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The Collaboration of Visual Property and Semarangan Dance: A Case Study of Student Creativity in ‘Generation Z’

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This study aims to explain the creativity of Generation Z Indonesian students in terms of their ability to collaborate on visual property and the traditional dance of Semarang in senior high school, specifically SMA 9 Semarang, Indonesia. The study was conducted using a qualitative approach to the case study, which focuses on performance studies (media and motion offerings) in interactions, work processes and dance work. The results showed that some traditional dances in Indonesia have not developed because of obedience to the rules of movement patterns and very strict presentation. Semarangan is a type of dance that can develop because it applies a local-global approach as its development strategy. The form of creativity in the development of traditional dance is shown by the interesting collaboration between property-visuals and the presentation of dance movements. Students in many Indonesian schools are interested in traditional dance.

Key words: *Education, creativity, Generation Z, dance, visual property, Semarangan.*

Introduction

One challenge in developing traditional art is a lack of creativity (Press & Warburton, 2007). Weakness in developing traditional art can be due to its obedience to the rigid standard rules, which can obstruct the movement and support for development of the dance (Hughes-Freeland, 2006; Okado, 2009). In Indonesia, traditional dance comes from the kingdom and the people outside the kingdom. It usually features an identity, character and specific purpose in its presentation (Khutniah & Iryanti, 2012). So can traditional arts with standard rules be developed creatively by students? That is the challenge explored in this article.



Creativity is the result of interaction between an individual and their environment. It is the ability to generate new combinations, based on data and information – elements that already exist or are well known. There are many definitions of creativity, but there is no one definition that can be universally accepted. Creativity is a unique mental process that is carried out to produce something called ‘different thinking’. It is the ability of a person to produce compositions, products or ideas that are basically new, where the creator is previously unknown. The many definitions of creativity represent one of the critical problems in researching, identifying and developing creativity (Lee, 2005; Sugiarto, 2019).

There are many researchers or observers of art and art education who assume that the essence of dance is the aesthetic and rhythmic dance moves (Malarsih & Herlinah, 2014). Yet this statement is not totally true. Dance is a type of art that is in the field of performance, so the performance is not only limited to motion but also the property of visual attributes. Through this research, the authors want to convey the thesis, empirically and theoretically, that dance is a matter of collaboration between motion and visual media. It is enjoyed because of its visual beauty, so visual media support the beauty of the motion displayed. On the other hand, the skill of the artist in collaborating between motion and visual property proves the creative capacity of the artist.

In the context of education, students as artists have the power to develop from within by processing movements and exploring the patterns of traditional dance movements. The most relevant experience found is a sensation of wholeness that comes from within, while a new awareness of internal connections and adaptability is gained (Trujillo & Amelia, 2019).

On the one hand, traditional dance is an inheritance that has strict rules in its movement patterns, which should not be altered. On the other hand, creativity is an important way to deal with the industrial revolution 4.0 for Generation Z in the development of dance generally. The greatest challenge of 21st century education that coincides with the industrial revolution 4.0 and society 5.0, which are linked to Generation Z. Generation Z is the generation after Generation Y; its members were born from 1995 to 2010. Generation Z is becoming known as the most influential generation so far. Despite being very young, these adults can affect the global economic, education and culture cycle. We have a responsibility to them in the field of education – especially art education.

This article breaks new ground by presenting an empirical finding that the creativity of traditional dance can lie in collaboration between the visual arts and dance, in the form of dance property development and dance movements. The correlation between visual property and dance has not really been explored extensively by researchers or writers in the arts and arts education fields. This article also explains the development of traditional dance,



especially Semarang dance, through a case study of senior high school students in Semarang, Indonesia.

Research on dance creativity by Ros and Demiris (2013) focused more on the potential of using a robot dance tutor with children in the context of creative dance. The research presented the social skills needed to enhance interaction between humans and robots, which are more specific and direct when undergoing tutoring. The research utilised robotic media as dance motion guides. This method can only be applied to modern dance learning; it cannot be applied to traditional dance learning because traditional dance has cultural and spiritual values that cannot be taught by robots. In Indonesia, Malarsih and Herlinah's (2014) research on dance creativity only discussed hipogram media as a booster for students to create new dances. The research only focused on the process of students creating dance moves.

