THE EFFECT OF THE ENVIRONMENTAL-BASED CHOREOGRAPHY MODEL ON THE COMPETENCE OF DANCE COMPOSITION

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ABSTRACT

Dance composition is one of several courses that contain the study of basic techniques and practice of composing dance forms theoretically and practically. The characteristics of this activity are the existence of publications in which it is necessary to develop an appropriate learning model, namely an environmental-based choreography learning model. The objective of this study was to determine the effectiveness of environmental-based choreography in improving dance competence. The design of this research was development research. The data analysis technique used in this study was the t-test. The research subjects were the State University of Surabaya undergraduate students, especially in Drama, Dance and Music Arts (Sendratasik) study program, consisting of 36 students grouped into 18 students for the control class and 18 students in the experimental class. This study's result indicated that the environmental-based choreography learning model had a positive effect on the dance composition competence of the Drama, Dance, and Music Arts study program undergraduate students.

Keywords: Dance, Environmental-based choreography, Choreography, Competence

INTRODUCTION

Learning effectiveness is a measure related to the success rate of a learning process. According to (Nuraeni, 2010), the learning model is said to be effective in improving student learning outcomes if, statistically, student learning outcomes show a significant difference between initial understanding and post-learning understanding (indicated by a significant gain). The effectiveness of teaching in good learning interaction is all the teacher's efforts to help students learn well (Ahmad, Shaharim, & Abdullah, 2017). The effectiveness of learning is based on the lecturer's knowledge about the courses to be taught so that the effectiveness of learning depends on the lecturer's personality and style (Alaagib, Musa, & Saeed, 2019). The effectiveness of learning can also be good learning and implemented by good lecturers (Cruickshank, Jenkins, & Metcalf, 1995). The measure of the effectiveness of the learning model can be determined through test scores, job and performance assessments, and notes on observing student behavior. Well-programmed, organized, and structured activities are a prerequisite for easily determining the achievement level. Organizing activities both individually and in groups are influenced by many factors. The role and contribution of each factor can be controlled appropriately so that the regular activities can run according to the learning scenario and obtain effective results.

A knowledge that can be assessed for its effectiveness is the dance composition course, which is one of several courses developed in the curriculum of the State University of Surabaya's Drama, Dance, and Music Arts study program. This course is usually presented in

the fourth semester in the curriculum structure and compulsory for all dance disciplines students. In the learning achievement of this subject, students can master the knowledge and skills about the preparation of dance forms. The description of this dance composition course contains the study of basic techniques and practice of composing dance forms theoretically and practically.

 Theoretical learning activities discuss a lot about dance composition theory. In contrast, in practical activities, students must apply the concepts of dance composition in the form of training to compose or create a dance or often referred to as choreography. In addition to understanding the concept of dance composition theoretically, students must create work concepts, carry out creative processes, and produce dance work products (choreography) to display their work in front of the audience (publication) in learning activities.

An effort to improve the quality of education is an innovative learning design that refers to the suitability of the dance composition course characteristics described. It is necessary to develop an appropriate learning model, namely an environmentally based choreography learning model.

Environmental-based learning, often referred to as Environmental-Based Learning (EBL) or Environmental-Based Education (EBE), is learning by prioritizing student experiences interacting with the surrounding environment. (Wuryastuti & Ni'mah, 2013) said that environmental-based learning emphasizes the environment as a medium or source of learning. This learning is an implementation of environmental education, which is done formally. The importance of environmental education will teach students about the natural environment and how humans can live in a way that respects the ecosystem and not by damaging the environment (Buza, 2010)

Besides, there are several reasons why the environment is crucial in teaching and learning interactions, namely: (a) as a learning target, the environment is the nature around students who need to be taught as learning objects or learning objectives; (b) as a learning resource, the environment is a learning resource that needs to be used as a learning resource other than teachers, books, laboratories, experts, etc; (c) As a learning tool, the environment is a good and natural learning target that is economically affordable and easy to use. By integrating an environmentally based education model into their curriculum, lecturers will help students develop critical thinking skills, become better problem solvers, learn "in-depth" content knowledge, gain an appreciation for their environment, and, through this process, become more environmentally friendly literate citizens. When students study and apply content in real-world settings, they gain a deep understanding of concepts and are therefore better able to transfer knowledge to other situations. The environment provides the perfect setting for natural learning.

