

THE LEARNING INNOVATION OF ART PERFORMANCE DEVELOPMENT COURSES OF PGSD STUDENTS' IN UNP KEDIRI IN CALON ARANG STORY

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Abstract: This study primarily conducted to find out the learning innovation of art performance development of PGSD students of UNP Kediri in Calon Arang story. This article is the result of qualitative study by art performance approach, by using ethnography method, by focusing on art performance creator which is the students. The data collected were gained by doing an observation, interview, a literature research, and document study. The learning goal of art performance at campus is not only interpreted as creating the students to be the actors, but also focused on developing skill potential and knowledge, and processing students creativity in creating art performance.

Keywords: learning innovation, art performance development, creativity.

INTRODUCTION

Students are not only who are sitting on the college bench and not only following the administrative requirements of students. But a student also has a role and contribution in improving human resources. PGSD UNP Kediri students are printed to be excellent educator candidates. The hallmark of students who graduate from the PGSD UNP Kediri study program is that they have excellent inclusive education, integrated thematic learning, arts, Javanese language, and scouting. One of the main subjects for the PGSD UNP Kediri study program is the art course. Art education has a role in the personal formation of students who are harmonious between logic, ethics, aesthetic and artistic sense in developing creativity, and in growing awareness and ability to appreciate cultural diversity (Masunah, 2004:123)

The development of art education, through Indonesian culture, requires the realization of the ideals of Indonesian education to become a society that is intellectually, emotionally, ethically, and aesthetically intelligent to become the nation's successor who is educated and has a civilized attitude. By being oriented to

the art value in the development of learning based on Indonesian culture, it can become a commitment to maintain and preserve art in contributing to national culture.

The purpose of art education for elementary school children is to develop cognitive, affective, and psychomotor aspects. Like Trianingsih's opinion, the main principle of elementary school children's education is referring to the development of their characteristics which are starting to become clear and have uniqueness from various aspects. including developments in cognitive, psychosocial, moral, physical, and motor aspects (Trianingsih, 2018)

One of the problems in the field is that not all children can go through the development process well. Children's behavioral problems can arise in physical, cognitive, and language development. Especially in the realm of emotional social development, and the development of children's character (Hayati, 2016: 85).

To realize a creative personality cannot be separated from the development factor of the child's self-concept. The determining factor in the successful development of each child is seen from the aspect of self-concept. The distinctive nature of the individual that distinguishes one from another is called the self-concept (Sari, 2020:45).

Some of the concepts of art education that ever existed include: The Reform Movement is an effort to reform in the field of art education concepts that prioritizes freedom of expression as a way to provide opportunities for students to develop their abilities. This movement aims to mature students not only in intellectual terms but also wants children to learn from active actions through artistic activities, meaning that children can learn well and get "lessons" from what they have experienced themselves, not only through stories. , theory or lecture only, this learning concept moves from constructivism learning theory which encourages students to find and solve problems independently (Irawan, 2020)

The tasks of PGSD students who are elementary school teachers candidates are required to master five main subjects (science, social studies, Indonesian, mathematics, and civic education), besides that they are also required to have standard competencies in the arts and culture that will be given to students. In art learning, students can explore their creativity, with the provision or direction of the teacher according to the Semester Learning Plan (RPS) which is given theoretically first as a

basis for students to be applied in practice. So in the course entitled Performing Arts Development taken at level 3 as for compulsory subjects, students are required to develop their potential skills, knowledge, and creativity in several branches of arts, they are Dance, Music, Theater/Drama, and Visual Arts.

Art learning is a study that provides opportunities to develop a sense of beauty, experience, and appreciation so that the beauty experienced can provide awareness to students by experiencing and living it. Following the opinion expressed by Sujamto that something that attracts students' attention, will greatly affect the formation of students' mindsets after becoming human adults. Likewise, the inculcation of values or character through various ways is most effective if it starts from an early age, from teenager to adult. (Sujamto 1992: 98).

