

Discipline-Based Art Education in Labanotation Course as a Strategy to Create Graduate Profiles

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3 Discipline-Based Art Education in Labanotation Course as a Strategy to Create Graduate Profiles

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Abstract. The writing of this article aims to describe the results of the analysis of the application of Discipline-Based Art Education (DBAE) in the learning outcomes of the Labanotation course as part of the strategy to create a profile of graduates who have competence in dance and or dance education. The learning achievement of Labanotation is not only as a dance handicapping system, but also can hone analytical skills in dance movements. The research method used is qualitative with a descriptive analysis approach. Based on the results of data processing and analysis that has been carried out, it is concluded that through the DBAE approach the implementation of the Labanotation Course is held with the aim of equipping/preparing students, so that students have skills and insight in writing and reading Labanotation, analyzing dance movements in order to understand the form and shape of dance techniques in dissecting and compiling them. This analytical ability is also needed by students in processing teaching materials and compiling learning methodologies. So it is hoped that by studying Labanotation, students when they graduate will be ready to have qualified competencies in the fields of research, education, and entrepreneurship in accordance with the predetermined graduate profile.

Key words: Discipline-Based Art Education, Labanotation, Graduate Profile.

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INTRODUCTION

Several art education paradigms have been described by several art educators and other scientists in accordance with the issues that developed in their time and the problems they faced. If it is associated with the current state of art education, of course, these paradigms can be an approach in their implementation, either singly or in collaboration between paradigms. It is possible that the world of art education can create a new paradigm resulting from the fusion of these paradigms.

Discipline Based Art Education (DBAE) is an art education paradigm that has a basic view of developing students' ability to understand and appreciate art involving knowledge of art theories in formal and informal. This educational paradigm is often applied in secondary to tertiary level education, especially vocational education. DBAE helps students to learn not only how to create art but how to respond to, interpret, and assess art (Eisner, 1987). Discipline-Based Art Education, or DBAE, provides a flexible structure for organizing thinking and providing effective parameters for discussing artwork. This approach is based on ideas developed over more than twenty years by art educators, and has been widely endorsed by the Getty Center for Art Education and endorsed by The National Art Education Association (Spero, 1992). DBAE

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uses a process of inquiry, or questioning, through four main disciplines related to art: art criticism, art production, art history, and aesthetics.

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Based on this, in this case the Discipline Based Art Education (DBAE) paradigm is one of the offers that are considered appropriate in formulating problem-solving strategies in order to realize the expected profile of study program graduates. Especially on the readiness of lecturers as educators in transferring knowledge and learning achievements in certain subjects in the Untan Performing Arts Education Study Program. One of these courses is the Dance Notation course. Through this approach, the Labanotation Course aims to equip/prepare students so that students have the skills and insight in writing and reading Labanotation, analyzing dance movements in order to understand the forms and techniques in dissecting and compiling them. In addition, the ability to analyze dance moves is also needed by students as prospective educators in processing and planning teaching materials and compiling learning methodologies. The purpose of this study is to re-analyze that learning achievement in the Labnotation course is one of the supporting courses to achieve a professional graduate profile of study programs in accordance with their field of expertise.

METHODS

Researchers used qualitative research methods with descriptive analysis approach. This research was conducted at the Performing Arts Education Study Program, Faculty of Teacher Training and Education (FKIP), Tanjungpura University, Jalan Prf. Dr. H. Hadari Nawawi. This study involved dance students and graduates of the Performing Arts Education Study Program, Faculty of Teacher Training and Education (FKIP), Tanjungpura University (alumni). Data collection techniques used include observation, interviews, and literature and documentation studies. The data used in this study are in the form of learning device documents such as the RPS for the Labanotation course to see learning outcomes that are in accordance with the profiles of graduates of the Performing Arts Education Study Program, Faculty of Teacher Training and Education (FKIP), Tanjungpura University. Data from interviews of students and alumni to find out the competencies they get after taking the Labanotation course. Observational data to determine student responses to the Labanotation course. The data in this study were analyzed qualitatively using an interactive model. Miles and Hubberman (1984) suggest that activities in qualitative data analysis are carried out interactively and take place continuously until they are felt to be complete (Sugiyono, 2019: 321). This technique can systematically compile and analyze data obtained from interviews and observations (Sugiyono, 2018: 244).

RESULTS AND DISCUSSION

Profile of Graduates of the Performing Arts Education Study Program, Tanjungpura University

Untan's Performing Arts Education Study Program has a vision to become a competitive study program in the field of performing arts education by strengthening and developing cultural values that have pedagogic, personality, professional and social competencies, and are able to compete regionally, nationally and internationally. This vision is achieved by providing quality and competitive education and learning; develop and apply various disciplines of art and art education as well as the necessary skills in accordance with market guidance in the world of art education; encourage and develop awareness, willingness, and ability to create art as well as explore the potential of the traditional

arts of West Kalimantan; and increase collaboration with stakeholders in preparing, implementing, and producing human resources.

