

# EDUCATION DANCE ARCHIPELAGO AN EFFORT TO RAISE IDENTITY NATION

**Atip Nurharini**

Lecturer at PGSD FIP Universitas Negeri Semarang  
Corresponding author: [atip.nurharini@mail.unnes.ac.id](mailto:atip.nurharini@mail.unnes.ac.id)

**Abstract**-This paper is aimed at describing practical description, in a broader perspective about dance archipelago as a main source for coreographer to implement it into national and local cultures and its interrelatedness in the form of a Indonesia culture and its implication to position Indonesian society in an increasingly open cross-culture in present times. A case of archipelago is going to be discussed from the cultural prespective, that is the views reflecting the people's way of thinking about oneself, universe, others, supernatural, and people's works manifested in the actions to fulfill their essential needs intrinsically into movement dance. Education dance archipelago is any expression of the beauty from dance archipelago coming from any tribe, qualifying the aesthetic aspects and advanced techniques, which have distinctive characteristics and give a sense of pride for all Indonesian society.

**Keyword:** Education, dance archipelago, identity nation

## 1. INTRODUCTION

Indonesia has a rich nation of diverse cultures. Owned cultural diversity can be seen from the various arts that exist through out the country, be it traditional art and modern art. The diversity of cultural shows, that art is colored by the similarities. Dance art as an expression of cultural development needs to be put, in order to foster creativity of the learners. The introduction of the customs that are owned by each region is the nation's cultural patterns that enrich the national culture of the nation. Culture is a mirror of a local people's lives, from the way of life can be at grade level and the degree of human existence in the area.

Appreciation of traditional dance archipelago expected to help learners recognize and understand their identity and plurality of the nation, they will be able to respect difference and diversity, and wisely accept the reality of cultural plurality of Indonesian society. On the other side, there are some elements of traditional dance archipelago which can contribute one aspect confirming Indonesian characteristic. Traditional dance archipelago seems to have a great chance to give contribution in it. The contributing elements to the national dance are those acting as a communicative network of the Indonesia artistic life. Based on this point of thinking, the ambiguous questions raised by many people become more concise. This appears as an ambiguous statement that is to build a national dance by maintaining traditional arts as its foundation.

The ambiguity may also arise due to the pride in the achievement of quality art of the past inherited in the traditional dance art. It is a historical link that needs to be maintained. Then, Indonesian modern dance is considered not to reach a classical quality that has been achieved by some traditional dance to be proud of.

## 2. DISCUSSION

### 2.1. Local Dance as Archipelago Cultural Heritage

Dance as educational material has entered a variety of environments and educational institutions developed along with the development of science and technology, to this concept of dance education that has been developed by experts of art education is not maximized (Hidayat, 2005:1). Conceptually, dance education goals are: (1) a strategy or to foster, develop sensitivity and creativity, (2) provide opportunities as possible for students to express themselves, and (3) develop a child's personal toward wholeness formation and overall, both individually, socially, and culturally.

The presence of art education in public schools has been a concern of government and educational experts in Indonesia, namely the inclusion of art into the curriculum subjects as listed in the law No. 2 of 1989 on national education. Field must be our common concern and continued to make improvements in accordance with the function and purpose of art education, in order to develop

the aesthetic sensibilities of the students in developing the knowledge and appreciation of the art of creative work.

Settling situation on the ground demands the attention of all parties, both government as well as education and community educators. Demands of current principal is always attentive to the competence of the development of science, technology and art fit the times, such as inadequate facilities and infrastructure of all forms, and prepare teachers who professional and have insight in the field of art education that address the diverse needs of students on the art and intricacies based on the current curriculum. Finally, as expected that at some time in the future Indonesia will produce intellectual human being aesthetic in shaping the whole person, balanced and in harmony with the development of the soul to appreciate each other.

Settling situation on the ground demands the attention of all parties, both government as well as the education of educators and the community itself. Demands of current principal is always attentive to the competence of the development of science, technology and art fit the times, such as inadequate facilities and infrastructure of all forms, and prepare teachers who are professional and have an insight into the field of art education that address the diverse needs of students on the art and intricacies based on the current curriculum. Finally, as expected that at some time in the future Indonesia will produce intellectual human being aesthetic in shaping the whole person, balanced and in harmony with the development of the soul to appreciate each other.

