

LEARNING OF DANCING FOR DEAF STUDENTS IN SLB B SUKAPURA BANDUNG

¹ Hoerunnisa Azzaqiah
Universitas Pendidikan Indonesia
Sekolah Pascasarjana Pendidikan Khusus
Bandung, Indonesia
icahoerunnisa@gmail.com

²Dr. Musjafak Assjari M.Pd
Universitas Pendidikan Indonesia
Sekolah Pascasarjana Pendidikan Khusus
Bandung, Indonesia
assjari@yahoo.co.id

Abstract— *The potential of Deaf students can be developed and optimized through the appropriate education. Dancing creation Learning is an alternative educational learning in developing interests, talents, and potential students in the dance sector. Through the school services which has extracurricular art of dance, students are expected to develop their potential optimally. The research purpose is to get a real representation of Dancing creation Learning on deaf students at SLB-B Sukapura Bandung. This research used qualitative approach within case study method. Data collection was done through observation, interview, and documentation during research. Examination Technique of data validity used triangulation technique. Based on results, this research shows the accordance with needs, interests and talents of children during the process of learning program that made. Nevertheless, there is improvement in terms of evaluation needed, the teacher should have to use appropriate evaluation tools based on students needs to know the weaknesses on the learning.*

Keywords— *Learning, dance creation, deaf student.*

1. Introduction

A deaf student in a unique individual. Each individual has different characters and potential which can be developed. Essentially, deaf student has potential which is not far different from students categorized as “normal hearing”. the potential of a deaf student can be developed and optimized through the right education.

Researcher views a fact in a school where researcher conducted Field Experience Program (PPL). Deaf students have desire to express interest and talent through art. However, with their limitations, they must be able to choose type of art as self-development. As we all know that deaf children do not have motor barriers. Thus, deaf children can develop their interest and talent in dance.

In general, learning to dance for deaf students is not different from learning to dance for other students. It is possible if deaf students join dance studio outside formal education to be able to develop their potentials. The society’s perspective about the ability of deaf students in dance is affected by the reason that they can’t hear, so that joining deaf students in studio dance is seldom to do.

Education institution at school hold some learning and skill. For instance, SLB B Sukapura holds extracurricular activity of dance as the place to develop their students through dance.

SLB B Sukapura Bandung City as special education institution has supportive infrastructure to improve interest and talent of the students. Thus, they can develop optimally. There are many achievements from students in dance competition of SLB in Bandung, such as the 1st winner of dance in event held by students of Special Education of UPI.

The facilities at SLB B Sukapura Bandung as organizer of dance extracurricular are quite complete with qualified and competent teaching staff in the field of dance. However, dance trainers have not been understood about special education. Therefore, they find difficult to reveal learning material which will be given for deaf students.

Learning to dance is intended for learning activity of dancing for deaf students. This practical activity is directed at learning how to move. It will give students experience, mastery of motion, and type of motion. Thus, dancing skills can be a means of self-development, if they have high motivation and an interest in developing themselves through dance.

Dance can be considered an universal art which is owned by Indonesian people. For example, a deaf children can learn creative dance. This creative dance is different from other dances. It have rules or provisions regarding each dance movement. The difference is in the provisions of the movement, in which the dance movements can be modified and created by the choreographer. Thus, they can be adapted to the abilities of children, in contrast to other traditional dances such as peacock dance which has rules or provisions can’t cannot be changed in each movement.

Choreography and motion of creative dance can adjust the situation. Thus, this creative dance is easily imitated and remembered by students because its movements are simpler and not harmful to students. Creative dance is one type of dance whose movements are very diverse, in which some movements are agile and dynamic, but it has some graceful and gentle movements. By modifying, the creative dance movement can adjust to the child's condition so that the child can bring creative dances easily in practice and provide their own experiences. Therefore, the goal of education in the effort to develop a child's talents can be well accommodated.