Arts and culture education and skills have a role in the formation of a harmonious personality of students by paying attention to the needs of children in achieving multi-intelligence consisting of intrapersonal, interpersonal, visual-spatial, musical, linguistic, logical-mathematical, naturalist intelligence as well as adversity intelligence, creativity, spiritual and moral as well as emotional (Mansyur, 2008:61).

Problems encountered related to art education include, among other things, that it is rare to find alternative literacy in art forms for elementary school students based on their local culture (a problem in former Karisedinan Kediri schools), whereas if the art products are nuanced with local cultures (Wahyudi, 2021:2).

PGSD students who are prospective teachers are required to hone themselves to become excellent teachers, following Suhaya's statement that teachers who are one of the components in the learning system are required to be creative in carrying out their duties as a teacher, so that the learning process will be more effective and directed which will later be easy to achieve the goals of learning in this case student achievement will be further increased by the creativity of a teacher both in managing learning and in dealing with students (Suhaya, 2016:14).

Students in art learning need to be provided with provisions to be able to practice expression in their creativity in the field of art which does not only focus on theory alone, but students can experience directly the creative process in creating a performance. Following Sunarto's opinion that creativity in art education is characterized by the ability to master materials, concepts, and work techniques so that

they find works that are different from others. Creative itself is the basis for a person to cultivate himself always in a dynamic position. Therefore, touches to grow new ideas are always used as the first step by motivating and stimulating (Sunarto, 2018: 108)

Likewise, according to Setiawan, creativity is "the ability to create or produce new works of art armed with the skills and imagination possessed". Thus, the notion of "performing arts creativity" in the context of this paper is creating a new type of performing arts, which is a collaboration of elements of traditional performing arts and new creations of performing arts, a collaboration of two or more different types of performing arts, and making changes to the appearance to suit contemporary needs (Setiawan, 2016:4). This opinion is the same as what we have done in the lecture process by combining or collaborating three different types of performing arts (Drama, Music, and Theatre) into one performance.

The creative process carried out is an innovation in the learning process to attract students' interest in the Performing Arts Development course. The definition of innovation is "doing new things, ideas, or ways to better introduce, attract interest, and develop an art" (Setiawan, 2016: 4). A special strategy in growing student interest is an innovation in learning because art courses are subjects that are closely related to talents and interests.

Another opinion expressed by Hasanah (2020:163) reveals that creativity is "an idea or new thought, strategy, understanding or new model that is actualized through a work, and then used in life." Creative individuals or groups will always be needed by the environment wherever they are because they can create and contribute to the environment so that they can create continuous change.

The final task of the performing arts development course is for students to be able to organize the results of their creativity in a performance presentation that includes several branches of art in one complete performance presentation. Meanwhile, the purpose of this research is to provide students with an understanding of the innovative forms of learning for performing arts development for PGSD UNP KEDIRI students in the story of Calon Arang. The results of this study are expected to be able to contribute to the learning of the Performing Arts Development course.

METHOD

This research is qualitative research with a performing arts approach, using ethnographic methods and focusing on the creation of performing arts. Qualitative methods take advantage of the way of interpretation by presenting it in the form of a description (Ratna, 2009: 46). The researcher aims to describe the form of performing arts presented in a description through the interpretation of the creative process of artworks phenomenon that occurred in the field during the creation of the PGSD Unp Kediri Student Show in the Story of Calon Arang. Interview results were collected, interpreted, and analyzed according to research needs using interpretation theory (Poespoprodjo, 1987) as a surgical analytical tool. The interpretation process includes three stages, they are (1) saying (discussing or describing in a scientific language that is straightforward and clear); (2) Explain based on the reality of the findings in the above discussion; and (3) translating from the correlations that are built from the description of the object, its meaning, function and the meaning it gets.

