

ETHNO-CHOREOLOGY: AN EVALUATION METHOD OF LEARNING DANCE

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ABSTRACT

Ethno-choreology is an approach in analyzing dance movement. There are several steps in ethno-choreology which is identification, classification, analysis, comparison, and symbolic interaction. This steps allows someone to know the details of the motion of a dance precisely. This method is very effective use by teachers in the learning process stage. Identification phase allows teachers to know every movement in a dance. While classification stage can lead teachers to determine the type of motion in the dance (movement on the move, reinforcing expressions, etc.). The analysis phase allowed teachers to know which parts of the body moved in a motion. The comparison phase is comparing the motion of one another (or display one to another). The symbolic interaction phase can help teachers observe students build their expressions that fit with the theme of dance through the motions in the dance. The usage of these stages will assist the teacher in making the descriptor of the dance rubric assessment.

This paper provides guidance on how to make an assessment system using the approach of ethno-choreology. The Ethno-choreology approach is also accompanied by the use of symbols that will be easier to give special signs, especially in determining the duration and displacement motion.

Keyword: dance, evaluation, ethno-choreology

FOREWORD

Dance is a branch of performing arts can be classified as “timing” art, since based on the media used for, in this case is movement, it was not physical form or intangible. Discussed the term of “text” in a dance, using term used by Heddy Ahimsa, an anthropologist, who said that text in performing arts are all supporting elements of a dance absorbed by the audience. Therefore, if someone put him/herself in the audience position, elements can observed from a performance are dancer(s) as main actor(s), motion, music, costume, property (both wear it and use it), venue, etc. There are possibility that one dance can be performed differently if those dance re-perform in other time and or other venue. This can be happened because the existence of other factors who contribute on conducting its performance.

This instability value of a dance performed in different time and venue is then also end up as if affected when the dance entered the ranks of learning materials in schools. Here is one quotation fact from the field recorded during learning process, “Miss, I can dance and remember all movement during exercise, but I feel blank-out during the examination.” The similar condition also experienced by most of students. The worst is, the student request their teacher to do not attend in examination session, because their present will erase all remembered dance movements.

Assessment process in the dance will be based on the principles of assessment, namely continuity, comprehensive, fair and objective, cooperative, and practical. The principle of continuity is the evaluation should not be done because the incidental learning itself is a continuous process. Comprehensive in assessing the evaluation of an object, the teacher should take it as a whole object of evaluation. For instance, if the object of evaluation it is the learners, then all aspects of the personality of the learners should be evaluated, both involving cognitive, affective, and psychomotoric. So also with objects that another evaluation. Fair and objective, in conducting an evaluation, the teacher should be fair without favoritism as well as should act objectively; it is in accordance with the ability of the participants. Therefore, the attitude of like and dislike, feelings, desires, and prejudices that are negative should be kept away. Evaluation should be based on actual reality both the data and facts, not the result of manipulation or engineering. Cooperative in the evaluation stage means that teachers should work together with all parties, such as parents of students, fellow teachers, principals, including the learners themselves. This is will ensure that all parties are satisfied with the results of the evaluation, and the parties feel treated respectfully. Practical means easy to use, either by the teachers themselves who compose the evaluation tool and others who

will use the tool. For those purpose, it must be considered a matter of language and working instructions.

Learning dance which is process based will be able to demonstrate progress achieved by students during the learning process. This is because the recording system during the process. This system is then needed help from ethno-choreology approach. Ethno-choreology approach itself emphasizes the formal components or formal component analysis. Through the analysis phase, the teacher can easily find out the form of a dance. In addition to knowing the full forms, teachers can also classify the motion based on the dominant part of the body perform in a dance movement. The analysis of the form followed by teaching movement to students will explore the psychomotor aspects.

The ethno-choreology approach can also achieve the affective aspects during the assessment, through the stages of social patterns. The process of reaching the affective domain can also be integrated with student cognition. Students learn dance movements, followed by knowing the community's background as the owner of the dance so as to produce a motion which they learn, it will lead to an attitude of pride and respect the intangible property owned by tribes and regions in particular area. The final process of this approach was the comparison (comparative process). Comparison process is done by teachers and students also can serve as a principle of fair and objective assessment. This final process beside merging the capabilities of cognitive, affective, and psychomotor, teachers and students can jointly assess the learning process in the classroom.

