

CREATIVE MOVEMENT LEARNING MODEL IN DANCING FOR KINDERGARTEN TEACHERS

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Abstract

At the age of kindergarten, identically students in the phase of playing period. Thus, the repertoire learning of dance is not the main goal for them to be achieved. However, the motoric skills are something that are expected to encourage and increase their confidence properly. There is a tendency for teachers who think that the motoric skills must be taught in the form of dance repertoires but it is wrong, because in kindergarten, students is provided by stimuli so that students can produce creative and expressive movements. Motoric skills are the foundation in dance that should be denied. This means that if they activates his motoric according to its function, then they can easily do dancing. For this reason, a dance learning model is needed in order that they can produce the movements through stimuli with good exploration activities through visual, auditory, professional, and stimuli towards the surrounding natural objects, in which all of them are destined to dancing activities according to the child's characteristic level. The limitations that appear in the process of dance learning in kindergarten are teachers teach dance, but they are not supported by relevant fields of expertise. This makes them teach dancing without considering the level of difficulty and range of movement that the child has. Besides, they do not succeed in exploring the students's potential that should be nurtured and developed without feeling burdened. So, this learning model of creative motion combined with the explorative method is a way to overcome problems and overcome difficulties faced by kindergarten teachers in carrying out their duties as professional educators. Based on the application of creative motion training through Pengabdian Kemitraan Masyarakat (PKM) in Pasaman Barat Regency, the teachers can create dance according to the characteristic of each child without obstacles. The teachers enthusiastically create with their ideational and used it as a basic foundation in constructing creative movements. So they create a series of creative, innovative, and communicative dance movements.

Key Words: creative movement, kindergarten, exploration, imitation, dance creation

Introduction

Basically, the kindergarten period is identical to the playing period, so the learning process is carried out with fun approaches and varied methods, so that students do not feel burdened and cause boredom. But along with the development of education, it can be said that parents are obliged to include their students at the kindergarten level, because they are required to enter elementary school level, especially for superior primary schools. In fact, it is not uncommon to enter elementary school (SD) to do a selection of basic abilities of students, such as reading, counting, recognizing limb function, and so on. This shows that the learning process at the kindergarten level is not just playing around, but students are really prepared to enter further education.

When students are at the kindergarten level, they are faced with a number of basic sciences that are taught in a thematic form. For example by combining art education with the body and social studies or science. The cultural art material that is taught includes dance, singing, music, and skills. Based on observations in the field specifically for the field of dance teachers are very difficult to choose the material to be taught. This is the case because in general kindergarten teachers do not have a background that is relevant to the material being taught. This means that the teacher does not have dance skills, so the teacher's mind is always haunted to learn a number of dance repertoires, while the teacher does not have that skill. On the other hand, gifted teachers teach dance without considering the type and quality of dance in accordance with the child's age level. In turn, the dance that is taught cannot be appreciated and expressed by the students perfectly.

Teachers should realize that at the level of the kindergarten students, the main thing is dance learning is not in the form of products, but rather the process. How do teachers teach dance in order to make the students

feel and foster a sense of sensitivity to movement. For this reason, the child must have flexible courage in functioning his motorbike, both in the gross motorized form of maps and smooth, which in turn the child can express the motoric in the form of a simple dance motion. In this regard, the experience of giving birth to creative movements should be taught and cultivated in kindergarten students.

It is said that through creative movements the child can analyze and function his motorbike in accordance with the level of ability of the body organs he has. Students move their motorbikes like they are dancing, but sometimes they are not fully dancing, because dancing must have dance elements that must be taken into account when doing a movement. But such things also make kindergarten teachers traumatized and frightened so they do not teach dance, or teach form dance that is difficult for students to do. This happens because the child is afraid of being wrong, feeling unable, and not an expert, in terms of the kindergarten level dance learning, such as form dance is not the main goal, but is more focused on training students' motorbike by making creative moves. For this reason learning of creative movements should be done by the teacher at the school

In Astuti's view, there are three factors that are not appropriate in civilizing dance in the community, namely (1) dance tends not to be taught in school because the teacher has no competence in the field of dance. (2) If it is taught, dance material does not accommodate the characteristics of students, for example, does not distinguish the level of difficulty of dance material that is taught in students and adults, so that the dance movements displayed by kindergarten students are not maximal and not communicative. (3). the dance that is taught does not build students's creativity, because it is more product-oriented, not process. so that the dance displayed by the child does not show characters that can be communicated properly.