RESULTS

1. Performing Arts Learning Development

Students determined the chosen source of footing, it is the Calon Arang folklore to be reinterpreted or packaged into an interesting simple show. The performing arts drama entitled Calon Arang can certainly develop the potential of PGSD students in the arts. In this context, students are brought into the aesthetic dimension, so that there is a strengthening of art learning development. They experienced firsthand how the process until the performance of the Calon Arang drama show, in which the object of study related to the concept of knowledge, was then transformed into action. In the sense that students can develop and do it according to the plot that has been made and play it to the fullest.

a. Script Making

The initial step taken by students as a basis is to interpret or develop a script related to the source of the story of Calon Arang obtained. In a show in which there is also an element of drama according to Astriyana Drama always follows the plot structure listed. Every scriptwriting will imagine there is a story journey, there are themes, values that are instilled, and so on (Astriyana, 2019: 2). It is very important to write the script at the

beginning because it will greatly affect the structure of the show that is created. From the script that has been made, it is continued by making dialogues and dividing the scene according to a predetermined duration of no more than 60 minutes.

The story of Calon Arang is a folk tale written in lontar and maintained in oral tradition, openly condemning Calon Arang as an evil widow who was a tease. In a remote village named Girah lived a widow named Calon Arang. She had a very beautiful daughter named Ratna Manggali. Thanks to her beauty, Ratna Manggali managed to attract the village youth, but unfortunately, they did not dare to ask for a proposal because Calon Arang was known as an evil widow who liked to spread eggs. From the opinion of the residents, a label emerged that Ratna Manggali was a woman who did not sell well. Hearing the rumors, Calon Arang was angry and complained to all the residents of Girah Village. King Airlangga then intervened and ordered Mpu Baradah to kill Calon Arang who was considered the ringleader of the chaos that occurred in Girah Village. Candidate Charcoal also died at the hands of Mpu Baradah after being reincarnated. The emergence of various genres that retell the story of Calon Arang then gave birth to various new interpretations of the figure of Calon Arang itself (<https://indonesiakaya.com/library-indonesia/calon-arang-Symbol-perlawanan-kaum-perempuan/>). For example, the PGSD UNP Kediri study program students reinterpreted Calon Arang's story into a performance presentation.

The second step is that students are given the freedom by the teacher to choose their respective responsibilities according to their potential, this exemption is adjusted to the needs of the performance because in the presentation of the show it is not only the actor who is the main focus. In addition to actors, the supporting role of the show in this case is managerial in the show also needs to be formed. In the division of tasks related to the needs of a show, there are several options:

- Performance Section: This section is in charge of performing on stage (Director, Actor, Dancer, Musician)
- Equipment Section: Makeup, Artistic, Lighting and Sound system
- Performance Management: Stage Manager, Production Lead, Secretary, Treasurer, Publication, and Documentation



Figure 1. Artistic Section



Figure 2. Makeup and Clothing Section

2. Creativity in Drama Show

After students choose a section that suits their respective abilities, students continue the creative process by using a script that is made according to the responsibilities of each student. LTSIN (Herdian, 2010 [online]) stated that a person's idea of creative thinking has at least one of the characteristics of: the idea that did not exist before; already somewhere else he just doesn't know; it finds a new process for doing something; it applies existing processes to different areas. From these things, we can categorize them into two things, new ideas can also be called innovations, both pure innovations (which have not existed before) and new ideas in the form of improvements to existing ones. (Wiarsih, 2017:14). The purpose of the creative process in this course is to find ideas for creative thinking and find new processes to do something.

Another opinion said that the creative learning process is basically to develop various alternative thoughts or ways to overcome various problems according to what is in their minds. Munandar (1999: 21) suggested that the creative process includes

four stages, they are (1) preparation; (2) incubation; (3) illumination; (4) verification. Munandar (Muhammad, 2010: 182) also mentions the characteristics of creativity, namely fluency, flexibility, originality, elaboration, or detail.

Before studying drama, students must have the ability to analyze material about drama, both about scripts, characterizations, and so on. In the end, students can act out dramas through performances. Without staging, drama is considered imperfect. (Mahendra, 2017:3). Therefore, the lecturer provides provisions or directions to students following the division of tasks, because it is still during the COVID-19 pandemic, the practical learning process system is combined online using google meet, which is an application that can be used remotely without meeting or face-to-face, while directly carried out in turns not simultaneously to reduce crowding activities.

