

Central Kalimantan Dayak Creative Dance Training as an Effort to Maintain Cultural Existence among Students at Sdn 7 Pahandut, Palangka Raya City

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Abstract

This service activity provides an experience of local culture, especially dance at Central Kalimantan, SDN 7 Pahandut in Central Kalimantan Dayak dance creations. Community service activities provide knowledge about the diversity of dances that exist in Central Kalimantan and increase students' ability to perform Central Kalimantan Dayak creative dance movements. For teachers, it is hoped that this activity will make it easier to determine the material to be taught as well as become a reference in the future learning process. Based on the activities carried out by the PKM Team during these 3 days, several results were obtained, including: Dance training was more popular with female students than male students. This is because students think that dancing is an activity or action that is generally carried out by women. So male students feel embarrassed to dance. In this case, the PKM Team provides training based on student interests and without any coercion on students. The initial training process is an introduction to the types of Central Kalimantan Dayak dance and creative dance that will be taught. This introduction is nailing to the training participants. From the coercion process, the result was that students began to get to know Central Kalimantan Dayak dance. This can be seen from the body movements of students who start to sculpt little by little. The dance demonstration given uses simple movements which are traditional Central Kalimantan Dayak dance movements that are modified and combine several traditional Central Kalimantan Dayak dance movements which are packaged according to elementary school children's dance movements so that they can be easily imitated by students.

Keywords: *Creative Dance, cultural Existence, Training.*

INTRODUCTION

Moving or performing dance movements is one of the abilities and skills that is generally possessed by every child, whether from early childhood, elementary school, middle school, up to high school level. The phenomenon of forgetting a dance technique that originates from standards that must always be applied when performing a dance is no longer an open secret. Dance as a form of art is an expression of human feelings expressed through body movements that have undergone processing, stylization or distortion, which materialize into natural aesthetic expressions. The result is not a tool or item that can be used every day, but a presentation of taste expressed through rhythmic and beautiful movements (Hawkins, 1991).

Students who perform a dance only rely on their memory in moving but do not prioritize movement technique. So, the dance movements shown are still far from perfect. This shows that every human being can have the ability to dance, it's just that there are certain people who hone their abilities continuously, but there are also those who just let it go until finally their potential is lost. So, to improve the ability to move,

especially dance, one does not need to be limited by existing scientific barriers. In society, dance is a mirror of that society, as well as functioning as an aesthetic gateway (Doubler, 1985), so that analysis of the art is needed, both past, present and future. Based on the pattern of the dance form, it is divided into traditional dance and new creative dance. Traditional dances are dances that have experienced a long-life journey and are always patterned on existing rules (traditions). Studying, watching a lot and practicing a lot are one of the keys to honing and being able to master dance.

The elements in the art of dance that students or dancers need to pay attention to are wiraga (mastery of movement techniques or skills in movement), wirasa (appreciation of movement or movement with the right feeling), and wirama (harmony between movement and musical accompaniment). Therefore, to implement this, in studying form dance and creative dance, one should be able to know and master the basic techniques of proper movement, and not just move according to one's wishes. Meanwhile, it is hoped that students can move

according to good and correct forms of movement. This community service activity was carried out at SDN 7 Pahandut, Palangka Raya. Kusumastuti (2014) said that the art of dance in the world of education, especially elementary school education, has a positive impact, not only for efforts to preserve the art of dance, but also for the benefit of education itself.

From the explanation above, the aim of this service activity is to provide experience of the existence of local culture, especially dance art in Central Kalimantan, for students at SDN 7 Pahandut in dancing Central Kalimantan Dayak dance creations. It is hoped that this community service activity can provide knowledge about the diversity of dances that exist in Central Kalimantan and improve students' abilities in performing Central Kalimantan Dayak creative dance movements. For teachers, it is hoped that this activity will make it easier to determine the dance material to be taught as well as become a reference in the future learning process.