Identification of Traditional Dance Motions

The use of ethno-choreology approach in the evaluation process will be simulated in a regional dance from Lampung province, namely *Sigeh Penguten* dance. Based on ethno-choreology approach, the first thing should be done is to identification. In general, the zoning of body movements is the head, arms, body, and legs. This division will be able to classify any motion made by the head in the *Sigeh Penguten* dance. The motion was *tolehan*. Then the arm movement consisting of *samber*, *talak tebing*, *kenui melayang*, *sabung melayang*, *ngrujung* (which is actually also a movement that combined with the head). Body or torso movement in this dance is stoop or bowing motion (which means respect for the guests). The footwork consists of *lapah tebeng*, *ngegiser*, and *ghubuh gakhang* (which is actually also an integrated motion gestures and arm).

The identification and classification process is then followed by the distribution of motion motives names. The motion motives are subjects that will be taught to students and also used as a benchmark of assessment. All motion motive given will be sorted by the order of chronological order in the

structure of *Sigeh Penguten* dance. The aim is to facilitate the process of internalizing for students. Another way in the process of identification and classification in *Sigeh Penguten* dance is with dance accompaniment system that is easily in recognizing to the opening part, the core and the closing of the dance. Nevertheless, the ethno-choreology approach more emphasis on the anatomical distribution of body motion, which is associated with reording and dance notation system.

Name of a traditional dance motives generally use local or indigenous language. It can be used as a medium to give students knowledge of the local language. One example of the name of the dance motives in sigeh penguten dance is *mampam bias* means carrying rice. The term should be understood as of bring their own rice not just carry with one hand, but with both hands and then placed parallel to the ear. The values that can be taught to students is the wisdom of Lampung people who appreciate something that gives life to them. The motion *mampam bias* itself consists of several attitude and motion. The attitude consists of arm and torso. The attitude of the upper arm raised almost as high as the shoulder, fore arm following a hand placed parallel to ear, so that the upper arm and fore arm will form the 90 degree line.

Another motion on the sigeh penguten dance is *seluang mudik*. This motion consists of two words namely *seluang* and *mudik*. Seluang is a kind of small fish that live in fresh water which is widely available in Lampung. These fish live in groups and are always on the move. Nevertheless, despite these fish live sedentary, there are onetime when a group of these fish will return to their home or called *mudik*. Thus, the *seluang mudik* motions means the return of the seluang fish. The motion of Lampung's traditional dance generally described its social conditions, culture, and nature in the area of Lampung which is crystallized through the aesthetic movement because it has undergone a process of stylization and distortion. Then identification conducted thoroughly of the whole movement that exists in a dance repertoire. So that if the identification of the motion made in figure, the figure will be like this.

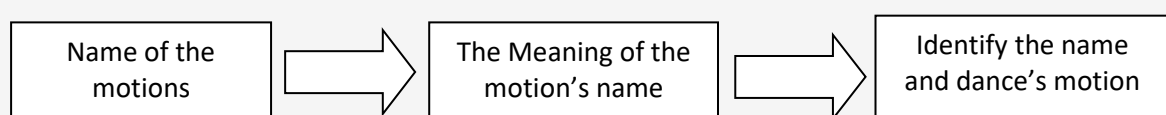


Figure 1. Identification Process of Motion Dance

The figure above shows the process begins with the identification of motion to first record the motion in the name of dance that will be taught to students. After the name of the motion has been identified, the next step is to interpret every motion with precisely understanding the meaning of the name of the motion. The aim is to facilitate the next stage of name

identification and dance. The purpose of the identification process and the name of the dance's motion are to assist in the process of expression when in performing the dance itself. The example in practice is when doing motion *mampam bias*, the dancer must be able to describe how to bring rice using winnowing which is raised parallel to the ear, the impression seems should be there is an element of caution when carrying, if the rice is brought spill could not eat it anymore. The effect was not only to the dance who bring the rice alone, but the entire members of the house to bear the consequences of one's carelessness.

Another example mentioned above is the motion of *seluang mudik*. The dominant motion can be easily visible on the *seluang mudik* motion is the motion of finger, hand, and changes in the level of dancers from high position to low or vice versa. Ten fingers driven to describe a group of small fish that swim and make a group of formation. The shift in the finger's position from the middle to the right side and then back to the middle left shows the process of moving and back (depart and return) of the *seluang* fish itself.

Classification of Traditional Motion

The classification in the ethno-choreology approach can be conducted based on the distribution of several categories. The motion will be classified according to several parts of the body, namely the head, arms, body, and legs. This division will help to view and observe the progress of student's achievements, by setting up a scoring guide that can facilitate the evaluation process. This classification can be applied to the two examples motions mentioned above which is *mampam bias* and *seluang mudik*. *Mampam bias*' motion can be classified as migratory movement (locomotion). Although followed by other part of the body on each count, but the dominant motion in *mampam bias* is the dancers' footwork resulted to switch positions.