The exercises are carried out separately, each group led by a coordinator, so that everything runs smoothly together. Lecturers involve students who are members of the Dance and Karawitan Student Activity Unit to assist in the practice process and if there are students experiencing difficulties or confusion in the process. In each group, a coordinator is formed who is responsible for making exercise schedules, student attendance, and recording the activities carried out by each student from their activities (giving ideas, opinions/suggestions, doing assignments well).

After the independent training process was carried out by each group, then a joint exercise was carried out between actors, dancers, musicians commanded by the director. Combined exercises are performed for each scene. The director is in charge of combining and adjusting the performance of each scene between actors, dancers, and musicians. After all the scenes are finished, then an evaluation is carried out.

After the show has been worked on from the beginning to the end, it is continued with the performance of the show which is directly commanded by the production leader starting from the implementation and needs of the elements of the show which are carried out virtually. The performances are carried out in addition to being used as material in the Final Semester Examination of the Performing Arts Development Course, it is also used as a place to show students' creativity as a result of the creative process that has been carried out.



Figure 3. Drama Staging of Calon Arang

DISCUSSION

Based on the research results that have been done art education from time to time always develops. The experience gained by students in the creative process can make them superior quality educators because learning art for elementary school children is also the responsibility of the classroom teacher. It's the same as what Soetopo said that as classroom teachers, elementary school teachers must be able to teach all subjects in elementary school, according to the curriculum, except religious education and physical education, sports, and health (PJOK). Even if forced, the subjects of religious education and PJOK must be able to be handled by classroom teachers when these two fields are not available. It is very ironic and concerning when there are teachers who teach in elementary schools who do not master all subjects outside of religious education and PJOK. It is not wrong if some PGSD and PAUD students when asked to tell their art experiences revealed that they were not rich in artistic experiences while in elementary school. (Soetopo, 2015:29)

Innovations in art education continue to be developed according to the era, therefore the lecture process for the Performing Arts Development for PGSD UNP Kediri students, the lecturers provide an experience in the creative process for students to create a performance consisting of several branches of art (Dance, Music, Theater and Fine Arts) packaged become one show by choosing the source of the story from folklore, fairy tales, legends, and history related to local wisdom or Indonesian culture. The selected stories are used as a stepping stone in making student performances.

Calon Arang's script which was used as a basis for cultivation was presented from the many thoughts of students in one class which were then put together, followed by the presentation of having hopes that the future could guide the nation's children to become a golden generation who loves culture. The performance of the work of PGSD UNP Kediri students in the story "Calon Arang" can be appreciated on the youtube link https://m.youtube.com/watch?v=41_cnw-qFcQ&t=5s

The conclusion that we can draw as elementary school teachers candidates who are of superior quality, then we as educators need to provide the right provisions for students. When students go into the field later, they are ready with the provisions that have been given while sitting on the lecture bench, because a teacher who is one of the components in the learning system is required to be creative in carrying out his duties as a teacher, so that the learning process will be more effective and efficient directed learning which will be easy to achieve the goals learning, in this case, student achievement will be further increased by the creativity of a teacher both in managing learning and in dealing with students

CONCLUSION

From the research conducted, it can be concluded that Elementary School Teacher Education (PGSD) students need to develop creativity, skills, knowledge from performing activities on stage through art learning activities. For students, performance is learning while displaying potential, guided by instructors following their field of expertise. PGSD students learn dance, drama, music, and everything related to Calon Arang's story to cultivate their creativity in preparing performances at the end of the lesson for final semester grades. The purpose of learning the performing arts on campus is not merely defined as forming students into actors but rather focuses on developing knowledge, creativity, personality, and skills, combined with physical development, mental and emotional students. The learning of performing arts for students has been carefully prepared and requires a relatively short period. Even though it was limited during the Covid-19 pandemic, it still ran and was carried out smoothly. Through the drama performance of Calon Arang, the players can express their impressions and experiences from the world around them.

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