There are six critical aspects which are the reasons why environment-based learning is essential to use because, (a) environmental education materials must be fair and contemporary in the description of environmental problems, issues, and conditions, (b) environmental education must make students aware of the feelings, values, and attitudes that guide opinions on such problems, (c) environmental education must build critical thinking skills to enable students to deal with environmental problems in various situations, (d) environmental education must promote civic education, responsibility and encourage students to make changes; (e) environmental education must be instructive and clear. This means that different learning styles must be used and that there must be objective objectives for student assessment; (f) Environmental education materials must be designed in such a way that they are easy to use.

By integrating an environmental-based choreography learning model into their curriculum, lecturers can help students develop their skills and solve learning problems. When students study and apply content in real-world settings, they gain a deep understanding of concepts then are better able to transfer knowledge to other situations, from questions on a test to complex real-life problems and problems. The environment provides the perfect setting for natural learning, therefore learning outcomes can be increased, and effectiveness in learning is created.

METHOD

This research was an experimental study with a pretest-posttest control design. The research subjects were the Dance, Drama, and Music Arts study program undergraduate students, consisting of 36 students, divided into 18 students for the experimental class and 18 students for the control class. The experimental group was treated with environmental-based choreographer learning. Simultaneously, the control class used choreographer learning which was usually carried out, and the research was carried out for eight weeks. The choreographer instrument in this study consisted of indicators of themes, forms, and techniques, presentation, authenticity, and creativity. The analysis technique used was to compare the learning outcomes of the choreographer in the experimental class with the control class using the t-test.

RESULTS AND DISCUSSION

The results of data analysis using the t-test, independent sample t-test (table 2), obtained a significance of 0.000 (<0.05). It can be concluded that there was a positive effect on the environment-based choreographic learning model on the competence of dance composition. Acquisition of student learning outcomes with the environment-based correlation learning model had an average (78.61) better than the conventional learning model (57.22).

Table 1. The average learning outcome Choreographer

	Choreographer	
	Class	
	Experimental	Control
N	18	18
Mean	78.61	57.22
Std. Deviation	7.437	10.603
Std. Error Mean	1.753	2.499

The environmental learning model is a learning model that combines student experiences that are suitable for being taught their relationship with the surrounding environment, so that students can easily understand the content of the material presented, with the implementation steps, namely the lecturer explains a little about motion, dance elements, and the concept of presenting stories in the dance work and practical learning are carried out outside the classroom, namely in a natural environment. Students were invited to surround and pay attention to the natural environment on campus. The students did dance practice. Each learning model must have different advantages and disadvantages. This was based on the needs of students and the readiness of the lecturers. The advantages of using the environmental learning model were: (a) students were not bored with learning; (b). students gained knowledge and understanding by observing themselves, and; (c). teacher fostered students' love for the environment. Thus, with the environmental learning model, students

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were able to understand themselves and their environment better. Besides, students would also have a love for the environment around them.

Table 2. Independent Samples Test

		Choreographer	
		Equal variances assumed	Equal variances not assumed
Levene's Test for Equality of Variances	F	.855	
	Sig.	.362	
t-test for Equality of Means	t	7.007	7.007
	df	34	30.468
	Sig. (2-tailed)	.000	.000
	Mean Difference	21.389	21.389
	Std. Error Difference	3.053	3.053
	95% Confidence Interval of the Difference Lower	15.185	15.159
	Upper	27.592	27.619

By integrating an environmental-based learning model into their curriculum, lecturers will help students develop critical thinking skills, become better problem solvers, learn "in-depth" content knowledge, gain an appreciation for their environment, and, through this process, become more environmentally friendly literate citizens. Research showed that inquiry-based active learning outside of the home improves student achievement in all subjects. When students study and apply content in real-world settings, they gain a deep understanding of concepts and are therefore better able to transfer knowledge to other situations. The environment provides the perfect setting for this kind of natural learning.