Furthermore, Astuti also explained that based on the results of the study (2015) there were misunderstandings and interpretations of the choreographers (dance creators), and art-creating artists, and dance teachers in teaching dance to students. Good for students and adults. Astuti asserted that dance cannot be expressed communicatively if the dance movement is not in accordance with the character and range of motion of each child. One thing that must be considered is that essentially the dance activity is a manifestation of the reality of life expressed through the medium of movement so that it can be conveyed communicatively. For this reason, the teacher must know how to place/choose material that is appropriate for the characteristics of the child, so that the dance learning process can be done in the proper manner.

In relation to the abovementioned, the students need to be trained by enriching creative movements. Thus the teachers are first prepared to explore the creative movements, so that they can learn and develop in the learning process. So, the problems experienced by the kindergarten teachers can be overcome then the solution is needed by applying a creative motion learning model. As a result, the teachers can carry out their duties as professional teachers.

Discussion

1. The Function of Dance to the Kindergarten Students

Learning dance for kindergarten children, in general, is not just functioning motorists, but can be used for the growth and development of the child's soul both internally and externally. From this point of view dance functions for mental growth and development and mind. While externally dance can be used to develop children's motorics. Apart from that dance for children can also function as a learning medium, such as education media, media expression, media play, media communication, media development talent (Rahmida 2005: 2). Thus dance learning in kindergarten children should be taught appropriately, for that professional teacher participation cannot be ignored.

In accordance with the level of motoric development of kindergarten children, the teacher should learn dance in the form of creative movements. As stated by Sal Murgiyanto and Yulianti Parani citing the opinion of Mr. Russel (1992) said that in dance the main thing is to create expressive movements by mastering the body, to use the language of motion expressively and creatively. While Murey (1975) argues that creative motion can be carried out through an exploration process both individually and in groups. Furthermore, Murgianto and Yulianti added that in dance the main thing is to create expressive motion by mastering the body, to use motion language expressively and creatively. In the process of finding creative and expressive motion, it should be done in a play, so that the child does not feel bored and burdened. As with Frobel's (1993) statement that play has practical values that can be used as a medium to improve certain skills and abilities in children.

2. The Dance Activity in Kindergarten Students

In the process of coaching dance for children at the kindergarten level, the age factor is very influential in order to choose the form of activity carried out in the dance process. Regarding dance experience, Ruth

Murray commented that Richaed Kraus (1969: 278) suggested that there were four categories of dance experience for children who had different emphases based on age levels, namely:

Table 1 : The Dance Activities according to Age

No	Dance Activities	5-7 years old	8-10 years old	11-13 years old
1	Creative movement and movement skills	50 %	30 %	25 %
2	Rhythmic skilss	20 %	20 %	15 %
3	Making individual dances	20 %	30 %	20 %
4	Learning strusctured dances	10 %	20 %	40 %

Based on the table above it can be explained that for kindergarten children in the dance learning process more emphasis is placed on creative movements, then mastering tempo/rhythm, while learning to form dance is not a top priority. Therefore the teacher must be able to provide a stimulus to motivate students to move creatively. Furthermore, Astuti (2016: 97) asserted that the learning of dance movements must be adjusted to the motoric abilities of students so that the motion carried out does not result in injury to the body's organs so that it interferes with the child's motor smoothness.

On the other hand, the teacher must pay attention that dance learning activities are carried out in a pleasant atmosphere, in order to stimulate children's creative power. For this reason, the teacher must be smart in managing and choosing the right strategy and approach, so that dance learning can be carried out properly (Widia Pekerti, 2007: Module 6.3). Thus before the dance learning process is carried out first the teacher must understand the physical development and motoric development of the child (Martimis Yamin: 2010; 128). J. Dewey quoted by Tetty Rachmi (2012) asserts that dance learning should be a tool to achieve educational goals, not for the sake of art itself. Thus in the dance learning process, the teacher strives to stimulate emotional children to be sensitive and can feel something and channel it in the form of overflowing movements that arise from the heart, for example, feelings of sadness, pleasure, emotion, admiration, stress, relaxation (relief), and so on. Thus through dance activities children can express their feelings, and release the tension they experience.

