

Models and Learning Strategies of Multicultural Dance through the Cross Dance Style Approach

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Dance is an important element in developing a culture that functions to foster national feelings and awareness among Indonesian children. The nature of some dance in Indonesia, both developed within the palaces and in the midst of village community life, has its unique characteristics. To understand the characteristics of each dance, an approach is made through cross dance styles. In understanding these characteristics, multicultural dance training was conducted using the cross-dance style approach to the teacher. The material consisted of Surakarta Style Peacock dance and Tor-Tor Somba Tapanuli dance in north Sumatra. The results showed that the teacher's performance in the Surakarta Peacock Dance indicated 5 teachers with very good quality and 23 people with good quality. Meanwhile, in Tor-Tor Somba Tapanuli dance in north Sumatra 4 teachers showed very good quality and 24 teachers showed good quality. The strategy and package of Surakarta Style Peacock dance material development gained an average of 88.46%. Meanwhile, the strategy and package of Tor-Tor Somba Tapanuli dance materials in north Sumatra averaged 88.32%. Based on the average results, multicultural dance through the cross approach requires socialisation and adaptation efforts.

Key words: *Culture, multicultural art, dance, cross-dance approach, socialisation and adaptation.*

Introduction

Basically, arts are classified into four main groups, namely: performing arts, fine arts, recording media arts and literary arts. Each group has its own characteristics that distinguish one group of arts from another. Performing arts are expressed through performance, hence these arts move in time and space. Because performance art moves in space and time, it is a momentary art, an art that does not last long and disappears after it is staged. Performing arts include dance, music,

martial arts, and drama (theatre). Then, there is art, whose expression is divided into two and three dimensions, and art forms are visual and are usually static in nature. Art forms include painting, sculpture, graphic art, craft art, billboard art, architectural art, and decoration art. Furthermore, there is the recording media art, namely audio-visual art produced by recording art using electronic devices. Record media art includes film, video and other computer audio arts. Meanwhile, literary art is a written work which when compared to other writings, has various characteristics of excellence such as authenticity, artistry, beauty in content and expression. Literary arts include poetry, romance, short stories, epics, lyrics, including recitation art (Bandem, 1996: 1). The dance is as one of the important elements in developing Indonesian national culture to foster national feeling and awareness among Indonesian children. The nature of some dances in Indonesia, both developed in the environment of palaces (as in Javanese culture) and in the midst of village community life (such as in Bali), has its own characteristics. To understand the characteristics of each dance, an approach is made through cross dance styles. Cross dance style is one of the alternative approaches to determine the material of Nusantara dance training. Learning the characteristics of cross dance style allows the mastery of the practice of regional dance styles outside of Bali. Silang Gaya Dance or cross style dance is an approach as a dance learning program whose characteristics are essential to the spirit to promote cultural diversity through professional activities. Through dance, cultural symbols, myths, beliefs, fears, and hopes of a group, can be expressed effectively and authentically. Self-identity as a reflection of a culture is built through the educational process.

Research Method

The researchers used the Elaboration model by Charles, M. Reigeluth (1999), to develop multicultural dance training materials. The approach to the cross style dance is through this prescription model for organising, synthesising, and summarising learning content. This model was chosen because it has a systematic organisational order of subject matter content from general to special and /or from simple to complex. The main purpose of this model is to help educators select and sort learning content with a view to optimising the achievement of learning objectives. This is intended to bridge the complexity of various types of cognitive and psychomotor learning. The multicultural dance training for dance teachers of state junior high schools in Denpasar will be closely related to the Silang Gaya Dance. The material consisting of the Surakarta Style Peacock dance (representing material Silang Gaya Dance II) and Tor-Tor Somba Tapanuli dance in North Sumatra (representing material Silang Gaya Dance II). Silang Gaya Dance is a practice material with a focus on mastery of basic movements and a variety of Javanese and Sundanese dance movements and dance in Sumatra, Sulawesi, West Nusa Tenggara (NTB) and East Nusa Tenggara (NTT). As for the dance material, shown in the following table.

Table 1: Material of the Tor-Tor Somba Tapanuli dance in North Sumatra

NO	Topics	Sub Topics
1	Basic concepts of dance and history.	Origin, Function, Dancers, Clothing, Tools / Musical accompaniment
2	Variety 1	Attitudes and Motion of Legs, Body, Hands, Views.
3	Variety 2 (Manortor)	Attitudes and Motion of Legs, Body, Hands, Views.
4	Variety 3	Attitudes and Motion of Legs, Body, Hands, Views.
5	Variety 4	Attitudes and Motion of Legs, Body, Hands, Views.
6	Variety 5 (Manerser)	Attitudes and Motion of Legs, Body, Hands, Views.
7	Variety 6	Attitudes and Motion of Legs, Body, Hands, Views.