Learning creative dance is an alternative for education institution in developing students' interest, talent and potential in dance. Thus, it is expected that by joining extracurricular creations, each student can show his interests and talents and foster a sense of self-confidence, be more active, creative, and appear appreciative towards a work of art.

They will love arts and they are able to develop their skill in mastering dance. Students are then expected to have the skills as professional development in art, which will be useful after joining to the community, and can help them to build a more creative, optimistic and confident person with all the limitations they have.

Based on the explanation above, the author is interested to conduct the research entitled "Learning Creative Dance for Deaf Students at SLB Sukapura Bandung City".

This research focuses on the problem about how creative dance learning for deaf students in Sukapura Bandung SLB B starting from planning, implementation, evaluation, obstacles, and efforts to overcome obstacles.

2. Method

The approach used in this research was qualitative approach with method of study case research. A qualitative approach according to Sugiyono, Basrowi and Suwandi (2010, 2008), research using a qualitative approach did not change the processes or conditions that exist in the field. Data obtained in the field was described without data manipulation. Besides, the form of the data presented was narrative or descriptive. Furthermore, according to Creswell (2014) and Dooley (2005), the case study method as a study conducted toward an object, which was referred to as a case was carried out completely thoroughly and deeply by using various types of data sources.

This research was conducted at SLB B Sukapura Bandung City. The instruments used in this research were interview guides, documentation research guidelines and structured field notes. Data collection techniques used in this research were observation, interviews, and documentation research. Meanwhile the data analysis carried out in this study was data reduction, data presentation, and drawing the conclusion.

3. Result And Discussion

A. Planning

Planning of learning of special education consists of three components such as class, program and service. If those components are planned well and perfect, it will met the needs of education for deaf children (Abdirrahman, 2010, p 20). This was in line with the results obtained in the field, the planning of creative dance learning carried out by the creative dance teacher. It was making the Program at the beginning before entering the semester. The program included an explanation of Creative Dance and an explanation of the interests and talents of students who could be shown through dance. Besides, there was also a semester schedule that had to be filled by the Dance Teacher along with the material that would be taught in the

classroom for the Son and Daughter. the material taught adapted to the students' abilities. Therefore, there was no fixed schedule for the material that would be taught every meeting. The program was consulted with the Principal and other Teachers in the In House Training held by the school to discuss the programs and agendas of all teachers, which would be held for further semester.

Therefore, planning designed in school was actually good enough in planning learning Creative Dance with the program, service and class. However, Teachers of Creative Dance did not make RPP/lesson plan for each meeting, even though the Principal had instructed them to make it. However, it was understood that Creative Dance teachers had no teaching background. Thus, a program becomes a guide for one semester instead. The following can be taken into consideration in planning dance learning for deaf students:

- Deaf children are not left behind if there are compared to children who can listen in the development of motor field maturity such as the age of sitting, walking, etc. (Bunawan, 2000, p. 57)
- They are not retarded in skill related to manual dexterity. (Bunawan, 2000. p 57).
- As average, they have achievement under hearing children generally in the field of locomotor coordination, motor speed, and simultaneous movement. (Bunawan, 2000, p. 57)

B. Implementation

Based on the result of the research, implementation of learning Creative Dance for deaf students at SLB B Sukapura Bandung City doe by Creative Dance teacher, it was conducted every Wednesday after school break hour at 10 to 12 in PKPBI room. Before starting learning, the teacher prepared media such as a laptop and sound system. The teacher conditioned students to line up and sit neatly to pray. After that, all students stood up and warmed up with music. Warming up was done with guidance from the Teacher. In accordance with the Principle of Anger which meant that each would carry out learning activities. The teacher had to formulate goals clearly. Teacher applied appropriate materials and tools and developed appropriate learning strategies. (Somantri, 2006, p. 43).