Dance movements and visual property cannot be separated from one another. They work together to build creative capacity that is worthy of appreciation. A good collaboration between dance motion and visual property represents the creative capacity of its creators. Meanwhile, creative capacity is shown from the aesthetic collaboration between dance moves and good visual property.

Method

A qualitative approach was used in this research, focusing on the field research method as artistic research. The researchers would go directly to the field, adjusting to local time and place, to obtain the data holistically (Rohidi, 2014). The case study design was applied to the assessment of students' creativity in the dance activities selected in this study. The research participants were 30 female dance students of class XII at SMA 9 Semarang. Empirical information from several research locations was able to produce some important findings. The research sources were teachers and a principal who taught arts and culture subjects. Creativity is seen in students as learners, teachers as instructors, and the principal as a manager of education

The research data were collected through (1) observation, (2) interviews and (3) document studies techniques (Miles & Huberman, 1984; Shank, 2006). First, researchers used a participatory observation method in the research location. Visual recording tools with a digital camera were used for recording as a complement to field notes. Second, in-depth interviews were used to interview key informants, namely the students and arts teachers. Third, document studies were conducted to videos students' dance work at school. The validity of the research data was established by triangulation, using source triangulation. This research used a flow model analysis (Miles & Huberman, 1984), consisting of the following steps: (1) data reduction, (2) data presentation and (3) verification.



Results and Discussion

Semarangan Dance Performance by Students

Students in SMA 9 Semarang are categorised as Generation Z, which means they have high creative capacity with various assistance to access information and technology (Andrea, Gabriella & Timea, 2016). Generation Z, born from 1995 to 2010, is a transitional generation of Generation Y with more developed technology (Schwieger & Ladwig, 2018). Generation Z reached adulthood in the second decade of the 21st century. So can those in Generation Z accept traditional art in the form that has existed from generation to generation, or do they react with creativity? This needs to be examined in the context of learning art.

Semarangan dance is taught in all schools in Semarang city. As one of the public schools in Semarang city, SMA 9 Semarang also includes traditional Semarang dance in its arts learning. Dance classes are usually held in the school hall, which serves as a stage of appreciation and student creations. A dance performance event was held, which presented work from students, especially those in class XII. Several groups performed various dance creations, including various interesting choreographies.

This school organises dance performances on a regular basis to support the appearance of dancers in Semarang city and provide a space of appreciation of the arts – especially dance performances – among the young generation. While the performances may not have been perfect, the students were quite confident and entertaining. Some groups seemed to combine several movements obtained from traditional and modern dances. In fact, there are also those who try to enhance the storyline. Moves become part of the dance, making it easier to enjoy. Arts teacher Anestia Widya stated that each group was given ten minutes to perform on stage. The class was divided into six groups, each consisting of five students.

The students performed the Semarangan dance in a very interesting way, even though they had only practised on three occasions. The students in class XII had been learning dance since class IX, including basic movements, floor patterns, accompaniment, costumes and characters. Other students attended to provide an audience. They showed their support by applauding after the performance was finished and laughing at any funny moves.

Art education is intended to enhance the attitudes and personality of children, through mental functions that include fantasy, sensitivity, creativity and expression (Sugiarto, Rohidi & Kartika, 2017). Children express their ideas, thus enhancing their sensitivity, creativity and expression. Figure 1 shows a display of the Semarangan dance presented by the students.



Figure 1. The process of Semarangan dance practice by students

Semarangan dance is a type of dance that can be performed in groups, in pairs or individually, which illustrates the characteristics of Semarang people. The concept is basically a depiction of the eco-socio-cultural conditions of the Semarang city people, and it has an open, dynamic, unique and multicultural quality that is a combination of Javanese, Chinese and Arabic cultures. These characteristics are illustrated through the forms of motion, costumes and music in the Semarangan dance, which is both energetic and dynamic.

