

DANCE EDUCATION IN YOGYAKARTA HIGH SCHOOL: EMBODIMENT AND MULTICULTURALISM STUDY

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A B S T R A C T

The aim of this research is to describe practical work of dance education in Yogyakarta High School as multicultural site, the importance of multicultural education within practical work of High School dance education in Yogyakarta, the characteristics of multiculturalism in paractical work of High School dance education in Yogyakarta. Multiculturalism contribution of dance education in Yogyakarta High School, academically as means of the character education and creativity development. This type of research is qualitative whom by Perti Alasuutari explains the material of qualitative research such the worlds that must be observed rather than just get a set of measurement. To find out the sample use sampling method after observation by interviewing the headmaster, art and culture teacher, dance teacher in a number of schools in Yogyakarta, then school which is developing multicultural education dimension such as reflected in characteristics of art and culture subject. This research uses ethnochoreology and multicultural approach. The theories and concepts are needed to analyze and answer the research question. The ethnochoreology is used to observe body experience of dancing (embodiment) of students who experience dance moves technically related to norms or rules in dance, i.e., *wiraga*, *wirama*, *wirasa* and dancer's psychology which is related to Joged Mataram philosophy. The multicultural approach is used to observe empowerment education. The result of the research showed that learning dance in school is the right means to implement multicultural education. Dancer's experience will become students' provisions both to continue in higher education and to grow become practitioner in dance field.

K E Y W O R D S : Art, Dance, Education, Embodiment, Multiculturalism

INTRODUCTION

Yogyakarta is a town that famous on student's city. It is become ideal town for study whether in public or private schools. For every student, Yogyakarta are reputed to be the Indonesian miniatur since there are many students come from different areas in Indonesia. In which, of course, it have various character, culture, and language that share knowledge and experience between the students. For that reason, Yogyakarta is calling as a student city in Indonesia (<http://jogja.tribunnews.com>). Yet, the other day juvenile delinquency is getting luster and klithih, so that society concerned about the news which depict the adolescent are not able to control their emotions, determined to fight between "gangs" even assassinate (Yogyakarta Darurat Klithih <http://krjogja.com> retrieved at February 15th 2017, and news about MUHI in Distraught dan berita tentang MUHI Berduka, A Student Died as Jabbed Victim). This phenomena needs to be observed, since there are school teenager among them. They are senior and junior high school student who get education in school, family and society. Along the teaching and learning process the students expected will get life experience that will form their personal characters. However, the school teenagers are still doing negative behavior since in their age is very susceptible with social effect both in school and society environment. In polite manner, education is the needs of self-control in order to bear down bad nature. If someone has strong polite manner intelligence to create the character, then she or he always might bear down the desire and bad nature (Dewantara, 2013: 24-25). Related to negative behavior of school teenager explained above, it is because they are not able to control themselves yet, so they do bad behavior. Does the polite manner education in shcool all this time not work yet? The school's role becomes important to implement polite manner that comes with subjects in school.

The phenomena explained above needs insight how to achieve well polite manner intelligence, so the human being can fulfil the life needs as civilized and cultured human being. The human basic needs to develop themselves naturally or scientifically based on individuals competence, so that needs art education in effort of developing emotional quotient (EQ) and intellectual quotient (IQ). It has also as education that capable to give balance (equilibrium) in between intellectual and sensibility needs of someone's life (Jazuli, 2005: 3-4). Based on human needs to develop, the intellectual quotient that based on developing left brain function must be balance with developing right brain functions as the emotion and art potential source.

In this context, the role of art education is very important in assisting students' maturity. This assumption quite reasonable since the art education dimension in mental (moral), analysis, and synthesis. It can help emotional and intellectual quotient, appreciate culture and world's plurality, because of the student imagination of capacity, motivation and harmonization are

investigating plans or perceiving any social culture phenomena (Jazuli, 2005: 1-2). Therefore, along with National Education goals, the participation is developing capability; form character; and a dignified civilization to educate life of the nation. Therefore, the basic of art education must be based on rational capability, awareness of life goals and views of life that require self-control and interest in order to achieve happiness together. Role of school becomes important to organize art education in order to implement fineness of the soul values and polite manner, it is appealing to be reviewed more deeply how dance education in Yogyakarta High School in embodiment and multicultural study.