3. The Characteristics of Dance for Kindergarten Students

As it has been explained in the previous section that the characteristics of dance for kindergarten students must be adjusted to the level of age and mental development of them. Widia Pekerti et al (2007) stated that dance for kindergarten has special characteristics that are adapted to the basic abilities and needs of them in accordance with the child's age level that refers to intellectual, emotional, social, perceptual, physical, aesthetic and creative abilities. Therefore, the types of dance that can be taught can be in the form of themed dance, as a means to explore and develop the potential that exists in the child. The interesting theme raised in a dance for children is the things that are close to the natural environment of their surroundings, such as daily activities at home, at school, human behavior, animal behavior, behavior of characters from stories and other stories. A number of these objects can be used as a source of imitative motion and can be done individually or in groups. It will be interesting again if the movement is carried out in full variety that refuse boredom

4. The Creative Process of Dance for Kindergarten Students

Considering the limited dance material that is in accordance with the child's age level, then to adapt the difficulties experienced by the teacher in teaching dance, the teacher can create dance according to the level of the child's characteristics, prioritizing the process not the product. Alma M. Hawkins explained that in the process of creating dance for children can be taken in 4 stages, namely (1) initial stimulation, by way of observing the surrounding natural objects. On this occasion children can contemplate, examine objects that are seen, detected and felt; (2) deepening of ideas, carried out in the activities of exploration, implications, and evaluation. Through the exploration and improvisation activities, children are directed to explore motion, and find motion in accordance with a predetermined theme; (3) the realization of dance ideas / compositions, in this stage the teacher can design the floor, music and dramatic in accordance with the theme that has been set. What the teacher needs to pay attention to is that the form of motion, the floor and the type of music should not be too complicated, which is easily understood, felt and easily done by children, (4) dance performances, at this level the teacher must prepare children to express dance lues and flexible and communicative by considering aspects of its beauty.

Based on the results of the application of creative motion training using explorative and imitated methods and the steps as adjusted above to the kindergarten teachers throughout the West Pasaman District, it yielded good results. This means that the training provided for 4 days, the kindergarten teachers followed with enthusiasm and high enthusiasm. The training was attended by 80 participants, then participants were divided into 3 groups to facilitate the training process. The results of each group's creative movement training can create dance with a theme, (environmental hygiene, chicken life, and pingwin). Each group strives to apply selected and knit themes in the form of dance moves, then supported by accompanying music in accordance with the chosen theme. Thus the teachers no longer feel confused and giddy to teach dance according to the duties carried out as professional teachers. On the other hand the teacher has the knowledge and skills to be chosen and created in accordance with the level of characteristics of kindergarten children.

Conclusion

The limitations and difficulties experienced by kindergarten teachers in the learning process are due to the fact that teachers generally do not have a scientific background that is relevant to the material being taught. On the other hand, the teachers have never received training as to how to train dance in children. The teacher's anxiety in the dance learning process, sometimes the dance was not recommended, even though it was through dance that was very helpful in developing children's motor skills. For teachers who are gifted to teach dance in the form of dance repetition without considering the level of difficulty of the movement in accordance with the characteristics and age of the child, so that the dance cannot be expressed properly. But after training without the teachers having bright hopes in the future in carrying out their mandate as teachers they must embrace. This is revealed by their statements, and wants to return so that the training program continues routinely to enrich the knowledge and skills they need.

It can be concluded that the easy and difficult problems in teaching dance to kindergarten children are relative. It is said that kindergarten teachers will find it difficult to carry out their duties without being provided by science as a support for the process as professional teachers. On the contrary, kindergarten teachers can carry out their professional duties as professional teachers, if they have sufficient knowledge and skills to prepare them to teach dance to their students. So that knowledge and skills do not always have to be taken in formal education, but through non-formal education through training / workshops the difficulties experienced can be overcome.

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