The *seluang mudik* motion can be classified as gestures. This is indicated by changing the position of the dancer's body from high levels (standing), and then in a matter of 2x8 count (16 count), the position of the dancer's body will turn to sit on the floor. This position will be back again to its original position with the same duration of the 16 counts.

The classification process both motion was made on the whole movement in a dance. This is in addition to indicating both the progress of students and weaknesses in the student movement. So it will provide inputs and give a note to the teacher on how to provide treatment and advises to the students properly and precisely, which would certainly different motoric skills. The benefit of the detail recording system of ethno-choreology approach is the map of the student's ability to learn in all aspects.

The Analysis of the Traditional Dance Motion

The dance motion analysis conducted to determine the details of the motion based on the count. Regardless of prior dance accompaniment, students are introduced to the process of a motion. This is in addition to stimulating students' skills in analyzing as well as students' creativity on the motions. Phase analysis can also conducted together by the teachers and students. By doing motion analysis together, students can perform an assessment objectively and transparently. Teachers and students can have the same view of the dance motion analysis.

Analyzed dance motion, can be notated to draw the detail of the motion. Analysis can be conducted with some notation invented by some researchers such as dance notation Laban, Barnes notation, and Lomax notation. Still each notation has certain symbols that must be known in advance. Nevertheless, the ethno-choreology approach also providing opportunities to develop their own symbols to denote the dance movements for the purpose of analysis. All taken and selected according to the needs and desired level of details.

Comparison and Symbolic Interaction of Traditional Dance Motion

Phase comparison and symbolic interaction in a dance analysis is the final stage of a review of dances. With the process of comparative study conducted resulted the data that can make a generalization, since generalization in qualitative research must be supported by a lot of data. These data should also be determined placement and taken from the same people were then compared with people from various groups. So it will be found the similarities and differences with some causes that led to the emergence of similarities and differences.

Comparison in the learning activities can lead the students in determining whether the motion has been classified in the correct category. Even students can also be encouraged to find a specific category in a analyzed and discussing of a dance. Narrowed comparison can be done by observing the motion between friends. Thus, students can be invited to the evaluations' stage along with teacher. The evaluation phase can be conducted in various ways both written and verbal, where are all using instruments that have been prepared by the teacher.

Symbolic interaction is the stage that is able to increase the students' ability to infer and observe social and cultural phenomena of a society through observing a dance. This can be done by connecting the dance with the social patterns of its owner. The comparison relationships can also facilitate to describe the process of symbolic interaction. But at this stage the guidance of teachers is indispensable, because in this process will be full of interpretation. Therefore, it needs the assistance of the teacher in order to avoid an arbitrary and despotic meaning to a symbol. In other words, in the process of interpretation that uses interpretation must be based on a clear

and tough foundation, so that the resulting interpretation is a scientific meaning.

Comparison conducted in the classroom can be reached by the method of demonstration. When some students demonstrate the motion in front of other students, the other students are not allowed to moving and should be observing carefully. The observation process should be initiated with introduction so that students are able to examine all aspects intended by the teacher. While the observation is completed then the student should present their observations' result in the front of other students. The freedom of expressions will lead and result to the courage and student' self-confidences.

Conclusion

Ethno-choreology approach is one of the methods and theories used to assess a dance. But apparently, there are stages in this approach can also be used to make an assessment -based process, especially the field of dance. Stages beginning with the identification and ends with the symbolic interaction which integrated in comparison will include the entire assessment system that expected to be touching all domains (cognitive, psychomotor, and affective).

Assessment system which also can be adopted from this approach can also use as the evaluation principles. One of these principles is transparent and objective can be reached through the jointly conducted of assessment (teachers and students). Ethno-choreology approach also calls for universal symbols, means can be understood by all readers. In other words that the guidance in the form of instruments that will help the reader to understand the learning process from beginning to end which is closed with the evaluation process.

Final note:

1. I have applied this system in the learning process in bachelor degree level and Education for Elementary School' Teachers (PGSD) in the subject of the First Lampung Dance and the Education of Dance and Drama. The evaluation process system can facilitate the students and lecturers to clarify if there is a mistake on the assessment. Or be able to answer all the doubts that exist in students about the final results obtained.
2. This system is not equipped with a fixed assessment instruments, because still looking for a clear and practical instruments' pattern.
3. It was not decide yet on how to validation process of the existed of the instruments assessment, because what has been done is that the recording system is very complicated and not well organized.

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