The concept of education/learning of cultural arts (dance) the discourse developed along with the nascency of the education unit level curriculum (EULC), not only the meaning of the term caused controversy, but also "imagined" a number of obstacles in practical terms. The meaning of art and culture (dance) as an art-based culture. Stressing between global and local charges, art archipelago, art Abroad, local art and such a problem on its own when the level of implementation in the field. problems in intent include readiness resources, especially teaching and learning resources available are less adequately, especially in areas that are not so obvious face.

On the other hand, when the world of art education was riddled with various problems such as the above, the activity of the arts in society flows far beyond the power possessed by the art education world itself. Of course, what is meant here is mainly mainstream art activities that tend to entertain, mass, and in fact did not grow from the roots of their own culture. It is precisely at this point that in calling for the need for awareness of local art, local art awareness, awareness of national art in order to build national identity. And, apparently, in these conditions the mission of art education is compulsory.

Dance is one of the branches of art, wherein said media used is the body. Dance received great attention in the community. Dance is like the language of the motion is a means of human expression as a universal communication medium and can be enjoyed by anyone, at anytime. As a means of communication, dance has an important role in people's lives. At various dance events can function according to its interests. Society needs dance not only as aesthetic satisfaction, but also necessary as a means of rituals and customs. When listened to in particular, makes a person driven to dance to the rhythm of dance, dance, and performance capabilities, and a general willingness to be clear.

Soedarsono (2002:126) states that "dance is an expression of the human soul which is converted through a beautiful rhythmic motion". In line with the opinion of the character, in principle, the problem is still the soul expression of a fixed price that is not negotiable. A statement that fundamental expression of the human spirit to be one of the key for dance to be a part of life that might be to the future has always been a cornerstone of its development. Often we look at events either through the medium of television (TV), as well as various other activities such as special events such as dance performances, event packages and events organized spectacle spectacle in state activities and events relating to religion, marriage or other party related.

Dance into shape the experience of the earliest motion for human life. Media form of dance expression of desire / passion shaped motion either spontaneously reflection, communication expression of words and motions meaningful and body language / gestures can translate the meaning expressed by the audience pulse or heartbeat body. Dance education that can influence the formation of personality and behavior of children, then we try to introduce the values of the art of dance from the beginning. In particular, the purpose of teaching the art of dance is that (a) students are able to enjoy, appreciate, memahaini, pembelajaran benefit dance, (b) students have the attitude of togetherness and tolerance, responsible so that child can bring in socially (Hidayat, 2005: 19).

## **2.2. Dance Archipelago as a National and Local Culture**

There are at least two views upon a dance archipelago as a national and lokal culture form. First, national culture (operational model) which refers to the anthropological concept as a set of values, ideas, assumption, beliefs, and knowledge has become the rationale and guidelines of the behavior of Indonesian societies. The second is the ideal model as formulated in the article 32 of 1945 constitution as written: "the culture that arises as a result of virtuous people of Indonesia", including "old and original culture contained as the cultural peaks of regions throughout Indonesia", the goal of which should be pursued, that is 'toward a civilized culture and unity, by not refusing new materials from a foreign culture which can help in developing and enriching its national own culture, as well as enhancing the degree of Indonesia humanity".

Related to the cultural archipelago, the political perspectives become the basis when we are talking about national culture. The dance archipelago becomes the national culture, and it belongs to Indonesia whose national characteristics and territory are governed by law and state of law. Two trends emerge here. First, the national culture becomes more formal as it is assigned and associated with the ownership (as something grasped), and standardized officially as a part of the affirmation of identity, and an effort to enhance the degree of Indonesian humanity. The efforts to standardize and dedicate the dance archipelago as national culture, on the other hand, have closed the dance archipelago as a cultural discourse in the minds of the community supporters; the culture as a space of thinking and a way of life have been limited by the political. geography of the state allowing absorbtion and dispersive of hundreds of thousands years that reduced its flexibility. Here, we can see the dispute about archipelego with neighboring countries having the the same experiences as in the past.