METHOD

Based on the problems faced by partners, the Proposing Team offers solutions to overcome the problems in accordance with the priority aspects previously explained. The problem-solving method is providing theoretical (lecture) and practical (demonstration) training which includes: the learning process, namely providing theoretical material as an introduction, and creative dance practice/demonstration, as well as the use of relevant media and literature, then an evaluation is carried out. To achieve the goals intended above, the steps taken include:

- a. The preparation stage includes site observation,
- b. Manage permits, and
- c. Determine the implementation schedule.

After implementing the creative dance training, students at SDN 7 Pahandut are expected to be able to apply it theoretically and demonstrate, both in groups and individually.

This community service activity was carried out in the form of Central Kalimantan Dayak creative dance training for elementary school students in class V (Five). The training includes providing main material, namely elements related to dance, and continues with

parkatek, basic movement techniques for Central Kalimantan Dayak dance and creative dance practice activities using musical accompaniment. To provide direct experience for students about the creative process of creating and performing Central Kalimantan Dayak creative dance exercises. And at the end of the meeting an evaluation was given to measure the participants' abilities in the form of practice individually and in groups. Each individual can move flexibly so that they can follow the correct movement techniques from the subject instructor for the training.

RESULTS AND DISCUSSION

Through creative dance learning, it is hoped that arts and culture subject teachers will gain experience and knowledge in creating creative dance movements, this can be done with "simple" things with learning objectives. The theory developed by Banevičiūtė (2011) which has been developed by Hendi Siswantari shows that the steps that must be followed are *perception, observation, creation, interpretation, And evaluation*. Based on interviews with the school, dance material was very limited because there were no teachers with a dance education background.

Dance is movements that are given shape and rhythm from the body in space. Meanwhile, creative dance is a form of dance that arises because of awareness to process, create, or change the dance that is its basis (Gao, Zang, & Stodden, 2013) whereas according to (Soedarsono, 1978:14) in (Syafriani, 2019) dance if viewed on the basis of the pattern of the work, it can be divided into two parts, namely: traditional dance and new creative dance. Traditional dance is a dance that has undergone a long historical journey from generation to generation and has not changed. Meanwhile, the new kiasi dance is an artistic expression that is still based on traditional patterns, but is a new work that is not based on existing standards. Many people are interested in creative dance because basically humans like things that are new or have developments according to the times. It is a motivation for teaching staff to be creative by creating new dance works in the school education environment. The creative process is the initial

capital in creating a dance work accompanied by talent, ability and other supporting factors. Yulianti (2015) said that teachers have made the community and surrounding environment a source of learning, so that students can match what is received in the classroom with the reality that exists in their environment, especially regarding cultural heritage and local wisdom which are an important part in growing and building identity.

A. Introduction to Dayak Dance Creation of Central Kalimantan.

This activity begins by providing an introduction to the types of Central Kalimantan Dayak dance. The PKM team carried out interactions in the form of questions and answers with class V (five) students at SDN 7 Pahandut and continued with an introduction to Central Kalimantan Dayak creative dance. The PKM team carried out outreach and offered to students who were interested in taking part in Central Kalimantan Dayak Creative Dance training activities.



Figure 5.1. Ceremonial ground at SDN 7 Pahandut



Figure 5.2. Student Socialization and Interest in Class V A



Figure 5.3. Socialization and Interest of Class V B Students

Based on the socialization process and student interest, 12 students were found who were interested and willing to take part in the Central Kalimantan Dayak Creative Dance training. Then the PKM Team together with students formed a dance group and began the Central Kalimantan Dayak Creative Dance training process with 12 students.

B. Demonstration

This demonstration stage was carried out on the first day of training. At this stage, the PKM team together with students gave demonstrations or examples of creative dance movements to 12 students. Training methods are generally used to acquire dexterity or skills from what has been learned (Aqib & Murtadlo, 2016)

Based on the initial stage of introducing this creative dance, the results showed that students still had some difficulty in following the movements that were exemplified. This initial process is carried out by students giving examples of Central Kalimantan Dayak creative dance movements from start to finish to the students.