Semarangan dance has a series of movements that are very different from traditional dances in other regions of Indonesia. The movements work together to strengthen the unique rhythm, power and space. It can be concluded that the strength of Semarangan dance lies in its dynamics of motion, movement rhythm and the accompaniment of dance music. There are several sequences of presentation of Semarangan dance consisting of *Suka-Suka*, *Reogandan GadoGado*. In the *Suka-Suka*, there are *Oleng*, *Geyol* and *Gedeg Seblak* parts, while the *Reogan* part includes *Reogan*, *Rongeh*, *Ngroyong*, *Laku Papat*, *Solah*, *Egol*. At the end of *Reogan* is *Kiyal*. The *Gado-Gado* part consists of *Lonthang*, *Rank Ngoyek*, *Ngoyek*, *Mpointed*, *Sloping*, *Merong*, *Ngirig*, *Jungkitan*, *Mandeg*, *Laku Telu*, *Nacah*, *Kicat* and *Sorong*.

Gambang Semarang dance, or Semarangan dance, uses three standard movements: *ngondhek*, *genjot*, and *ngeyek*, which are centred on the hips. Semarangan dance movements were inspired by transvestite vocalist of the xylophone group of Semarang. The four movements are *adalah Jalan Tepak*, *Geyol*, *Ngeyek*, and *Ngondek*. The *Ngondhek* movement is a movement with the sole of the foot.

The *megol* movement is the hip shake movement and the *ngeyek* movement is the rotating hip movement. The hand movements (*lambeyan*) that accompany the three movements are stem



movements of the wrist, moving from the navel to the eye. Hip sway like the waves of the sea water that adorns Semarang is also inspired by the Java Sea which is in the north of Semarang. This dance also includes humour, which is part of the Semarangan cultural identity.

Student Creativity through Visual Property in Learning Semarangan Dance

Each student basically has the potential for artistic creativity. External stimulation is an important aspect that can encourage human creative abilities. However, the optimisation of these abilities can be realised by learning and habituation. Creativity is the result of interactions between individuals and their environment (Munandar, 2009: 12). A person influences and is influenced by the environment in which they are located. Thus, both the individual and the environment can support or hinder creative efforts. The implication is that creative abilities can be improved through education.

Visual aspects that add to the creativity of Semarangan dance are costumes, property and stage layout. The dancers' costumes are influenced by several cultures, namely Javanese, Chinese and Arabic. Creativity in costume making can arise because students are faced with the challenges of cultural diversity, which produces visual elements or principles of costumes such as colour, shape, composition and domination, providing cultural identity. Costumes are worn to support and bring out the characters. The function of costume is similar to that of makeup: to support the theme or content and to clarify the role in a performance. A good dance costume not only covers the human body, but must be able to support the design of space when the dancer is dancing.

Student creativity was formed in the use of dance costumes through the respective groups. In the Semarangan dance performance process, students wear costumes that have a value of creativity in the following ways:

- 1 Dance clothes need to be comfortable and attractive.
- 2 Bright colours with complementary colour combinations are used. (
- 3 The use of costumes considers the content or theme of the dance so that it can present a unity between dance moves and clothing.
- 4 Students' costumes are able to provide a point of interest, so that fashion can become part of a dancer's self.
- 5 There is harmony in the selection and combination of costumes.

Figure 2 shows the creativity of students in costumes used for Semarang dance in a performance group.

