

Development of Malay Culture-Based Dance Learning Model to Enhance Early Childhood Students' Creativity

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Abstract: Dance can be conceptualized as human behavior composed of purposeful, intentionally rhythmical, and culturally influenced sequences of nonverbal body movements. This study aims to develop a Malay Culture-based dance learning model to enhance early childhood students' creativity. Method of 3D-II development model (Define, Design, Development and Implementation) of research methods has been utilized to develop Malay Culture-based dance learning model. The number of respondent involved in this study 8 early childhood students of Early Childhood Laboratories School Universitas Riau. The data was collected by instrument test that developed Ennis's framework and adapted in dance creativity. The result indicated that fluency creativity indicator with make various kinds of limb poses classification got high score improvement, 16-point score. It can be concluded Malay Culture-based dance learning model effectively to enhance early childhood students' creative.

1 INTRODUCTION

According to Gilbert (2003), we learn well through: the approach of various sensors (through listening, seeing, saying, and doing); real teaching material; emotional attachment; challenging but still achievable materials; positive feedback; and sequent and comprehensive learning. Dance is one of the best ways to learn for young children. Through dance, children learn meaningfully. Dance also stimulate brain so performing optimally (Karpatu et al., 2015).

Dance is creative and constructive activity which emerge emotional intensity and meaning (Grammer et al., 2011). As an expression of art, dance can communicate with its lover through phases of expressive movements. So the dance is a branch of art which use body movement as a tool of expression. The dance, for early childhood becomes interesting if the dance express ideas, feelings, and experiences of the child. The dance activity should involve children actively and give them chance to express their creativity. Teacher has to be capable to choose an active dance education model in order to guiding the children to express their creative idea (Farquhar, 2016). For teacher, it will help them to explore the children creativity.

Dance can be conceptualized as human behavior composed of purposeful, intentionally rhythmical, and culturally influenced sequences of nonverbal body movements and stillness in time and space and with effort and the movements are mostly not those performed in ordinary motor activities but may refer to them (Hanna, 2014). Dance learning model for early childhood should use a "free", "open", and "children center" approach. The concern is in the process not the product, considered to the limitation of their movement ability, unlike the dance movement of an adult. The dance learning should become fun experience and meaningful for children, not as force or become a burden.

The creative talents in every child have to be known, maintained, and developed through an exact stimulation to create their creativity (Arnott et al., 2016). Their mind set and behavior have to be developed since early stage, because most of creative child could solve their own problem from childhood and more when they grow. when physical performance is required in an environment where learners are used to sitting in chairs to receive information, it can provoke emotions and feelings. In fact, children center approach in the dance leaning is far from expectation. Most of the dance learning is teacher center, the children become a passive

learning, they just follow the teacher instruction or the teacher movements which is not creative, uncritical, and not innovative.

Dance have big role in cultural. Pekanbaru have a bold Malay culture. Since childhood, the children there have been introduced to the Malay culture, so that the Malay dance was not strange to them at all. Contextual learning is one of the way so that learning has a big influence and get good results. This article aims to develop a Malay Culture-based dance learning model to enhance early childhood students' creativity.

2 METHODS

The 3D-II model (Define, Design, Development and Implementation) of research methods has been utilized to develop Malay Culture-based dance learning model (Hermita et al., 2017). The define step was done by study case in some early childhood schools to raised kind of dance learning model, the design step was construct Malay Culture-based dance learning model, the develop step was done by validating Malay Culture-based dance learning model that has been constructed in design step. Implementation step was conducted Malay Culture-based dance learning model in Early Childhood Laboratories School Universitas Riau. The number of respondent was 8 early childhood student.

3 RESULTS AND DISCUSSION

Malay Culture-based dance learning model have been constructed by Three-D and One-I model (Define, Design, Development and Implementation). For comprehensive analysis, we are going to pronounce follows.

