



## Increasing Student Creativity Through The Implementation Of Dance Learning In Special Schools (SLB)

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### Abstrak

Dance training in schools is one of the basics of learning in cultivating the talent and capacity of stunt actors, and dance learning is very important, considering that dance learning underlines the course of training in developing character which includes coaches and stunt performers and can build the imagination of stunt development for children. normal children as well as for children who have physical or mental disabilities who meet the requirements for dance learning. The aim of this research is to examine the creative dance movements of blind students who use the storytelling learning model in dance learning, as well as the process of incorporating this model into dance learning. This research uses a subjective methodology using fascinating investigative techniques. The subjects in this review were 2 people, namely fourth grade students, the school principal, and the homeroom teacher. Observation, interviews, tests, and documentation are data collection methods. The findings of this research are as follows: the narrative learning model with increased narration in dance learning is very useful in creating dance development imaginations for blind students in the dance experience. The ability of blind stunt performers to obtain data using only the sense of hearing with enhanced narration makes perfect sense to be applied to blind stunt performers, the most common way of implementing the narrative learning model in dance learning can be said to be good because stunt performers do not experience obstacles in the dance experience. and the consequences of using a narrative learning model in dance learning on the development of imagination can be expected to be strong, considering that the imagination of dance development in blind stunt actors develops from the emotional, mental, psychomotor and mental parts.

**Kata Kunci:** Tari, Disabilitas, Sekolah Luar Biasa

### Abstract

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**Keywords :** Dance, Disability, Special Schools

## Introduction

In this world, every child enjoys their own advantages and disadvantages. There are children who are born normal and grow up to be normal people. On the other hand, there are also children whose birth is special because they experience mental, social, physical and psychological disorders. The government makes maximum use of education as a learning space so that it can educate children with special needs and those without special needs (Inayah & Kamah, 2018). As a conscious and planned effort to create a learning environment and learning process so that students actively develop their potential to have religious spiritual strength, self-control, personality, intelligence, noble morals, and the skills they need, education must be responsible for various characteristics, children's character, language and body (Law Number 20 of 2003).

One aspect of student learning skills that teachers must instill in every class, including dance learning, is creativity. When a child receives internal motivation, creativity emerges (Saodi et al., 2021). The relationship between creativity and self-actualization is an important concept in the field of creativity because creativity is born from the desire to achieve the highest potential in life. Abraham Maslow and Carl Rogers, two humanistic psychologists, in (Hetikasari, 2019) Children with special needs also have the ability to produce dance movements. This ability focuses on children's ability to carry out various kinds of movements that they can do themselves. The following is in line with Mayesky's

statement "Children's movement and creative activities are pure expressions of children; does not require them to imitate the movements of adults." (Oktafiani & Lanjari, 2022).

Educational ideology is rooted in political ideology and influences decisions related to education. In 1981, William F. O'Neill grouped educational ideologies into six distinct groups under two main categories. O'Neill categorizes these ideologies as conservative and liberal educational ideologies with three subgroups for each category. Conservative educational ideologies are educational fundamentalism, educational intellectualism, and educational conservatism. Liberal education ideologies are educational liberalism, educational liberationism, and educational anarchism. O'Neill states that educational ideology has an impact on individual beliefs regarding the overall aims of education, the goals of school, children as learners, administration and control, the nature of the curriculum, learning methods and classroom evaluation and control (Kiraz & Ozdemir, 2019). Education at SLB applies the ideology of educational liberationism, knowledge is a necessary tool for the required social reforms. Man is a product of culture, who finds ultimate fulfillment along lines determined and controlled by the existing social system. This approach is based on objective (rational-scientific) analysis and evaluation of existing social policies and practices. Education is the full realization of each person's unique potential as a unique human being. This ideology focuses on social conditions that hinder the full

realization of individual potential, and emphasizes the future (i.e., on changes in the current system that are necessary to realize a more humanistic and humanizing society).

In addition, this imaginative development can be carried out anytime and anywhere when children advance and put themselves out there so that they move their bodies using melody reserves or without music. (Hikmah & Malarsih, 2022) Learning to dance is one way to increase movement creativity, especially for children with special needs (Sari & Mansyur, 2019).

Based on the results of initial observations of art learning at SLB A Yapti, South Sulawesi using listening and tactile methods. The arts lessons taught are music and vocal arts. Apart from that, students are also taught the musicalization of poetry. However, there is no dance learning. Based on the results of interviews with teachers and teaching staff at SLB A Yapti, South Sulawesi, the reason is that there is no dance learning for students SLB A because they think that blind students might not be able to dance. In fact, when further observations and interviews were carried out with blind students, they admitted that they wanted to learn to dance, to feel moving with the expression of their hearts through dance.