Table 2: Surakarta Style Peacock Dance

NO	Topics	Sub Topics
1	The basic concept of the Surakarta Style Peacock dance	Characteristics of Surakarta Dance: Expression, Rhythm, Space of movement
2	Background of the Surakarta Style Peacock Dance	History, Function, Dance Accompaniment, Makeup and Clothing, Floor Patterns.
3	Attitudes and Footwork	Nyelekenting, Tanjak, Gejug/Gedrug, Madal pang, Jinjit, Mancad, Ngeneti
4	Attitude and Hand Movement	Ngrayung, Ngiting/Nyekiting, Nyempurit, Menthang, Ukel
5	Hand gestures using Sampur	Jimpit, Kebyok, Kebyak, Kipat, Seblak, Ngolong
6	Body Attitude and Motion	Ngelumahing pupu, Mendhak, Mayuk, Deg, Cethik, Ngeleyek.
7	Head / Neck Motion	Pacak gulu, Coklekan, Tolehan
8	Connecting Motion (Sendhi)	Srigsig, Kengser.
9	Types of Surakarta Style Peacock Dance	Variety of connection / sendhi, Variety 1-Variety 9.

Table 3: Stages of Multicultural Dance Practice with Cross-Style Dance Approaches for Dance Teachers

Strategy/ Materials	Activities		Tools
	Instructors	Participants	
Introduction (presenting the content)	<ul style="list-style-type: none"> - Delivering dance material / theory - Explain the types of dance attitudes and movements - Explain the type of dance variety 	Listening and do the presentation	Material guidance on VCD
Presentation 1. presenting the content 2. providing practice	<ul style="list-style-type: none"> - Demonstrating types of dance attitudes and movements - Demonstrating the type of dance variety 	Watching and imitating / practicing	<ul style="list-style-type: none"> - VCD - Tape recorder - Music follow by dances
Closing (testing or evaluating learner performance)	<ul style="list-style-type: none"> - Practicing dance in full in accordance with the tempo and rhythm with dance accompaniment music 	Displays parts of the dance in accordance with the attitude and movement and variety of the dance. Displays the whole dance with the dance accompaniment (independently, without guidance of trainer / resource person)	<ul style="list-style-type: none"> - Tape recorder - Music followed by dances

Results and Discussion

Here we discuss the results of the application of the cross style dance approach to dance teachers at the State Junior High School in Denpasar City represent the districts of West Denpasar, North Denpasar, South Denpasar and East Denpasar. The approach was carried out from 24 July to 29 July 2019 in the Lata Mahosadi ISI Denpasar building (a closed stage for performing arts), as shown in the following figure

Figure 1. Cross Dance Style Approach to teacher groups



The training of the Cross Style Dance approach gave the teachers the competence in this field of practice to dance the Nusantara dance properly and correctly. The training material package contains written guidelines and VCDs on the material of Surakarta Style Peacock dance and Tor-Tor Somba Tapanuli dance in north Sumatra as part of the learning process. The existence of this training material package is very important because it can be used as a source of learning (training). The training material package provides guidance to trainees on how to learn dance effectively and efficiently.

The written guide and training media in the form of a VCD describe dance elements along with visuals and audio to facilitate understanding of the material. This is the training material for Surakarta Style Peacock dance and Tor-Tor Somba Tapanuli dance in north Sumatra.

The training material for the Surakarta Style Peacock Dance consists of the basic concept of Surakarta Style Peacock dance, Background of Surakarta Style Peacock Dance, attitudes and foot motion, attitudes and hand motion, attitudes and motion, head / neck body motion, connecting to motion (Sendhi) and range of motion from Variety 1 to Variety 9; while the training material of Tor-Tor Somba Tapanuli dance in north Sumatra, consists of the basic concepts of dance and history, Variety 1, Variety 2 (Manortor), Variety 3, Variety 4, Variety 5 (Manerser) and Variety 6. Description the Surakarta Peacock dance and Tor-Tor Somba Tapanuli dance in north Sumatra.

Video Compact Disk (VCD) as one of the audio-visual media in this training was used because it has several advantages, including:

- a) To integrate visual and audio elements at the same time, so that the contents of the material are more easily absorbed by trainees or media users. The content of material is more easily absorbed because it activates two senses namely the sense of hearing and sense of sight.
- b) This media is interesting because there are pictures of dance elements and the learning process of dancing projected and accompanied by the voice of the narrator and music.
- c) This media can be used to train dance in small groups, large groups, and classical.

The development product submitted to the training experts is a model of the procedure for preparing a multicultural dance training program through the Silang Gaya Dance approach for dance teachers of State Junior High Schools in Denpasar City. Data on teacher performance and the results of questionnaires on the products developed can be seen in the following table.