The Indonesian cultural diversity seems similar with its diversity in natural conditions in Indonesia. This diversity shows double shades as it is not only limited to the ethnic side. This also reflects the pluralistic and dualistic society. The diversity is transfered horizontally and superimposed vertically often connoted as a multi-racial social pyramid form, and a cultural solidarity groups seen from the grouping.

We can see the cultural diversity in the form of movement stlyle. It is very pluralistic which was connstructured due to the great ethnic diversity, regional, strata, as well as contact or penetration from foreign cultures. Through a simple continuous observation, we can classify the dance archipelago into two forms namely traditional and modern dance Art (and contemporary inside). Traditional dance Art thrive in some areas and villages with their society. Meanwhile, modern dance art as the result of contact with Western culture, has grown primarily in the city. Furthemore, these tendencies also seem to be decreasing, regional dichotomy has not become strict in determining the form of dance Art that lives inside.

Traditional dance Art in Indonesia is divided into dozens of local arts consisting of folk and classical Art. The folk arts have developed in many varieties in the villages and the classical arts have flourished (especially) in the centres of the administrative kingdoms (of the past) in Indonesia. This traditional dance art may also exist in some isolated tribes in the form of local arts, or also in the border areas. Furthermore, these tendencies also seem to be decreasing, regional dichotomy has not become strict in determining the form of dance Art that lives inside.

## **2.3 Activity Appresiation through Education Archipelago Dance**

Art appreciation contains three elements in appreciating that are an art creation, creative activity, and the art appreciation activity. The third is a unity that cannot be separated. Etymologically, the appreciation derived from foreign word "Appreciation" (English), "Appreciatia" (Dutch) and "Appreciatus" (Latin), meaning (Latin), which means respect. In general, the appreciation of the issue itself provides an assessment and award. Art appreciation basically is divided into two groups, named low appreciation classes and groups of high appreciation. The definition of lower class is a low power appreciation, while the mean of high level is a society that power high appreciation.

Activitiy appreciation is used to show varietes cultural in Indonesia archipelago, for example: the student knows about performing art, giving critical, loving, happy, attantion of the dance archipelago in Indonesia. The following picture are used in the learning dance archipelago:



Picture 1. Java Dance



Picture 2. Kalimantan Dance



Picture 3. Aceh Dance



Picture 4. Balinese Legong Dance

The activities dance archipelago are classified into five activities such as: Student see performance dance, practice dance, observation and description property dance, make up and competitions dance, for example Legong is a form of Balinese dance. It is a refined dance form characterized by intricate finger movements, complicated footwork, and expressive gestures and facial expressions.

A supportive environment influences on student appreciation activities. This activity has very useful function for students. The function of dance art is for giving an award of appreciation, enjoyment, assessing of the arts or the awareness of art. Assessing function is for searching for artistic values, understanding the content and message and conducting comparisons, so they can be concluded. In the process of appreciation of the art creation will make a sense of satisfaction, disappointment, pleasure and so on to the audience. The purpose of the appreciation of the dance art creation is for enjoying of art creation. In addition, the mean of the art appreciation is the ability to know to understand a value on something that is very noble or glorious.

Appreciation of dance art has the purpose to get the aesthetic experience based on the observer in accepting art creation guided and aimed to derive from pure art or art life. To develop the power of dance appreciation, we can use learning sources both directly and indirectly. The use of learning sources directly to add to the art appreciation, for example in the field of dance art, students see live performances or dance performances, a visit to the dance studios or a visit to the dance artists. The use of learning sources indirectly adds to appreciate the dance art, for example by watching TV, movies, pictures or dance photos. The important activities in the art creation, especially the art dance creation is: 1) creative activity (the creative process), a process with respect to the process of creating or making art, done by artists. 2) Activities appreciative (appreciative process), a process relates to the enjoyment of the art creation and is done by the recipient or appreciators. Art activities are often referred to as a process of communication between artists who convey a message through his or her art by connoisseurs as his or her appreciator that attempt to receive a message from the artist's creation.