Figure 5.4. Central Kalimantan Dayak Creative Dance Demonstration

At this stage, students listen carefully to the demonstration as part of appreciating the art of dance. After carrying out the Central

Kalimantan Dayak Creation dance demonstration process, students were more prepared and enthusiastic to follow the movements that had been demonstrated.

C. Dayak Creative Dance Practice, Central Kalimantan.

The Central Kalimantan Dayak Creative Dance training process includes several stages carried out by students. The stages carried out during Central Kalimantan Dayak Creative Dance training are as follows:

a) Heating

Warm-up exercises are a very important series to do as an initial stage to prepare the body for dance training. According to Lismadiana (2017) gross motor skills are body movements that use large muscles or most or all of the body parts which are influenced by the child's own maturity.

The benefit of warming up before dance practice is that the students' bodies are better prepared to perform dance movements. The warm-up movements consist of warming up the leg muscles, hand muscles, body and neck muscles, and breathing exercises. Warm-up movements can train students' muscle flexibility so that when doing dance movement training, the students' bodies are ready. Warming up can prevent muscle dysfunction. Bashwiner (2018) explains that the development of gross motor skills covers the entire body or body parts which involves various kinds of coordination of certain muscle groups.



Figure 5.5. Heating

As a result of this warm-up, students seemed more ready to accept the movement material provided by the

PKM Team. Apart from that, warming up provides a stimulus for self-confidence to students who previously looked stiff and less active in dancing.

b) Group Division

Group division is carried out to simplify the practice process so that students focus on the dance movements that will be danced. Students are divided into 2 (two) groups, namely the front group and the back group. Each group was given different exercises according to the floor pattern they were doing. From the process of dividing groups, it seemed easier for students to learn the movements taught by the instructor.



Figure 5.6. Group Division

The results of dividing students into groups showed that students were more able to concentrate and take responsibility for the tasks given. Each student can memorize their own movements and remember their own floor patterns.

c) Movement and Beat Practice (Count)

Movement exercises are carried out by students with the assistance of instructions from the PKM Team. Students are given examples of dance movements in stages. Starting from the opening movement (beginning), core movement, and closing movement (end).

It is important to practice tapping (counting) so that students can adjust the count of the dance movements correctly so that the dance is performed in a structured and synchronous manner. The tapping practice is intended so that the dance movements are carried out based on a predetermined count for each dance motif, either with a count of 1x4,

1x8, and 1x16. The beats (counts) will determine the tempo of each dance movement.



Figure 5.7. Dance practice



Figure 5.8. Tempo training

Movement and tapping (counting) exercises were carried out in 2 meetings. Each meeting lasts 1 hour 30 minutes. The result of practicing movements and beats (counting) is that students can quickly memorize dance movements in a short time. This happens because students are given stimulus by the PKM Team in the form of examples of movements that suit the child's characteristics.

- d) Exercise with musical accompaniment
A dance performance is always associated with musical accompaniment. Some of the functions of dance music accompaniment in general are as a supporting element in dance which plays a role in providing rhythm, depicting atmosphere, illustrations, and as a means of promoting local wisdom. The function of dance music specifically for elementary school students is as motivation for movement, as a movement marker, to clarify dance movements, and to make it easier for students to remember movements, count markers and floor patterns.



Figure 5.9. Practice with musical accompaniment

Practice with musical accompaniment is carried out from the beginning of training until the dance presentation on the school field. The music used for this dance training uses external dance accompaniment music and internal music. Music can stimulate and make it easier for students to memorize the movements, tempo and floor patterns that have been taught.

