

East African Scholars Journal of Education, Humanities and Literature

(An Open Access, International, Indexed, Peer-Reviewed Journal)

A Publication of East African Scholars Publisher, Kenya

www.easpublisher.com

Original Research Article

Implementation of Dance Arts Learning in Participants in Tunarungu in The Extraordinary School of west Jakarta-Indonesia

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Received: 15.11.2018 | Accepted: 29.11.2018 | Published: 30.12.2018 | DOI: 10.36349/easjehl.2018.v01i03.001

Abstract: This study aims to find out and obtain a description or description of the implementation of dance practice learning in deaf students at Pangudi Luhur Part B Special School. The method used is descriptive method with a qualitative approach. The results of this study indicate that teacher dance learning only plans annual learning programs. However, in the implementation of learning there are differences between the plan and the implementation. This is because sometimes adjusting dance performances that will take place according to the Learning Program Plan dance in fact does not yet exist because dance learning is a development of learning in the Development of Perception and Development of Rhythm Communication. Both of these studies do have relevance. So, the main learning program of dance is in the Learning Program Plan from learning Perception and Rhythm Communication Development. The implementation of dance learning uses components that support the learning process activities, namely learning methods, learning media, approaches used and customized learning materials.

Keywords: Learning, Dance, Deaf

INTRODUCTION

Children with special needs are children who have different needs than children in general (Kauffman, J. M *et al.*, 2007). They need special education services in accordance with their conditions, both in physical, mental, emotional, or social conditions. As part of citizens, children with special needs have the right to get an education that is tailored to their conditions and needs (Kauffman, J. M *at al.*, 2018; Sumantri, M. S *at al.*, 2018).

According to Sardjono, it is stated that deaf children are those who have lost their hearing from infancy or from birth, which causes them to be unable to capture other people's speech, so they are not able to develop their speech, even if they do not experience interference with their voice instruments (Sardjono, 1997).

According to Haenudin, it is suggested that deafness can be interpreted as a state of hearing loss which results in a person not being able to capture various stimulants especially through his sense of hearing (Haenudin, 2013). The more severe the degree of hearing damage and the earlier the initial age of the occurrence of damage, the more difficult the language development and communication of children with disability (Sumantri *et al.*, 2016; O'connor, R. E. *et al.*,

2017; Aryanto, 2015; Vulliamy, G., & Webb, R. 2018; Kusumawardani, D. 2015).

The involvement of dance in educational programs is a tool to provide free opportunities for each student to develop the personality of students. According to Kealiinohomoku in Indonesia, Beautiful dance is a momentary art of expression that is displayed with certain shapes and styles through the moving human body in space (Marida, L., & Ekasari, A. 2017). Opinions that are similar are expressed by Soedarsono, dance is an expression of human feelings about something with a beautiful rhythmic movement (Myrnawati, C. H. 2012). Can be interpreted that dance is a movement of one's expression or feeling which is indicated by the rhythmic movement of a beautiful human body.

In addition, deaf students have a strong character in the psychomotor domain, with these advantages deaf students can move in an effort to express imagination and creativity through motion.

The limitations of deaf students cannot hear, it is considered difficult in adjusting music with dance envy. However, its inability in the sense of hearing does not mean that the other senses cannot be optimized properly. Individuals with hearing impairments are often referred to as sighted individuals or can be

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interpreted as individuals with hearing impairments who have more visual abilities that can make a link in communicating with their environment.

METHOD

This study uses a descriptive method with a qualitative approach. According to Handini, a qualitative approach is research that intends to gain insight into attitudes, beliefs, motivations, and behaviors, so that this technique is suitable for reasons of a particular behavior (Moleong, J. L. 2010).

This study illustrates the research questions that will be used for learning programs for students in Pangudi Luhur Part B special schools, interviews with resource persons including principals, dance teachers, and parents who have children in Pangudi Luhur Part B special schools in Pangudi Luhur Part B special schools.

The research process is to conduct research into fields which consists of two stages, namely pre-research and the stages of fieldwork

Pre-Research Stages

The pre-research stage is conducted by researchers before conducting in research so that researchers have an initial description of research under study.

Tages Of Field Workers

Data that will be produced by researchers about how the implementation of dance learning in Deaf students in Pangudi Luhur Part B Special School through several stages.

RESULTS AND DISCUSSION

Dance Learning Materials

The material for dance learning for deaf students is adjusted to the abilities of each student. Usually, the dance learned is a dance that is not too difficult for deaf students. Deaf students prefer fast-paced dances. There are two types of dance, namely dance creations and classical dances. Taria creations tend to be fast-paced, while classical dances with slow templates and standard ones are also difficult to teach to deaf students. In accordance with the narrative of the dance teacher,

"The material in dance learning now, I will give material about creative dance because dance creations are very agile so the children really like it, besides this dance with fast tempo they prefer dances like this compared to dances with a slow tempo." (CWG 20).