METHODS

The type of research is a qualitative type whom by Pertti Alasuutari explains qualitative research materials such as the worlds that it must be considered rather than just getting a set of measurement. the samples use sampling method after observation by interviewing to headmaster, art and culture teacher, dance teacher at a number of schools in Jogjakarta, then selected a school that developed dimension of multicultural education as reflected in characteristic of art and culture lesson. This research uses ethnochoreology and multicultural approach. It takes theory and concepts to analyze and answer research questions.

Ethnochoreology derived from the word 'ethno' which means ethnic, 'choreo' means dance. Thus ethnochoreology means the science of ethnic dance. In this case ethnochoreology is different from the choreology that tends to study dance, especially in Ballet. If the analysis of choreology is only motion, then ethnochoreology analysis also includes the involvement of the support community of the dance itself, there is certainly is a reason. First, dance is the product of a society. Secondly, as a community product contains the values adopted by the community. Third, the value adopted by the one community with another is different. Fourth, judging the appreciation of an ethnic dance cannot be generally accepted by reference to the values adopted by the cultural community of its dance culture (Maquet in Narawati, 2013: 2).

The ethnochoreology approach is to observe body experiences (embodiment) on students who experienced dance movements technically associated with certain norms or ethnic rules (Java: *paugeran*) in dancing, namely *wiraga*, *wirama*, *wirasa* and dancer's psychology associated with Joged Mataram philosophy. A multicultural approach is used to observe empowerment education. Methodological framework is used to perform analysis with the aim of answering problems and meeting objectives based on theoretical basis, the author uses a multiperspective methodological framework. This is to observe the development of performing arts that cannot be separated from the development of social politics, economy, and related

to the life of the community owner. This research is qualitative, to observe objects carefully and analyze them using ethnochoreology and multicultural approach. The realm of scope and problems rely on qualitative data. (Soedarsono, 2001: 14-16). One of the qualitative natures of the data is that it is rich, multi-dimensional, and complex (Alasutari, 1996: 45-46). The multi-dimensional object is so embedded that art cannot stand alone. The factual nature of this interdependence position is often overlooked in every dance presence as a multidimensional object.

DISCUSSION

This article is a series of studies in the early stages by describing the analysis of referenced literature to answer research questions.

a. Art Education

1. To expand the potential of art in the classroom by outlining a methodology for learning. The broadest definition of art in the realm to include performing arts (music, dance, drama) as art is not a show of visual art, photography, literature, sculpture). Golberg defines the methodology as the way in which teachers bind students in meaningful learning for them, and provides a forum through what is being learned (Golberg, 1997: 5). Golberg explains that, *There are three ways in which I will describe the arts as integrated into learning: learning about the arts, learning with the arts, and learning through the arts*(Golberg, 1997: 4-5) There are three ways of art as integrated in learning those are: learning about art, learning with art, and learning through art. Art, as a methodology for teaching and learning, teachers expand their activities in introducing key subjects. By exercising their imagination through artwork related to the subject matter, children are more likely to make new relationships unthinkable. Being imaginative and creative is an ability not only possessed by artists. Being creative is fundamental in any field. These three ways can be used as effective methodologies for integrated learning and curriculum. (1) Students can learn by art, which is exploring the main subjects with the media. (2) Students can explore the main subjects through art by creating works of art that express their self-reflection focused on specific subjects. (3) Students can learn about art as a science of the subject itself (Golberg, 1997: 17). These three ways are implemented into the way students learn to experience and perform dance moves, learn to create dance choreography, and learn about dance knowledge.

2. Education in Ki Hajar Dewantara's View Education is a process of culture that is an effort to provide noble values to new generations in society that is not only maintenance but also with the intention of advancing and developing the culture towards the noble life of humanity. Humanist education emphasizes the importance of preservation of human existence, in the sense of helping humans Developing more humane, and more cultured, it is related to the creativity (cognitive), sense (affective), and the power of (konatif) (Dewantara 2013, 354)

In the context of art education, it is explained that the education and teaching of art as an effort to give a good influence on the development of children's life both spiritual and physical. In addition it is also useful as an educational tool to influence the soul toward beauty, nobility, and subtlety so worthy of a civilized and cultured life (Dewantara, 2013: 351-353). The implementation of education based on the Azik Trikon, which is continuous with civilization and culture itself, converges with the existence and culture of other peoples of the world, and concentric in union of adab (culture) and universal culture. In learning has a 3N principle consisting of niteni, nirokake, and nambahi. The principles of learning developed in the 2013 curriculum include observing, processing, collecting data, associating, and appreciating. While the 3Ng principle that consists of *ngerti*, *ngrasa*, and *nglakoni* (Dewantara, 2013: 457). This concept is an integration of aspects of knowledge, sense and behavior.