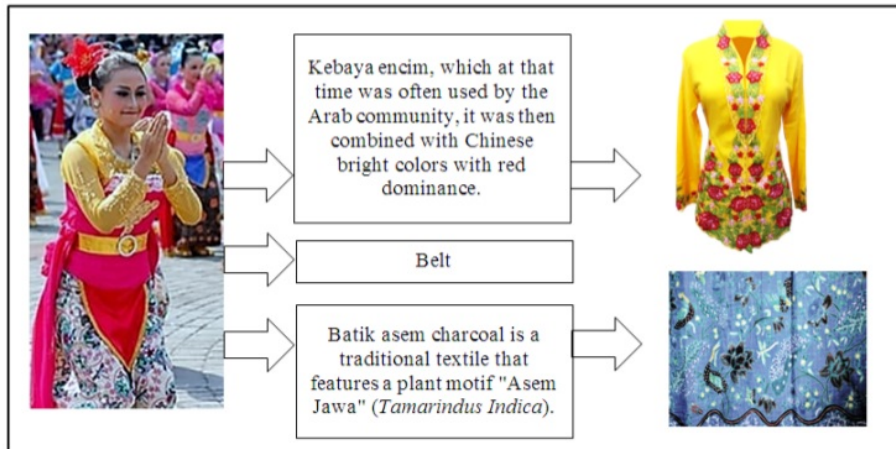


Figure 2. Analysis of Semarang *Kebaya* costumes

Semarang dance accessories were developed by students by utilising various accessories in the surrounding environment. Theoretically, properties are objects that add beauty and harmony to costumes. Various items can be used, such as hair bands, hair ties, decorative clips, tie clips, buttons, earrings, necklaces or pendants. Visual properties for Semarang dance used by students are flowers, bracelets, small shawls (*sampur*) and decorations made from paper. The dance costume that was explained quite thoroughly by the informant was the *sampur* (long scarf).

Table 1: Matrix analysis of Semarang dance accessories

Properties/ accessories	Description	Function
<i>Sampur</i>	<i>Sampur</i> is one of the costume elements in dance performances. The color of the <i>sampur</i> is adjusted by the students based on their individual creativity.	Costume property
Belt	The belt used to complement the costume takes precedence over its width and striking colour. The aim is to make it the centre of attention.	Costume property
Flower decoration	The flower decoration becomes a property that is also created by students in displaying their creative expression. Red, yellow and blue flowers are the most widely used.	Point of interest



The creative process of Semarang dance is always equipped with *sampur* attributes. Student creativity is formed through the selection of colours and their use. The *sampur* is used to increase energy or movement in Semarang dance. The location is also unique, as it is placed on the edge.

Student creativity in performing dance is also expressed through creativity in arranging the stage. The performance art stage encompasses the understanding of the total arena to display the dance. If the stage is a high place so that the artwork displayed on it can be seen by the audience, then the stage is also an area that can form a particular decoration. So the stage can be on the physical stage or it can also be in the arena or field. The stage must exist because it has a function as a stage. The focus of the audience's view is centred on the stage. This acts to strengthen the character of dance moves.

The Role of Teachers as Boosters of Student Creativity in Dancing

Creativity is related to inventions that did not exist previously, both in new forms and in renewal (Salihin, 2013). Sternberg (1999) states that creativity involves fluency in thinking and expressing opinions so as to bring up new ideas or ideas that are different from the way of thinking of others. In the Semarang dance learning process, the teacher always tries to create an interesting and enjoyable learning atmosphere so students will be happy and not bored in receiving material taught or delivered and the learning objectives can be achieved. The times and increasingly advanced technology make teachers play an active role to support learning activities. Teachers follow the times so that they do not miss information that technological developments can be integrated with dance learning.

The teacher's attitude in learning Semarang dance is that: (1) it is not limited to space, (2) brave and like challenges in teaching, (3) respecting students' work, (4) motivating, (5) evaluating processes, and (6)) gives children the opportunity to try and develop students' abilities, thinking abilities, and creativity. The teacher in conducting traditional dance learning prioritizes developing the potential of students and likes new challenges so that it does not refer to existing programs, the teacher enriches references of works on the development of traditional music in Indonesia. In addition, teachers appreciate the work of students by appreciating the extent to which students play traditional musical instruments. The teacher as a motivator gives encouragement to students to actively practice dance and love the local culture, and develop it by giving students the opportunity to create dance properties. The teacher as an evaluator provides an assessment and evaluation of the extent to which the development of students' creativity in following the practice of dancing



Conclusion

Indonesia is rich in traditional dance (e.g. Balinese dance, Semarang dance, Solo dance), but this culture needs to be developed while continuing to accommodate locality and globality in a sustainable manner. In this research, creativity is shown in developing traditional dance through interesting collaboration between the visual properties of the dance and the presentation of typical Semarang dance that can be displayed in groups, in pairs or individually by students.

Costa Berthur L. (ed) (1985) states that the ability to think creatively represents a vital resource for any nation. Indonesia's education system (formal, non-formal and informal) should therefore be aimed at developing children's quality of thinking to provide optimal opportunities for cognitive development and intelligence.

We recommend the development of creative strategies in the educational context through the collaboration of visual property and dance. The findings of this research can also be generalised to the future of traditional dance as a product of local culture throughout the world.



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