Table 4: Results of Field Test Performance Assessment in Surakarta Style Peacock Dance

The measured aspects	Subject Code																											
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
A. Forms																												
1. Attitude of Body	87	87	75	76	75	84	87	75	87	75	85	75	76	85	75	82	85	74	74	75	75	77	75	76	76	79	75	75
2. Movement Technique	85	82	76	75	75	83	85	75	86	76	84	75	75	85	76	85	84	75	76	76	76	76	74	76	75	77	76	74
3. Mastery of body or structure	87	87	75	75	75	83	83	75	87	75	85	75	75	85	76	84	84	76	76	75	74	75	75	76	76	78	77	76
4. Stamina	82	87	76	76	76	81	83	75	84	75	82	75	76	87	75	84	85	75	75	75	76	75	76	77	77	80	77	75
B. Contents																												
1. Awareness of the theme	84	87	76	75	77	81	85	73	86	75	82	73	76	86	76	82	85	74	77	76	75	75	76	77	76	78	77	74
2. Sentiment of motion	82	87	77	75	77	82	85	74	85	75	82	74	75	85	76	82	84	75	74	75	76	75	74	76	75	77	76	74
C. Performance																												
1. Totality of Performance	88	88	78	77	78	85	88	76	88	77	86	76	78	88	77	86	86	77	78	77	75	78	77	78	78	81	78	78
Total Score	59	60	53	52	53	57	59	52	60	52	58	52	53	60	53	58	59	52	53	52	52	53	52	53	53	55	53	52
Final Score	5	5	3	9	3	9	6	3	3	8	6	3	1	1	1	5	3	6	0	9	7	1	7	6	3	0	6	6
Final Score	85	86	76	76	76	83	85	75	86	75	84	75	76	86	76	84	85	75	76	76	75	76	75	77	76	79	77	75
Quality	A	A	B	B	B	B	A	B	B	B	B	B	B	A	B	B	A	B	B	B	B	B	B	B	B	B	B	B

Table 5: Results of Field Test Performance Assessment in Tor-Tor Somba Tapanuli Dance in north Sumatra

The measured Aspects	Subject Code																											
	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28
A. Forms																												
1. Attitude of Body	85	85	79	80	84	80	83	75	85	83	79	80	80	85	76	84	80	73	74	75	77	77	75	76	77	80	76	75
2. Movement Techniques	85	85	79	81	84	80	83	75	85	82	81	81	81	85	76	84	81	78	76	74	73	77	76	76	76	81	76	75
3. Mastery of Body or structurer	85	87	81	83	85	82	81	75	85	82	80	80	80	85	77	83	82	75	76	75	74	74	75	77	76	83	77	75
4. Stamina	88	88	82	84	83	82	84	76	87	80	83	80	80	88	77	84	84	74	74	77	75	75	74	75	75	85	80	75
B. Contents																												
1. Awareness of the theme	80	85	82	82	80	82	85	76	88	80	80	82	80	80	77	82	82	74	75	73	75	74	77	77	77	82	77	73
2. Sentiment of Motion	80	80	76	78	82	76	82	75	85	80	81	80	81	80	77	80	80	77	74	76	74	75	76	77	76	78	77	75
C. Performance																												
1. Totality of performance	89	89	86	87	86	87	86	79	89	84	86	83	82	89	78	85	87	78	78	78	78	78	78	78	77	87	81	78
Total Score	59	59	56	57	58	56	58	53	60	57	57	56	56	59	53	58	57	52	52	52	52	53	53	53	53	57	54	52
Final Score	85	86	81	82	83	81	83	76	86	82	81	81	81	85	77	83	82	76	75	75	75	76	76	77	76	82	78	75
Qualified	A	A	B	B	B	B	B	B	A	B	B	B	B	A	B	B	B	B	B	B	B	B	B	B	B	B	B	B

The results of the assessment in the field test performance shows 5 teachers in the Surakarta Style Peacock dance demonstrated a very good quality and 23 people demonstrated a good quality of performance . Whereas in Tor-Tor Somba Tapanuli dance in north Sumatra 4 teachers demonstrated a very good quality and 24 teachers a good quality of performance. The average percentage of the teachers' evaluation questionnaire on the model, strategy and package of Surakarta Style Peacock dance material, developed in the field test, was 88.46%. The average percentage of the teachers' evaluation questionnaire on the model, strategy and package of Tor-Tor Somba Tapanuli dance in north Sumatra, developed in the field test, was 88.32%.



Conclusion

This multicultural dance training model with the Silang Gaya approach has been validated by content experts, instructional media experts and training experts; as well as having been revised through individual, small group and field trial evaluation stages. Development products that have been tested in the field, received several comments and suggestions from respondents. Respondents claimed to be very happy to receive the knowledge and training packages of the models and strategies of the Nusantara dance art material, as they add insight and improve teacher skills in Nusantara dance. The success of the increase in understanding of the skills, models and strategies of archipelago dance through the introduction of the development of these training packages has been demonstrated to the researchers by the motivation and enthusiasm shown by teachers during training activities.

This was revealed by the teachers because the products developed were in accordance with the needs in teaching.

The management guidelines for multicultural dance training near Silang Gaya Dance are still in use in the context of research, so there is a need for socialisation and adaptation efforts regarding the possible use of models and packages of multicultural dance training methods with the Silang Gaya Dance approach in related institutions. Management guidelines for multicultural dance training near the Cross-Style Dance in their use still need to be supported by various resources such as managers, infrastructure (training venues, dance accompaniment), funds and the availability of sufficient time for training. With this model, strategy and training material package developed, it is easier for teachers to learn multicultural dance and can improve their knowledge and skills in Nusantara dance.

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