After warming up which was done starting from head, hands and legs. Furthermore, teacher guided students to do body work or basic movements in dance such as ukel, trisi, etc as well as the movements that had been learned at the previous meeting. Body work/movement was done by accompanied music. Before entering into the material/movement which would be taught, the teacher first showed several videos to all students about the movements that would be practiced. This was similar to what was expressed by Ardiani (2012) and Delphie (2006) who explained that learning strategies for deaf children were basically the same as learning strategies used in learning for hearing/normal children, but in practice, it had to be be visual, it meant that it used more sense of sight of deaf students.

Furthermore, based on Somantri (2006, p 43), he explains about Principle of Social Relation that in teaching and learning activity, teacher needed to develop learning strategy which could optimize interaction between teacher and students, students and students, teacher and students and environment, as well as interaction of many directions. In fact, Dance teacher conducted a question and answer session after finishing watching the video. When the questions and answers were finished, then the teacher exemplified the new movements to the students for the next all the students returned to line up to imitate the dance movements. This was carried out without being accompanied by music and the teacher guides directly and corrected the movements when there were students who had difficulty. After repeated movements, the teacher tried to harmonize the movements of all students with the rhythm of the music. This was a Principle of Working While Learning. In learning activities, the teacher had to provide many opportunities for children to practice or experiment or find something through observation, research, etc. (Somantri, 2006, p. 43).

If there were students who could not do the same movement, students and teacher faced up the mirror so that movements done by students were in rhythm. This was done repeatedly with Teacher's guidance. This was the Background/ Principle context. Teachers need to know students in depth, used examples, utilized learning resources in the environment, and avoided repetition of repetition of teaching material that was actually not too full for children. (Somantri, 2006, p. 43).

In the end of learning, teacher conducted evaluation by instructing students to do movement individually alternately accompanied by music. This was part of the Individualization Principle. Teacher needed to know the initial abilities and characteristics of each child in depth both in terms of ability and inability to absorb the subject matter, speed and delay in learning, and behavior. Thus, each learning activity of each child obtained attention and appropriate treatment (Somantri, 2006, p. 43). When there were students who forget their movements, the teacher continued to guide face to face by modeling the movements. After the evaluation was done, the teacher gave motivation and reinforcement to the students. Thus, what they teach could be re-practiced in their respective homes before finally learning was closed with prayer. Therefore, in its implementation, Dance has been good enough by using several existing principles, especially in using the principle of individualization. In addition, dance teacher seemed to adjust learning spontaneously depending on the situation in the classroom and saw the condition of their students. Based on Hidayat (in Hasanah, 2015, p. 6), creative dance was a dance that was free from standard dance. The dance compositions had to be realized through the skill of arranging motion, adjusting to the accompaniment designed according to the creations of the dance stylist according to the situation and conditions while maintaining artistic value.

C. Evaluation

Based on the result of the research, evaluation conducted by dance teacher in dancing ability of students were with they way of repeating the movements which had been learned. this is done after the heating is complete. In addition, the evaluation

learning process was carried out by the teacher by continuously monitoring students and correcting student movements if there was a wrong movement or the student had difficulty and forgot the movements. The teacher corrected it by giving an example face to face. Furthermore, at the end of the evaluation learning was also carried out for the new movements learned by students, the evaluation at the end of this learning was in the form of practice. Students individually took turns practicing new movements that had been learned. They did not forget The teacher guides so that students could master the movement. Evaluation techniques used in dance learning for deaf-educated participants had to certainly be adjusted to the goals of dance learning for deaf students. The evaluation technique was combined by looking at the rules of the city which were close to the level of perfection that had been predetermined (Abdurachman, 1983. p. 8). Perfection in this case was associated with the achievement of the objectives of learning the dance itself. This was actually already done well by the teacher objectively evaluating students individually because of the different abilities of students with one another with the same goal. However, if it was viewed from the principle of assessment, there were a numbers that were not made for the teacher as well as when the results of the study did not find the results of the evaluation data in written form for the results of the evaluation. Following the Assessment Principles according to Abdurachman (1983, p. 18) in the implementation of the assessment, the teacher needed to pay attention to the principles of assessment as follows:

- Valid. Assessment must measure competent achievement applied in content standard (competency standard and basic competency).
- Educative. Assessment is conducted to motivate students in avhieving competency applied in content standard and competency standard.
- Objective. Assessments are conducted to measure students' actual performance in accordance with the competencies learned. Assessment should not be affected by differences in religious, social-economic, cultural, gender, and emotional relationships.
- Transparency. The assessment criteria are open to all interested parties
- Continues. Assessment is conducted in a planned, gradual, and continuous manner to obtain a complete description of the development of student learning.
- Comprehensive. Assessment was conducted in various ways (techniques and procedures) to obtain complete information about the development of student learning, both covering cognitive, affective, and psychomotor aspects.
- Meaningful. The results of the assessment should be easy to understand, meaningful, useful, and can be followed up by all parties, especially teachers, students, and parents. In this case, it is also expected that a learning activity can develop various kinds of potential children have.

Dance teacher had conducted evaluation in educative, objective transparency, comprehensive and meaningful. However, they it was not written.

D. Limitation

According to Bunawan (2000, p 10) and Sadja'ah (2013 p 108) revealed that speaking ability/speech of deaf children would develop automatically. However, it needed continuous effort and professional training and guidance. In this case, many of them cannot speak like normal children either sound, rhythm, and sound pressure sounds monotonous different from normal children. The ability of deaf children in speaking is different from that of normal children in general because these abilities are very closely related to the ability to hear. It is because deaf children cannot hear language. Deaf children experience obstacles in communication. Based on the results of the research, the obstacles occurred in the implementation of this creative dance learning experienced by the creative dance teacher itself were in terms of communication. The teacher had difficulty while delivering material to students, as well as when the Q & A was conducted together with students. The teacher had difficulty answering or asking students, as well as students who seemed difficult to understand the purpose of what the teacher revealed.

Other obstacles were, the teacher had difficulty in adjusting student movements to the rhythms of the dance movements. Abdurrahman (2010; 1983) explained that it was not an easy to teach dance to deaf students because in general, the preferred learning of dance was harmony of motion and song. Deaf students who had limited hearing needed to get special teaching and were really well-programmed by the teacher. Thus, they can harmonize dance and music movements with the limitations that students had. Thus the obstacles experienced by the Teacher were natural things that happen, but with the usual and with the right effort, the obstacles could be handled by the Teacher. In addition, when there were students who were lazy to learn so often, forgot about the movements, the teacher still persuaded and motivated in his/her own way.

E. The Efforts to Overcome The Limitations

Based on the result of the research, efforts done by the teacher to overcome obstacles were to give motivation. Principles of Motivation according to Somantri (2006, p. 43), Teachers had to provide motivation to the rest of students. So that they continued to have high passion and enthusiasm in participating in teaching and learning activities. Furthermore, the teacher used the Individualization Principle according to Somantri (2006, p. 43). The teacher needed to recognize the initial abilities and characteristics of each child both in terms of ability and inability to absorb the subject matter, speed and delay in learning, and behavior, so that each learning activity of each child obtained the appropriate attention and treatment. For students who had forgotten the movements they had learned, the teacher overcame the problem by teaching them over and over and exemplifying them first and correcting student movements individually.

Beside, teacher also adjusted while communicating to students directly and helped using body gesture. For obstacles in the suitability of music rhythms with the movement of one

student with another student, the teacher overcame it with a hand count and exposed students to the mirror so that the movement looks in tune with their friends. Finding Principles according to Somantri (2006, p. 43), Teachers needed to develop learning strategies that were able to provoke children to be seen physically, mentally, socially, and/or emotionally and the Problem Solving Principles that mean that teachers should often raise various problems/ problems in the environment, and children are trained to formulate, search for data, analyze, and solve it according to their abilities (Somantri, 2006, p. 43).

Efforts done by dance teacher in overcoming limitations had been good. However, It had to be developed so that the obstacles that occurred were no longer an obstacle in dance learning by looking at some aspects of the principle specifically for deaf students.