### 3. CONCLUSION

The national culture dance archipelago can thus be understood, developed and championed in order to address symbolic forms, cultural messages, and characteristics that show the uniqueness,

dignity, and the dignity of Indonesian cultures. The national culture, in the effort to affirm and show its identity, is conducted by searching sources in the past, the forms of treatment showing uniqueness and the other absorptions that will enrich its identity. The assertion of national identity is a continuous, progressive and active effort, and even the struggle to achieve the glory; this identity shows the form and level of national civilization.

Dance archipelago Cultural identity is actually a distinctive symbolic system that becomes a valuable reference by the society, and others to categorize themselves into a certain group. Embodiment of cultural identity becomes apparent due to its manifestation in the form of cultural works. There is a set of attributes including a variety of signs and symbols in the embodiment of cultural identity expressed in the cultural works

## REFERENCES

- [1] Budhisantosa, S. 1981/1982. "Kesenian dan Nilai-Nilai Budaya". *Dalam Analisis Kebudayaan Tahun II No. 2*. Jakarta: Depdikbud.
- [2] C:\Users\User\Documents\GomPlayer\Capture\LegongSudhamala.mp4\_000443776.jpg
- [3] Geertz, Clifford. 1973. *The Interpretation of Culture*. New York: Basic Books
- [4] Hawkins, alma M. 1990. *Mencipta Lewat Tari (Creating Through Dance)*. Terjemahan Y, Sumandiyo Hadi. Yogyakarta: Institut Seni Indonesia.
- [5] Hawkins, alma M. 2003. *Bergerak Menurut Kata Hati ( Moving From Within: A New method for Dance Making)*. Terjemahan I Wayan Dibia. Jakarta: Ford Foundation dan MSPI.
- [6] Humpry, Doris. 1977. *Seni Menata Tari*. Terjemahan sal Murgiyanto. Jakarta: Dewan Kesenian Jakarta.
- [7] Meri, La. 1975. *Komposisi Tari, Elemen-elemen Dasar*. Terjemahan Soedarsono. Yogyakarta: ASTI.
- [8] Murgiyanto, Sal. 2004. *Tradisi dan Inovasi Beberapa Masalah Tari di indonesia*. Jakarta: Wedatama Widya Sastra.
- [9] Rusliana, Iyus. 1990. *Pendidikan Seni Tari*. Bandung: Departemen Pendidikan dan Kebudayaan.
- [10] Ricard Huerta. *The cemetery as a site for aesthetic enquiry in Art Education*. International Journal of Education Through Art Vol 12. 2016.
- [11] Rohidi, Rohendi, Tjetjep. 2012. *Archipelago: An Effort To Raise Identity (Through Cultural Awareness, Political Perspectives, and Cultural Paradox)*. Proceeding International Convergence.
- [12] Teresa Eca . 2015. *Art, Anthropology and the Gift*. International Journal of Education. Vol 12. 2016
- [13] O'Reilly K. A playwright reflects on 'alternative dramaturgies' // Research in Drama Education: The Journal of Applied Theatre and Performance. 2009. Vol. 14, No. 1. P. 31–35.
- [14] William. Raymond. 1981. *Cultural*, Glasgow. Fantana.Paperback.
- [15] Sedyawati, Edi (ed). 1984. *Tari Tinjauan dari Berbagai Segi*. Jakarta: Pustaka Jaya.
- [16] Setyowati, Sri S. Pd., M. Pd. 2007. *Pendidikan Seni Tari dan Koreografi untuk anak TK*. Surabaya: Unesa University Press.
- [17] Smith, Jacqueline. 1985. *Komposisi Tari Sebuah Petunjuk Praktis Bagi Guru*. Terjemahan Ben Suharto, S. St. Yogyakarta: Ikalasti.
- [18] Simbolon, Parakitri T. 2007. *Menjadi Indonesia*. Jakarta: Penerbit Buku Kompas.
- [19] Sugiharto, Bambang. 2011. "Wawasan Falsafah Seni dalam Pendidikan Seni Pascamodern". *Dalam Jurnal Seni Rupa Warna*. FSR-IKJ dan DKJ, Volume
- [20] Wibisono, Tri Broto dkk. 2001. *Pendidikan Seni Tari*. Surabaya: Depdikbud Prop. Jatim.