The vision and mission above aim to: (1) produce graduates who are faithful, devoted, think critically, creatively, independently, able to cooperate, and have noble character; (2) produce research in the fields of education, learning, development, and study of performing arts, which are innovative and published at local, national, and international levels, and apply them in learning; (3) produce works of service according to useful fields and increase cooperation and community empowerment; (4) produce graduates who have the awareness, willingness, and ability to create art, as well as explore the potential of regional traditional arts; and (5) the establishment of cooperation in the fields of education, research, and community service with various parties, at local, national and international levels. From this vision and mission, the Performing Arts Education Study Program of Untan aims to produce graduates as educators, researchers and entrepreneurs. The competencies to be achieved in realizing the graduate profile are described in the curriculum in the form of a distribution of courses taken by students. The number of credits that students will take in lectures is 147 credits consisting of compulsory courses and elective courses for both dance students and music students. The courses provided are also varied from theoretical, practical and practical courses in a balanced manner presented to students. Not only from the curriculum and course distribution, but all aspects including lecturers and students must also be prepared in realizing the expected graduate profile achievements.

In order to achieve the expected graduate profile, it is necessary to improve several aspects, one of which is the lecturer's readiness to carry out lectures. The knowledge competencies given to students must be evaluated and become self-reflection whether it is appropriate or just a transfer of knowledge. Internal factors and external factors may affect the non-achievement of competence from these courses. The achievement of the competence of a course is not only seen from whether or not students pass or the high or low grades of students but the achievement of a subject competence is seen from the habituation and implications of the learning carried out. For students of Performing Arts Education at Untan, especially in the fields of practice and skills,

their competencies have been seen and habituated as evidenced by the achievements achieved in competitions and various forms of works presented in an art performance. Unlike the case with the competence of theoretical studies which is still not visible, where students still tend to be reluctant to take part in competitions such as student scientific papers, debates, and writing articles in various accredited journals. They only carry out the duties of the course or graduation requirements without daring to explore and express themselves in these scientific activities.

One of the courses that support the profile of graduates of the Untan Performing Arts Education Study Program is the Dance Notation Course. This course aims to improve students' skills and insight regarding: 1) recording dance moves; 2) understanding of dance techniques; and 3) analysis of dance moves. The dance analysis skills obtained in this course are needed by students as prospective educators (dance teachers) when dissecting teaching materials and compiling learning methodologies. Thus, dance learning in schools can be carried out optimally. In addition, the results of understanding from courses can be used to assist in the learning process of other subjects.

Paradigma Discipline Based Art Education

The Discipline Based Art Education Paradigm Discipline Based Art Education (DBAE) is an art learning theory introduced by The Getty Center for Education in the Arts in the 1980s. DBAE emphasizes on the character of discipline (science) in art and not just on art classes for the sake of art. Discipline-based arts education is considered by many art educators to be the most effective way to teach and learn art (Mannathoko, 2016). The methodology brings together the topics of aesthetics, production, art history and art criticism into a coherent knowledge. Discipline-Based Art Education (DBAE) emphasizes the status of art as a separate discipline but still accommodates the previous Education paradigm which was more free of expression.

Discipline Based Art Education (DBAE) theory is an offer for art educators as an alternative to various instruments that are usually used to justify art lessons, such as art to increase reading values, develop creativity and self-concept (Prihadi, 2009). Art is discussed for its function in developing imaginative thinking, the ability to make hypotheses, and the tendency

to tolerate ambiguity. The Getty Center (along with the National School Board Association, the National PTA, and the National Conference of State Legislatures) confirms the cognitive benefits of art in relation to the learning of other studies. In general, art is considered important for learning by developing the following: problem solving, critical reasoning, curiosity, high test scores, creative thinking, interpersonal skills, self-esteem, and the courage to take risks. take). Dobbs (1992) describes the abilities that are expected to grow based on the art disciplines, namely the ability to be developed to create works of art (art production); analyze, interpret, and evaluate visual forms (art criticism); knowing and understanding the role of art in society (history of art); and understanding the unique nature and qualities of art and how people make judgments about it and justify those judgments (aesthetics).



Figure 1. Discipline of the arts in DBAE

Discipline-Based Art Education (DBAE) appears in various forms because it is an approach and not a specific curriculum. However, all versions of DBAE have certain characteristics in common (Dobbs, 1992:19) including:

Art is taught as a field of study in general education with a written and tiered curriculum covering the content of lessons derived from the four basic arts disciplines. These lessons form a set of knowledge, understanding, and skills suitable for evaluation;

Students' abilities are developed to create works of art (artwork production), analyze, interpret, and evaluate visual forms (art criticism), study and understand the role of art in society (art history), understand the unique nature and qualities of art, and how to provide assessment and provide justification for the assessment (aesthetics);

Arts is implemented at the regional level with government and community support, staff

development, learning resources, and student/teacher/programme assessments.

Academic performance assessment is an integral part of the Discipline Based Art Education (DBAE) program. The results of the assessment provide important feedback for teachers and school administrators about the quality of teaching and curriculum developers about program effectiveness (Dobbs, 1992). A comprehensive art approach provides opportunities for students to demonstrate their abilities and achieve achievements in various ways, not only reflected in their own artwork (Prihadi, 2009).