### Research Method

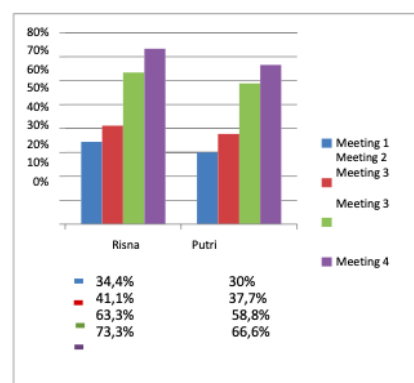
This research uses a qualitative descriptive analysis method (Sugiyono, 2020). Using a storytelling learning model, this research describes and examines dance movements created by blind students who are learning dance. Class IV A students of SLB A Yapti, South Sulawesi, school principals and homeroom teachers were the majority of participants in this research. Researchers used two blind students from class IV A as research subjects for this study. The place where the research was conducted was SLB A Yapti, South Sulawesi, located on Jl. Captain Pierre Tendean M No.7, Ujung Pandang Baru, Kec. Tallo, Makassar City, South Sulawesi.

This research uses several information procedures, especially perception to

determine the consequences of substitute information before the use of the model, interviews are used to obtain emotional information from principals and instructors in connection with mobile learning, common sense tests are used to measure and determine creative capacity. students and documentation are used for complete school information (Rukminingsih et al., 2020). Information examination is completed by information reduction, information triangulation, and drawing conclusions. Data reduction was carried out to ensure that the discussion was not too long. Data triangulation is carried out to see related phenomena from various points of view, and then conclusions are drawn (Ahmad, 2018)

### Result and Discussion

Analysis of graphic data shows that explicit learning has an impact on improving dance learning for blind students in class VII at SLB A Yapti, South Sulawesi. The test is an action test, the assessment criteria can be (B) with a score of 2, can be helped (BDB) with a score of 1 and cannot be (TB) with a score of 0. The assessment success criteria according to (Arikunto, 2018) is 80% - 100% very good, 70% - 79% good, 60% - 69% sufficient, 50% - 59% poor. The results of student abilities in cycle I are depicted in the following graph:



**Graph 1. Recapitulation of Dance Learning Ability Scores Using the Storytelling Method in Cycle I**

Source: Researcher, 2023

The graph shows an increase in children's dance learning. In the first to fourth meetings, Risna got scores of 34.4%, 41.1%, 63.3% and 73.3%, Putri's scores were 30%, 37.7%, 58.8%, 66.6%. Based on the data from the four meetings above, it can be seen that there has been an increase in children's abilities by providing action through firm instructions, even though they are not yet satisfactory. Researchers and teachers as collaborators discuss and decide on actions in cycle II so that children's abilities are maximized.

Grade VII students' scores from the first meeting to the fourth meeting ranged from 4 to 5, with an average score of 5 and 4.875. The score obtained at the first meeting with the assessment indicators is the introduction of body functions as a means of movement, with three assessment items, namely mentioning body parts, mentioning body functions, and being able to explore body parts. Students received scores of 4 and 5. Students at the second meeting received a score of 5 for their ability to create movement motifs based on the content of the story using assessment questions. These questions ask students to explore, organize, and develop the movement of the story. Both students still got a score of 5 for the third meeting on the dancing indicator with dance properties. These assessment points require students to be able to explore movements appropriate to the props used, use props when dancing, and improvise movements when using props. At the last meeting, the two stunt students still got a score of 5 with the value showing the consequences of dance works that use props with evaluation matters, namely having the option to survey their own development, having the option to provide certainty for each development, and having the option to introduce development groups that use the property. Scores from 1 to 5 can be seen in the following table:

**Table 1. Average Value of Student Movement Creativity**

Student's name	Exploring	Developing Skill	Creating	Evaluating	Amount	Average
Risna	20	20	20	20	80	5
Putri	16	20	20	20	78	4.76

Information:

Score 5: (Very Good) Score 4: (Good)

Score 3: (Fair)

Score 2: (Poor)

Score 1: (Very Poor)

Source: Researcher, 2023

78 4.76

Based on the table above, it can be seen that blind students in class VII with a sample of two people received scores of 5 and 4.76 for aspects of assessing student creativity - Exploring Concepts, Developing Skills, Creating and Evaluating - with five getting excellent scores and four get good grades. Researchers use the process of applying story stimuli in dance learning using story media during learning to encourage blind students to use their hearing and movement abilities to develop creative movements and develop their imagination.

The after-effects of using story stimuli are resolved in more than one way, one of which is through decomposing the value of learning outcomes for blind students which are linked to several points of view, for example mental, emotional and psychomotor points of view which are changed according to the perspective of evaluation perception. The movement creativity of blind students is the focus of the learning outcomes component in this research. When blind students develop their movement creativity by discussing with their friends and making movements that their friends will imitate through their sense of hearing, this shows that creative learning can be built in various learning situations, including social interactions and activities that involve discussion. The process of developing movement creativity based on story stimuli is emphasized when measuring the learning outcomes of blind students. In the final stage, the specialist looks at the adjustments in the movement imagination

capacity of blind students, in seeing whether or not there is an impact of story stimulation in influencing the movement innovative capacity of blind students seen from the evaluation results where the assessment score for each blind student gets a score of five for each material or treatment given so that it is very acceptable. impact is suspected. Use of story stimuli to develop the movement imagination of blind students at SLB A Yapti, South Sulawesi.