4. Conclusion

Based on the results of the research about learning creative dance to deaf students at SLB B Sukapura Bandung City, it can be drawn the conclusion as follow:

- Dance teacher makes arrangement of program. The steps to organize a dance program begin with an assessment of the students' initial abilities. Assessment is conducted only by observing students' abilities but the results of the assessment are not in the form of writing. Furthermore, the program that had been created is consulted to the principal and classroom teacher at the school meeting. The content of the program is to develop the interests and talents of students in dance learning, who are involved in planning to make the program of dance with input from the principal and other teachers. However, creative dance teacher do not make syllabus and lesson plans, even though the Principle has instructed to make it, but it is understood because creative dance teacher has no teaching background. Thus, a program becomes a guide for one semester instead. The program created is implemented flexibly, which is adjusted to the situation and conditions at the time of learning. In addition, this creative dance learning according to the Principal is designed to be a basic level as a form of therapy with a basis. Thus, children can realize in a room there is sound in their environment, motion, and there is harmony between motion and sound.
- Implementation process of creative dance begins with the teacher preparing Laptop and sound system. Furthermore, dance teacher asks students to pray, after completing praying the dance teacher leads the students to warm up, after the warm up is done the body works like basic movements such as ukel, tiris, siri, including repeating the previous material. After completing the warm up and body work, it is proceed with watching a video about the material, after which a question and answer session is conducted regarding the material. Then it begins to enter into the new

material/movement by being exemplified first and then followed by all students. The movement is initially not accompanied by music, after being repeatedly performed by students with the guidance of dance teachers, then the movement is accompanied by music, the media is used. The indoor mirror is used so students can see their own movements and the movements of their friends. When students dance with music, the dance teacher continues to justify by modeling face to face if there is a wrong movement. Rest is done after the 2x8 movement is repeated, then continue again. Finally the dance teacher evaluates, provides motivation and closes learning with prayer together. Overall the atmosphere in the classroom was noisy in the sense that students looked happy when doing dance moves. The method used is by demonstration. The following is an outline of the implementation process:

- Initial activity: conditional, praying, warming up and body work
- Core activity: watching video, question and answer and material (practice).
- Closing: evaluation, giving motivation and praying.

Evaluation process was conducted by dance teacher in form of practice. Students one by one performs accompanied by music and seen by other students alternately. If the student forgets, the teacher immediately gives an example of his movement, involved in the evaluation process namely the dance teacher and his students, then the results of the evaluation are repeated at the next meeting and included in the initial evaluation to measure mastery students about the movements they have learned. The outline of the evaluation process carried out are as follow:

- Initial evaluation: while doing body work, students are asked to repeat movements learned in previous meeting.
- Process evaluation: teacher conducts monitoring to all students' movement. If there is mistakes, teacher corrects it step by step.
- Final evaluation: students one by one practices movement which have been told.

Based on the explanation above, the overall evaluation results show that all students who take part in dance activities, only one student who mastered the basic movements of creative dance, while the others have not mastered the basic movements of creative dance.

The limitations occurred in creative dance learning are in communication aspect between dace teacher and students. it is because the teacher does not understand sign language. In addition, students forget about the movements. Sometimes, students are lazy to learn, laughed at by their friends and make students give up to do new movements. Furthermore, the suitability of the movement with the rhythm becomes a limitation.

Efforts conducted by dance teacher to overcome the limitations when students are lazy are giving them motivation. Obstacles in communication, the teacher overcomes the obstacle to communication by writing in the air the initial letters of the word that are conveyed and then using oral communication with the gesture of the body. Meanwhile, for obstacles in rhythm suitability with movement, the teacher overcomes them with a hand count and performs a dance in a closed room so students can feel the vibrations produced by music. Furthermore, for obstacles to students who forget the movement being taught, dance teacher overcomes it by continuing to teach it repeatedly by exemplifying it first, besides that dance teachers use mirror media. Thus, students can see the mistakes of their movements and students can correct their movements guided by the teacher dance face to face.

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