b. Multicultural Education

1. Some scientists offer a definition of multicultural education in the US Multicultural education is a concept, idea or philosophy of a set of beliefs and explanations that recognizes and importance of cultural and ethnic diversity in shaping the lifestyle, social experience, personal identity, education opportunities of individuals, groups and countries (Bank, 2004, 28). Bank defines multicultural education as an idea or concept, an educational reform movement, and a process. Multicultural education combines the idea that all students regardless of their gender and social class, ethnic, racial or cultural characteristics should have equal opportunities to study in school. Moreover multicultural education is also a process whose goals will never be fully realized (Bank, 2007: 3-4). Juju Masunah has combined definition of all supporters of the above in formulating the following definition, multicultural education in Indonesia is the concept of educational reform movements and approaches for teaching and learning based on the values and beliefs democratic, and affirms cultural pluralism and to build awareness of social dynamics, which may cause social change. H.A.R. Tilaar

explains multicultural education in Indonesia needs new pedagogy, the requirements are: (a) empowerment pedagogy (pedagogy of empowerment). (2) pedagogy of equality of fellow human beings in a diverse culture (pedagogy of equity). Pedagogy empowerment means a person familiar with their own culture and further empowerment was used to develop the culture of Indonesia at the Indonesian nation-state (Tilaar, 2004: 189).

2. Multicultural and Art Education

The main goal for practitioners is to seek a fair and effective education system for the diverse cultures of learners, and to have a more democratic society characterized by equity and social justice. Given the multicultural educational goals and strategies one can imagine how art can create nets that deal with many aspects of their content. Golberg offers seven general principles that outline the relationship of multicultural and art education. Principles related to both the content of multicultural education with art, as well as with the process of multicultural education as incorporated with art as a methodology. The principles by combining the goals and strategies shown by Davidman and Davidman, incorporating the terms of the process described by Nieto, and integrating the role of art when used in the classroom as shown in art and learning (Golberg 1997: 14-15).

The seven principles are described as follows:

- a) Art Escalate Expressive and Provide Various Learning Style for Kids
- b) Art Enable Freedom of Expression to those who Learn Language beside First Language
- c) Art Provides Stage in Building Self-Esteem
- d) Art Encourage Collaboration and Harmonization Intergrup
- e) Art Empower Both Students and Teachers
- f) Art Deepen Teachers' Concern on Students' Capability and Give Alternative Assessment Method
- g) Art Provides Authentic Sound Culture and Give Complexity in Teaching and Learning

These principles are accommodated into the High School Curriculum 2013 in a multicultural perspective contained in the character and nature of the subjects of art and culture in High School consisting of multilingual, multicultural, and multicenter nature (Permendikbud No. 59 year 2014). The ultimate goal of multicultural education is to seek a fair and effective education system for the diverse cultures of learners, and to have a more democratic society characterized by equity and social justice.

- c. Dance Education in High School
Permendikbud No. 59, 2014 on Aliah Senior High School / Madrasah Curriculum, (attachment pages 54-55)
1. Art and Culture Education conceptually
 - a) multilingual, that is the development of the ability of learners to express themselves creatively in various ways and media, with the use of language, language in words, voices, language of motion, role language, and the possibility of various combinations in between. The ability to express oneself requires an understanding of the concepts of art, the theory of artistic expression, the process of art creations, artistic techniques, and the value of creativity. Art education is a multidimensional, that is the development of various competencies of learners about the concept of art, including knowledge, understanding, analysis, evaluation, appreciation, and creation by harmoniously integrating elements of aesthetics, logic, and ethics.
 - b) Multicultural, that is to develop the awareness and ability of learners to appreciate the diverse cultures of the archipelago and abroad. This is a form of democratic formation that enables learners to live civilized and tolerant of differences in values in pluralistic society. This attitude is needed to shape learners awareness of the diverse cultural values that live in the community.
- d. Multi-intelligence, that is the role of art to form a harmonious person in accordance with the psychological development of learners, including intrapersonal, interpersonal, visual-spatial, verbal-linguistic, musical, mathematical-logic, physical-kinesthetic, and so on. Observing the nature of art and culture education including dance, then in the process of learning dance art needs to identify materials, media, and learning methods.
- e. The purpose of Cultural Arts Subjects aims to foster the sensitivity of aesthetic and artistic sense, critical, appreciative, and creative attitude to each educator's participants as a whole. This attitude is only possible to grow if done in a series of activities of artistic activity in learners. The subjects of Cultural Art have a special purpose, namely;
- 1). Cultivate tolerance attitude,
 - 2). Creating civilized democracation,
 - 3). Making live in harmony in plural society,
 - 4). Developing sensitivity senses and skills
 - 5). Applying technology in creating
 - 6). Growing sense of love culture and appreciating Indonesia's culture heritage