- e) Floor Pattern

The floor pattern is the rule of movement of the dancer's footsteps and position on the floor when forming a formation on the stage. Floor pattern exercises are carried out to provide movement rules and signs to dancers regarding their respective movements and positions. The floor pattern exercises given to school students consist of positions and formations that are simple and easy for students to remember. The floor patterns applied are quite varied, including horizontal, circular and semi-circular floor patterns.



Figure 5.10. Floor Pattern Practice

D. Central Kalimantan Dayak Creative Dance Performance.

The Central Kalimantan Dayak Creative Dance performance is carried out in the form of a simple presentation/art performance which is carried out in the ceremonial field of SDN 7 Pahandut. This arts performance

activity was witnessed by the Principal, Teacher Council, and all students of SDN 7 Pahandut. This art performance was carried out on the 3rd day of the service period. Students participating in creative dance training can perform creative dance well. The movements taught by the PKM Team can be done well and correctly.



Figure 5.11. Art Performance for SDN 7 Pahandut Students



Figure 6.12. Photo with students of SDN 7 Pahandut

Community service is carried out by a team from the Sendratasik Education Study Program with a total of 5 (five) lecturers and 2 (two) students. This service was carried out for 3 days, namely 25 to 27 July 2024, which was carried out at SDN 7 Pahandut, Palangka Raya City. The number of students who took part in this training activity was 12 people consisting of 10 female students and 2 students. The next stage is to start dance practice. At the start of the exercise, students are invited to do simple stretches starting from the head, hands, wrists, hips, to the feet and breathing exercises. This is done so that the student's body is better prepared to receive movement material without experiencing dangerous muscle injuries. This stretching is also done so that students are more enthusiastic and less sleepy, as well as increasing students' self-confidence. The next stage is to group students into two parts. This is done so that later there will be variations in movements that

create aesthetic value in the dances performed by students. This stage of grouping students also aims to enable students to focus more in their small groups. Next, students are invited to perform a dance accompanied by music. Musical accompaniment provides count/tempo markings so students can easily remember the movements. Musical accompaniment also has the function of forming the atmosphere of the dance being given. The next exercise is a floor pattern. This is done as a marker of the student's position in the group. From the results of floor pattern training, it was found that students could easily remember blocking and positions when dancing in groups. This creative dance presentation was then shown on the ceremony field at SDN 7 Pahandut and witnessed by Principal, Teacher Council, and all students of SDN 7 Pahandut. The Central Kalimantan Dayak Creation Dance presentation received very good appreciation from all the audience. Students who undertake creative dance training can carry out the movements given during training properly and correctly. This proves that creative dance can be well received by elementary school students by using the characteristics and movement abilities of elementary school age children.

CONCLUSION

Based on the activities carried out by the PKM Team during these 3 days, several results were obtained, including: Dance training was more popular with female students than male students. This is because students think that dancing is an activity or action that is generally carried out by women. So male students feel embarrassed to dance. In this case, the PKM Team provides training based on student interests and without any coercion on students. The initial training process is an introduction to the types of Central Kalimantan Dayak dance and creative dance that will be taught. This introduction is a demonstration for training participants. From the demonstration process, the results showed that students were starting to get to know Central Kalimantan Dayak dance. This can be seen from the body movements of students who are starting to take part in the demonstration little by little. The dance demonstration given uses simple movements which are modified Central

Kalimantan Dayak traditional dance movements and a combination of several Central Kalimantan Dayak traditional dance movements which are packaged according to elementary school children's dance movements so that they can be easily imitated by students.

During the performance, the students' performances received enthusiasm and a warm welcome from the principal, teachers, parents and all students at SDN 7 Pahandut. So that students' self-confidence in dancing traditional creations increases and adds to their experience in preserving cultural traditions.

SUGGESTION

Suggestions for this community service activity include the need for continuity in dance learning, especially traditional dance, including by forming extracurricular activities. Seeing the enthusiasm and talent that students have, there is a need for an appropriate platform to develop student creativity, considering that there is no dance extracurricular at SDN 7 Pahandut school.

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