative methods: to explore and increase the creativity of students.

In its implementation, some traditional art elements that can be used as teaching materials include: (1) intellectual aspects and (2) contextual aspects. Textual aspects chosen by the teacher to be used as learning material in the classroom include: (1) roles, (2) costumes, (3) floor patterns. The contextual aspects of this model are: (1) educational and cultural values (2) the function of art in society. Teacher's expectation, after going through this stage of learning, the affective and psychomotor potential of students can develop into balanced art competencies. As well as improving cultural values as forming student character.

B. Competence of Teachers in Learning Model As a Strengthening of Teacher Creativity

The existence of teachers in a teaching and learning process still plays a very important role. "Teachers cannot be replaced by machines, radio, or even the most modern computers" [7]. The process of teaching and learning teachers are responsible and responsible for planning and implementing teaching in schools. Teaching is one of the professional jobs that a teacher engages in. The definition of teaching is "guiding students how to learn. Teaching means regulating and creating conditions that exist in the student environment so that it can grow students to carry out learning activities" [7].

Based on the above, it shows that a teaching and learning activity should be more oriented to the needs of students, and the role of the teacher is "as a guide, leader and provide learning facilities for students to achieve goals" [8]. Teachers provide assistance, determine the direction of student activities, and create environmental conditions that can be a source for students to carry out learning activities. Things that must be obtained by students, after going through and following the learning process is to have the ability to think effectively and efficiently to solve problems faced.

Learning dance is often said to be easy. The teacher's assumption is generally about the implementation of dance education which only trains motion, or material presented in theory. As a result, learning does not contribute to the development of creativity and students tend to be passive. Students are positioned as recipients of material, recipients of information and imitating what the teacher said. These problems are reinforced by the existence of several teachers who teach dance not from a background in dance education, but they teach dance. Therefore, there is a lot of overlap in the field because of the wrong placement of teachers in accordance with their fields of study, especially in art and culture lessons. This can lead to teachers who seem to force themselves to teach art even though the teacher does not have the competence in the field of dance whose impact will poison art education in the future. (Formal) education in schools is different from non-formal education, because in learning dance in schools, teachers are required to direct the teaching and learning process of dance which influences changes in student attitudes and behavior as well as planting meaning and artistic values that contained in it. Learning dance in schools is expected by students to experience an active, critical and creative learning process. As for art education outside the school (studio), the education provided is only directed at students' psychomotor processing and produces students to be skilled in art without processing students' cognitive, affective and psychomotor aspects.

To realize these expectations, a teacher who has good competence is needed, because "the teacher is the key to the success of an educational process" [2]. A teacher who is considered professionally competent, if:

- The teacher is able to develop responsibilities as well as possible.
- The teacher is able to carry out his roles successfully.
- The teacher is able to work in an effort to achieve school education (instructional goals) goals.
- The teacher is able to carry out his role in the process of teaching and learning in the classroom [9].

Competencies that must be possessed by dance education teachers include having knowledge in their fields of knowledge in addition to other sciences. The thing that needs to be owned by a teacher of dance art education is an innovation in the teaching and learning process, to achieve educational goals. A dance teacher is not only skilled in dancing, but also provides a change to the learning of dance that is done through learning activities that build creativity. For this reason, a dance

education teacher must have more knowledge in addition to the knowledge obtained at the time of lecture.

Dance education teachers must try to find innovations in the implementation of dance learning. An innovative effort is made by dance teachers in the process of learning dance, namely teachers are more interactive in expressing new ideas (brainstorming) that can trigger creativity, organize classroom layout, facilitate discussion, and the most important thing is how to convey the material to be taught to students with a pleasant class atmosphere. Not only that, the teacher of dance education also not only introduces the movements contained in dance but also provides opportunities for students to create other movements through their life experiences.

The role of the teacher in learning dance is considered the main component, in addition to the role of students and other teaching components. Indicators of dance learning patterns that must be considered, the role of a teacher is required to be more creative, in the sense that a teacher's creativity is how a teacher must be good at choosing learning materials or materials, methods that suit the learning material requirements chosen, and the needs of students.

IV. CONCLUSION

Learning steps compiled by the teacher by considering the stages of developing the potential of cognitive, affective, and psychomotor students. This learning model was carried out in six meetings. At the first meeting, the material chosen was intended to develop students' cognitive abilities. The activity is in the form of representation of students' knowledge about dance through video appreciation of various art performances. In the second, third and fourth meeting, the selected material was focused on developing students' affective abilities. The activities are in the form of understanding the roles, costumes, floor patterns, and educational values contained therein. At the fifth meeting, the activities carried out were to create art to develop students' psychomotor abilities. At the meeting of the six students can display the overall results of creativity that has been guided by the teacher.

In this case, during the learning process, the teacher has two missions: (1) conducting appreciation activities to instill traditional values to students through dance learning; (2) doing creative activities to foster the creativity of students in processing traditional art without abandoning the traditional values contained in art; (3) fostering strengthening of teacher competence and creativity; (4) growing cultural identity for both teachers and students.

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