- 7). Making work of art performance and exhibition
These seven goals reflect the goals of multicultural education although they have not been specifically realized in a multicultural education.

e. Dance Education in High School

1. The position of dance arts subjects in the high school curriculum includes group B lesson (Permendikbud No. 59 year 2014) consisting of: (1) Cultural Art (2) Physical Education, Sport and Health (3) Workshop and Entrepreneurship. Art Culture includes music art, dance art, fine arts, and theater arts. A curricular program aimed at developing the competence of attitudes, knowledge competencies, and the competence of students' environmental skills in the social, cultural and art fields. National and developed can be enriched with local content by local government or educational unit. This is reflected in determining the material for the enrichment of local traditional dance lessons both classical and populist, in addition to dance material from other regions (archipelago).
2. The objectives of the 2013 curriculum include four competencies of spiritual attitudes, social attitudes, knowledge, skills. Competences are achieved through the process of learning intracurricular, co-curricular, and or extracurricular. The competence of spiritual attitudes is to live and practice the teachings of the religion embraced. The competence of social attitudes is to demonstrate honest, disciplined, responsible, caring (responsive, cooperative, tolerant, peaceful) behavior, courteous, responsive and proactive, and demonstrate attitudes as part of the solution to problems in interacting effectively with the environment Social and natural as well as placing ourselves as a reflection of the nation in the association of the world. Both of these competencies through indirect learning that is exemplary, habituation, and school culture, taking into account the characteristics of subjects, needs and conditions of students. Competencies are the 3rd knowledge and the competencies of the 4 skills.
3. Body Experience (*embodiment*)
The body is as a medium that constantly flows into an embodied cognition that includes the mental process of remembering and imagining. Because experiencing intact is also means to interpret, which is influenced by individual and cultural factors. In practice the body performs Javanese dance moves. As long as students follow dance lessons, they will perform dance movements technically associated with norms such as in Javanese dance, must be according to the rules

(*paugeran*) ie *wiraga* (motion technique), *wirama* (rhythm), *wirasa* (taste/sense). This term may be used for the principle of performing ethnic dance movements because of the general term. For example classical dance norms style of Yogyakarta puteri (princess):

- a. *Wiraga* relates to dance attitudes such as dance, with body upright, the view is as far as three times height, abdominal deflated, flat spine. Dense legs, transverse soles, lowered feet, narrow volume of motion, slow and smooth motion.
- b. *Wirama* corresponds to the rhythm of motion, rhythm, distance, and gending rhythm.
- c. *Wirasa* relates to the ability of dancers in psychology in expressing the role and character of dance performed, in this case is reflected in facial expression or *pasemon*
- d. The psychology of the dancers mentioned above is related to the philosophy of Joged Mataram (*Sawiji, greged, sengguh, ora mingkuh*). It is important to fill the soul and expression at the time of dancing.

f. The Importance of Multicultural Education in School

Indonesia is rich in cultural production from all diverse ethnic groups. Indonesia's national curriculum for arts education encourages the study of diverse local cultural arts, at least since 1994 which states that students should know and be able to appreciate the fine arts, music, theater and dance of each region and other regions (Ministry of National Education, 1994 , 2003). As described in the 2013 Curriculum, the 2nd trait of art and cultural lessons is multiculturalism, the contents of the national curriculum for art and culture include local content and other cultures (archipelago). This means that the purpose of art education in schools is to raise awareness of the diversity and value of pluralism. Despite the government's policy demands for implementing this curriculum, multiculturalism still has not been an important part of Indonesia's school programs and teaching practices. Furthermore, especially the contents of the music and art curriculum are still too Western-oriented. Juju Masunah's observations during the 2003 research on the 1998 curriculum that in the teaching of dance even though teachers always include students from ethnic backgrounds, they do not pay much attention to issues of diversity, including race, ethnicity, gender, religion, and socioeconomic status. Dance in Indonesia is still a part of community life that functions in ritual, social, cultural, and aesthetic representation (Masunah, 2008: 6-7).