#### **A. Evaluation of Visually Impaired Students' Dance Creativity Learning in Dance Learning Using the Storytelling Learning Model**

Based on perceptions and assessments, the learning process carried out by Tuanentra students is increasingly developing and shows very large improvements from the first meeting to the fourth meeting (Kurniawati & Noordiana, 2022). Students participate enthusiastically in the learning process at every meeting. The behavior shown by blind students does not appear reluctant or abnormal in participating in learning, various learning exercises of blind students show positive changes in completing several learning exercises, especially when investigating the thought process of developing the shell dance which involves the properties of the shell dance in accordance with the dance music accompaniment ( Rahayu & Yanuartuti, 2021). The paired storytelling learning model and story stimulus improve learning outcomes significantly. At the last meeting, blind students were given the opportunity to demonstrate their dancing skills and dance works in front of all their teachers and friends. Even though they dance fluidly and confidently at every meeting, blind students follow the learning process well (Istiqomah, 2019).

Based on the results of research conducted at SLB A Yapti, South Sulawesi entitled "Creativity of Blind

Students' Dance Movements in Dance Learning Using the Storytelling Learning Model", there are several benefits obtained from implementing the storytelling learning model, including the following:

1. The storytelling learning model helps students develop their movement creativity well.
2. Learning is not boring for students.
3. Story stimuli help students understand what they have learned.
4. When students make movements based on the content of the story, their imagination develops well.
5. With story stimulus, students find and demonstrate dance moves easily.

Based on the description of the research findings, teachers encountered several problems caused by teachers' lack of understanding of the use of learning models and creativity in dance education. Dance education has many benefits, one of which is helping blind students develop their psychomotor, cognitive and affective aspects (Putri & Ardisal, 2020). Movement as a dance medium teaches blind students, among other things, to think creatively. Students move in an effort to express creative imagination through their bodies. in accordance with the views of Hu & Adey, (2002), encouraging students' imaginative thinking through diverse, open and constructive educational methods. In essence, creativity is something that can be done by anyone, even children with special needs who have limited abilities (Sugiarta et al., 2016).

Children with special needs have the ability to be creative in their movements, which allows them to create various kinds of movements that they can do themselves. Exercises about developing imagination or what is called developing creative power (Adi Gotama & Triadi Kiswara, 2019). The Storytelling

learning model is an appropriate learning model in fostering the creativity of mentally retarded children in learning dance, because in this Storytelling learning model blind children can use their creativity through story encouragement (Khusnul Rahmah Eka Septiani & Al Irsyadi, 2020). In accordance with Ali's (2021) opinion, the paired storytelling type cooperative learning model is an excellent learning model for teaching listening. In theory, the paired storytelling type cooperative learning model is an interactive learning model because it encourages students to participate in the learning process. Students really pay attention to the information they get from the content of the story thanks to the story stimulus, this shows that the storytelling learning model can make students listen in the learning process.

This storytelling learning model can make blind students dynamic during the learning experience and teachers in utilizing this storytelling learning model, educators must be expressive when presenting story material. Apart from that, the teacher's role in this learning model is only limited to providing learning material to students, motivating (supporting) students to learn, guiding and assisting, and providing opportunities for students to contribute to learning material concepts.

In this research, blind students are expected to be able to create imaginative development themes in creating imaginative development in accordance with Anne Green Gilbert's hypothesis "that imaginative dance is an example that can shape children to think innovatively and dynamically in learning, besides that it can also shape a learning environment that fosters creativity." In this study, students were asked to make creative movements through stories, and the properties of coconut shells helped them to make creative movements more easily.

Therefore, according to Lie (2004) in (Brada et al., 2022) dance education for blind students can foster creative movements for blind students by using models that are appropriate and adapted to the conditions or weaknesses of blind students, which states: In the paired storytelling learning model, the instructor observes students' schemata, or previous experiences, and assists them in activating these schemata to make the material more meaningful. Similarly, Anne Green Gilbert's statement, "I feel that when creative dance combines skill development and self-expression, creative dance can be learned at all age levels," (Indah et al., 2018) learning creative dance is one method for developing creativity movement in blind students. With the following statement, "creative dance is learning that can develop children to think creatively and be active in learning at every age level and in conditions of disability," it is possible that creative dance can help the development of children to think creatively and be active in learning.

### **Conclusion**

The results of this research revealed that the creativity of A Yapti Special School (SLB) students increased through providing dance lessons. The students' physical limitations did not dampen the students' high enthusiasm and willingness to learn the art of dance. Dance learning has experienced an expansion in increasing innovation in dance development by being given treatment for four meetings and in these four meetings each stunt actor got an average score of 5. This dance learning model through matched storytelling can help the stunt actors in creating power. creativity and creative thinking power in processing data obtained from a story. Therefore, using dance learning through the paired storytelling model in dance learning has a significant impact or helps students at Special School (SLB) A in learning dance, especially in making movements.

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