Then, in the next interview, the dance teacher conveyed that:

"Usually the dance is sought for easy movements, the material also depends on the level of the participants' abilities." (CWG 20)

Dance Learning Process

The process of learning dance in deaf students is held on Thursday from 08:00 to 10:00. But learning time is not appropriate if students have a dance performance schedule or competition event, usually there is additional time given by the teacher. As the dance teacher explained.

"One week a week, approximately 2 hours. But if you want to have a dance or competition performance, the time is added for intensive training. It might work every day so that later they can perform to their full potential." (CWG 03)

Before starting the learning activities the teacher is always greeting students and conveying the news of the day's students. The initial activity of learning dance always warms up to avoid injury and make the concentration level more maximal and make the body more flexible. Found in field notes,

"Students pray together before the practice and the teacher asks how the students prepare themselves to warm up independently. Before students start their training, participants will be warmed up as usual." (CL01 / 05)

After warming up the teacher conditions the students to be ready to stand up and line up neatly in the low position of the student's height in front and then the high behind. Learners line up so that students can see the teacher's position while teaching and giving examples of dance movements. The teacher prepares dance music so that students can listen to the rhythms in music. This can be seen in the field notes,

"The teacher prepares dance music and students stand in line neatly when they start the practice." (CL05 / 04)

The steps to teaching dance to deaf students in delivering the material must be gradual because it is easier for deaf students to understand and memorize a motion in the dance. This was conveyed by the dance teacher,

"Movement per movement. For example, foot movements first, the foot can move to hand movements, hands are able to move to head movements. After you have made it, then all the movements are arranged from the movements of your feet, hands, and head, etc." (CWG 14).

From the results of an exercise, the students usually display what is learned to show the results of

the dance learning that students have followed. At the time of the performance, the students were not immediately released when dancing. But still in the teacher's assistance in giving the code. The teacher always gives the code to students. Usually, the position of the teacher is not too close to the students. At the time of the performance, the teacher is in front of the stage and is not too far from the students' vision when dancing on the stage.

"The teacher is in front of the stage to provide a code of change of movement and set the tempo of the students so that the same tempo on the motion with the accompaniment of music. When starting to dance the teacher gives a code to the students to get on stage. After the dance was finished, the teacher gave the code that the dance was finished in the dance. The teacher gave the code that the dance was finished and the students went out on stage."(CL04 / 05).

Learners possess obstacles in their hearing so they are very difficult in dancing because they are not clear in listening to the rhythm and tempo of the dance. Giving codes in dance learning for deaf students aims to make it easier to dance. So that they understand in the changing movements of the dance. The teacher also set the tempo of the dance movements according to the terms of the dance rhythms.

The code is given by the teacher to students when dancing in a variety of ways. Usually, the code given to students is a code to start and end the dance. The code is in the form of an applause to start the dance while applause to end the dance.

Besides giving motivation, teachers also always provide reinforcement (reinforcement) to students as a positive reinforcement for them. When students take dance learning well like students are able to dance or perform good dances, the teacher always gives positive reinforcement. Positive reinforcement given by the teacher in the form of praise, applause, high-fives to students who are able to show a good dance as taught by the teacher. This is in accordance with what was conveyed by the dance teacher, namely,

"Various kinds of bu. Usually I say to them praises like, you're good, high-fives, and applause. It's not even that they look good and my spirit hugs them all" (CWG 18)

This is also seen in the field notes:

"Then, Mrs. Iis selected students who took part in the performance. The number of students who participated in dancing activities were 23 students. However, the staging committee only asked about 14 students. Finally, 14 selected

students will take part in the performance. For students who are not selected, they will continue to dance along with other students. So that they can be motivated to be able to take part in the performance and be more enthusiastic in learning and practicing dancing."(CL01 / 04)

The dance learning process is carried out with gradual learning steps so that students are easy to understand and memorize a movement taught by the teacher. Another thing is that in the learning process the teacher provides motivation in the form of positive reinforcement for students.

CONCLUSION

Based on the results of the research and discussion on the findings of the research, it can be concluded that the teacher's dance learning only plans the annual learning program. However, in the implementation of learning there are differences between the plan and the implementation. This is because sometimes adjusting the dance stage that will take place in the Learning Program Plan of dance in reality does not yet exist because dance learning is a development of learning in Perception and Community Development Communication

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