To create a work of art, especially in dance, the most critical thing is fostering curiosity and being creative. Dance is an art form closely related to the concept and process of creative choreography (Yosefina & Hartono, 2019)). Creating and pouring existing ideas to be developed, dance is not created instantly, but steps must be taken to create a dance work. Creating a dance work starts from looking for ideas about dance creativity, namely through exploration, improvisation, and formation (composition). To optimize existing creativity, training and efforts are needed to develop humans' creative abilities themselves. Creativity is a process of searching within oneself full of memories, thoughts, and sensations down to the most fundamental characteristics of life (Hawkins, 1988). In performing dance, creativity, which starts with one motion and the next movement, compositionally takes time, from determining movement, property, and music. The elements in making dance movements consist of elements of energy, elements of space, and elements of time informing dance composition designs (Darto, 2015). Success in efforts to increase creativity cannot be separated from the driving and inhibiting creativity itself. Driving factors are factors that have a positive impact on increasing one's creativity, for example, a lecturer who provides stimulation and motivation to students regarding the material to be taught so that students can get results from what has been explained by the lecturer while inhibiting factors are factors that have a negative impact towards changes or enhancement of a person's creativity, such as the outside environment's influence, the students themselves, and the lecturers. These factors can influence both lecturers and students. The choreographer's work is driven by a strong urge to create new works that reflect a person's unique reactions to life experiences. The choreographer starts to work with a delusion or a specific purpose; at other times, the

motivation is not clear so that there is a period of searching before the image becomes clear, the processes and essential elements: feel, live, imagine, embody, and give form (Hawkins, 1988).

The environmental-based choreography learning model is supported by adequate facilities and facilities, as well as professional educators. The results are better when compared to conventional learning. (Hartono, 2009) stated that it is related to the Pembina Kindergarten teachers' ability in Kendal Regency. Effectiveness can be achieved if all the elements and components in the learning system function by predetermined goals and objectives. Learning effectiveness can be achieved if planning, implementation, and evaluation can be carried out according to procedures and following their respective functions. The final result of the learning can be effective if there is an increase in student learning outcomes. The learning achievement observed in this study was more likely to be in the cognitive aspect. In learning choreography, the positive aspects of dance as a learning material are given to children to have knowledge and abilities or skills in dance. It also needs to understand physical activity and the sense of beauty, which is contained in expression, exploration, creation, and appreciation through dance. Efforts to carry out these activities will gain skills, experience in dancing, experience creating dance, and feel a touch of beauty in dance. In addition to this, the child's creativity and sensitivity to movement are trained.

The application of the environmental learning model is expected to improve student learning outcomes. As seen in the research results, experts showed that the environmental learning model was a learning model that emphasized student experience concerning the natural surroundings to understand the material presented easily. The environment as the basis of teaching was a conditional factor that affected individual behavior and was an important learning factor.

The learning/education environment consists of the following: (1) The social environment is a community environment, whether large groups or small groups; (2) The unique environment includes individuals as a person influencing other private individuals; (3) The natural environment (physical) includes all-natural resources that can be used as learning resources; (4) The cultural environment includes the results of culture and technology that can be used as a source of learning and which can be a supporting factor for teaching (Hamalik, 2008)

Related to the learning outcomes, students were more active in learning activities with an inspiring approach. It was what lecturers did in providing examples related to nature or the environment as a source of inspiration. (Martiningsih, 2012) showed that interactive and inspirational dance learning could be applied and very efficient in helping hone skills and helping students in the teaching and learning process is appreciated through students' ideas, ideas, and creativity. Learning that is carried out in the classroom is an activity that can inspire learning participants. Lecturers are expected to develop their learning capacity, essential competencies, and potentials fully. Learning that is carried out is more student-centered (student-centered learning). Students participate in the learning process, develop independent learning methods, play a role in planning, implementing, and assess the learning process by themselves.

According to (Juairiah, Yunus, & Djufri, 2014), "Environmental-based learning is effective for fostering student learning outcomes. Environmental-based learning as a learning medium is a learning process that provides nine direct experiences to students, so that students are motivated to learn actively, creatively, innovatively, independently, be responsible for themselves and maintain the preservation of their environment ".

Also, the opinion, according to research results from (Katz-Zichrony, 2015), also explains that a dance program is a way to open doors for social competence, learning traditions, and cultural integration, and motor skills. Implementing dance education in early childhood is inseparable from the teaching and learning process, which includes: objectives, learning materials, methods of teaching and learning activities, facilities and infrastructure, evaluation, social and cultural conditions (Kusumastuti, 2004).

CONCLUSION

The environmental-based choreography learning model was an innovative learning model that combined choreography learning and environmental learning into a model that emphasized contextual learning through complex activities. This model could improve the competence of dance composition for dance students. This research still could not be generalized. Some further researches are needed because of the limitations of research subjects.

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