The development of 2013 curriculum on dance subjects focus on dance as a dance form of local culture and dance from other cultures (Nusantara) but because some factors in practice are not necessarily implemented according to the curriculum. This is why multicultural

education becomes important that offers a variety of dances in Indonesia as well as dances from other cultures can enable teachers and students to engage in the goals of multicultural education.

- g Implementation of character education in the learning of dance.
- Character education to prepare the nation's next generation should begin as early as possible for all the children of the nation. The thought of Ki Hadjar that appeals to Education to build the nation of Indonesia is Wirama that is the orderly nature and life of the beautiful behavior so as to give pleasure and happy (Dewantara I, 2004: 312-313). Wirama cannot be separated from the nature of nature such as the order of nature, natural beauty, the nature of natural rhythmic. In addition, quoting an educational psychologist and the science of Dr. Rudolf Steiner, Ki Hadjar reveals that Wirama: [1] facilitates work, [2] supports mind movement, [3] intellectual ingenuity, and [4] energizes the forces in the soul human. It is most important for the education of the nation's character to build the civilization of the nation and distinguish it from the civilization of equity and equality in the liberalism that pervades the individual and materialism. Wirama will familiarize humans in appreciating harmony in diversity, a much-needed feature of the Indonesian nation that has innate diversity. With harmony then man will habituate align his life with his environment and maintain his independence by appreciating the independence of others. Wirama is in the customs, etiquette, customs of every ethnic tribe. The following will describe the implementation of character education in learning activities Appreciating Yourself Through Dance Works and Expressing Yourself Through Dance Works

1. Appreciating Yourself Through Dance Works
Form of learning activities of dance material about dance knowledge which includes history, form, dance function, and culture that form dance. Character Value: discipline, independent, creative, curiosity, hard work.
2. Expressing Yourself Through Dance Works
The form of teaching and learning activities of the dance practice, contains character values: appreciate the arts and culture of the origin of their own region, appreciate and respect the arts and culture of other areas, cooperation, hard work, creative. It is tailored to the learning materials about:
 - a) Dance from local area (local content) Yogyakarta, both classical dance that comes from the Palace of Yogyakarta and the populist dance from the countryside
 - b) Dance of other regions (archipelago) recognize the difference and uniqueness of dance archipelago

- c) Single dance forms, in pairs, groups, students have individual experience of dancing techniques as well as socially interacting with peers.
- d) Creating dance choreography in groups of students experience in creating dance (story / literature, motion, music / accompaniment, costume, makeup, stage, lighting).

Through group dance work has the power to instill an appreciation of the artwork of others, to cooperate, to respect and respect others, to prioritize group interests rather than personal interests.

C O N C L U S I O N

Art as a methodology for teaching and learning, teachers expanded their activities in introducing basic subjects with three integrated ways of art in learning: learning about art, learning with art, and learning through art. Three ways are implemented into the learning of dance by experiencing And perform local dance movements and other areas (archipelago), learn to create dance choreography, and learn about the knowledge of dance.

Education and teaching of art are as an effort to give a good influence on the development of life both spiritual and physical. In addition it is also useful as an educational tool to influence the soul toward beauty, nobility, and subtlety so worthy of a civilized and cultured life. This is an attempt to improve the intelligence of manners.

Multicultural education in Indonesia needs new pedagogy, the requirements are: (a) pedagogy of empowerment (pedagogy of empowerment). (2) pedagogy of equality of fellow human beings in a diverse culture (pedagogy of equity). Pedagogy of empowerment means a person knows his own culture and then the empowerment is used to develop Indonesian culture within the nation-state of Indonesia. It is applied to the multicultural nature of art and culture lessons by introducing the cultural diversity of Indonesia.

The experience of embodiment in high school students of Yogyakarta, who experienced dance movements technically, are associated with norms or rules in dancing, namely wiraga, wirama, wirasa and dance psychology. They are also associated with Joged Mataram philosophy. they are consisted of *sawiji, greged, sengguh, ora mingkuh* . In addition, the body experiences as an appropriate means to instill multicultural education. Multicultural education in schools plays a role in instilling values of discipline, self-reliance, creativity, curiosity, hard work, cooperation, respecting local culture, respecting and respecting other cultures, and accepting differences. Student experience in the process of learning dance in high school both in the body and mind will be a good student to continue to high education or will develop into a practitioner in the field of dance.

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