In Indonesia, the term DBAE is less popular despite the fact that the art education curriculum in schools designed by the Ministry of Education and Culture (especially the 1975 curriculum) emphasizes the mastery of art knowledge and skills and is designed in a very systematic structure (Salam, 2001). Regional conditions and environmental conditions greatly affect the variation of the implementation of the discipline-based arts education program. This variation is mainly related to the availability of learning resources in the community, including: 1) people/figures such as artists, scientists, critics, or even lecturers who are experts in their fields; 2) learning locations, such as classrooms, studios, studios, galleries, museums, libraries and even the artist's house; and 3) events, such as festivals, art performances, exhibitions that are held live or broadcast through the media.

Discipline Based Art Education (DBAE) Approach in Labanotation Course as a Strategy to Realize the Profile of Graduates of the Performing Arts Education Study Program

In each course there are competencies that must be achieved by students. These competencies, not only known, but should be understood and applied in scientific activities or even can be used to help understand other subjects. Of course in the vocational field, each of the existing courses are interconnected and complement each other. Likewise, those presented in the distribution of courses in the Untan Performing Arts Education Study Program, each subject presented is related to other courses. The linkage lies not only at the level of the scientific field, but also in the science and theoretical concepts used.

As an example of the implementation of Discipline Based Art Education (DBAE) in the Performing Arts Education curriculum, it can be seen in one of the courses presented, namely Labanotation. Labanotation is one of the courses in the Performing Arts Education Study Program, FKIP Untan. Labanotation is intended to improve students' skills and insight regarding: 1) recording dance moves; 2) understanding of dance techniques; and 3) analysis of dance moves. As explained by Nardono (1999) that Laban analysis (Labanotation) is a systematic method for observing, recording, analyzing qualitative aspects of motion. For the purposes of diagnosis, observers need to know the properties of motion in order to identify, analyze and describe motion in detail. The dance analysis skills obtained in this course are needed by students when dissecting teaching materials or teaching materials, especially the understanding and practice of dance as well as compiling the learning methodology. Labanotation has a different character from other dance skills courses. Memorizing symbols in the form of lines and pictures is the first step that must be done (Sumiani, 2020).

As previously explained, one of the demands of students in this course is that students can read, write Labanotation and analyze their movements. Reading, writing and analyzing notation are basic skills that must be possessed by students taking these courses. Understanding the objectives of this course is still not visible from the learning outcomes and implications. So that the ability to analyze dance moves for students is still not felt. In fact, they also really need motion analysis skills in learning in other subjects. The ability to analyze motion is also needed for prospective educator students or prospective art teachers, especially dance. The urgency of the need to hone motion analysis skills for prospective teachers will be related to the ability to detect or diagnose ways to meet the needs of students in transferring motion. These prospective teachers are expected to find techniques and strategies in determining dance learning activities that are in accordance with the character and needs of their students.

If the teaching materials in the Labanotation course are related to the four disciplines described by Dobbs in the DBAE, it will be illustrated in the following table:

Teaching Material	Art Production	Art History	Art Critic	Aesthetics
Basic Concepts of Labanotation		Get to know the characters and the history of Labanotation	Analyzing the differences in the dance recording system of several figures according to the year of development	Appreciate the emergence of the science of dance recording systems
Symbols on Labanotation	Compose Labanotation symbols (direction, level, and body) and write them into the staff	Labanotation symbols (direction, level and body) and charts (staff)	Analyze the suitability of the placement of symbols	Identify the suitability of the notation with dance moves
Labanotation Motion Analysis (LMA)	Read, write, describe Labanotation and dance moves	Identify: Elements of space, time, and energy	Experiment with poses and dance moves	Recognize the use of symbols on each element
	Analyzing the dance movements of each body element using the LMA principle	Part of motion analysis on Labanotation (Hutchinson, 1970):	Corrected symbol accuracy in Labanotation.	Discover the techniques and forms of dance movements
	Body Effort Shape Space	Directional Destination Motion Center of weight, Balance Rhythmic Pattern Dynamic	Criticizing irregularities in dance movements based on their elements and symbols	

The table illustrates that the Labanotation course provides an overview of the competency achievements needed in increasing students' professional competence in the field of dance. The Labanotation course is not just a dance handicapping system, but also provides students with competence in analyzing motion. This ability is one of the competencies that must be possessed by graduates of dance students in the study program.

CONCLUSION

The Discipline-Based Art Education (DBAE) approach with four disciplines is the basis for drafting the concept of teaching materials in the Labanotation course in the Performing Arts Education Study Program Untan. To assess its success lies in the application of learning. If students can fully control and habituate them in their academic performance/learning process while in lectures, then this can be one of the provisions to realize the graduate profile

expected by the Untan Performing Arts Education Study Program. Eisner (1987) said that "Discipline Based Art Education helps a student learn not only how to create art but how to respond to, interpret, and judge art". In principle, DBAE is not only to make someone to become an expert in their field, but also to equip them to realize their chosen profession.

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