3.1 Define

In define step has analyzed dance learning model in early childhood. It aimed to construct a conceptual framework that is procedural in the form of a pattern or design that can be used as a study in the development of a program of play activities for young children. Concrete model development in this research is a manifestation of child development theory, learning and learning theory and play theory for early childhood which refers to creative dance approach.

3.2 Design

The design step was design Malay culture-based dance learning model and instrument test. The scheme of instrument test has been created to measure early childhood students' creativity. It was developed from Ennis's framework and adapted in dance creativity and divided by some criteria as table 1 and assessment criteria as table 2.

Table 1: creativity dance indicators.

Indicators	Descriptor	Classification	Duration (second)
Fluency	Demonstrate various poses	Make various kinds of limb poses	30
	Reorganize the movement	Interpret the movement made by the instructor and make the movement back using other limbs	30
	Form a series	Make movement consisting of movement of head, hand, and foot in standing position	30
	Form a series head, hands, and motion feet at low levels	Make movements consisting of head movements, hands, and feet with body position low, such as squatting, sitting on the floor, lying down, and others	30
	The arrangement of motion is themed	Make themed movements with opposite traits that are savage-not savage, funny-not funny, and quiet not calm	30
Flexibility	Structure of movement with properties i.e. brooms and fan	Make a move from the property that has been provided i.e. broom and fan by the way of using these objects unusually	30
Elaboration	Movement sequence demonstration themed with music	Create and develop themed motion with musical accompaniment	30
Originality	Unusual movements (unique)	Make more different kinds of motion than usual	30
		Responding to motion sounds	30

Table 2: Assessment criteria of dance creativity.

Movement of Dance	Criteria	Score
Consistent	The observed behavior occurs more than 6 times	4
Often Appear	The observed behavior appears 5-6 times	3
Began to Appear	Observed behavior occurs 3-4 times	2
Not yet seen	Observed behaviors are very rare	1

3.3 Development

Development phase validated lesson plan and instrument test of Malay Culture-based dance learning model. And the result of validating as follows

- The contents of the model, especially its relevance to the development of children's creativity;
- Clarity of thinking framework or research flow (content and systematic);
- The methods used;
- Learning process to be run.

3.4 Implementation

Implementation was real step to implement Malay Culture-based dance learning model. It was conducted by 8 early childhood students in Early Childhood Laboratories School Universitas Riau. The result of implantation Malay culture-based dance learning model shown table 3 and table 4.

Table 3: pre-test score of implementation Malay Culture-based dance learning model.

Number of Criteria	Number of Respondents							
	1	2	3	4	5	6	7	8
1	2	3	2	2	1	1	1	1
2	1	2	2	2	2	1	1	2
3	2	1	2	1	2	1	2	2
4	1	2	1	1	2	2	2	2
5	1	1	1	2	1	2	1	1
6	1	1	1	1	1	2	1	1
7	1	2	1	2	1	2	1	1
8	2	2	2	2	2	1	2	1
9	2	1	1	2	2	1	2	1
Total	13	15	13	15	14	13	13	12

Table 4: Post-test score of implementation Malay culture-based dance learning model.

Number of Criteria	Number of Respondents							
	1	2	3	4	5	6	7	8
1	3	4	3	4	3	3	3	4
2	4	3	3	4	4	3	3	3
3	3	3	4	3	3	3	3	3
4	3	3	3	3	3	3	3	2
5	4	3	3	3	3	3	3	2
6	3	4	3	3	3	3	3	2
7	3	4	3	3	3	3	3	2
8	3	3	3	3	3	2	3	2
9	3	3	3	3	3	2	3	2
Total	29	30	28	29	28	25	27	22

The result in implementation stage will be explained every creativity indicators as follows.

3.4.1 Fluency

In fluency indicator has 5 calcifications of creative dance movements. Results of the pretest and posttest score got the highest increasing was on classification make various kinds of limb poses. It increased 16 score point between pretest and posttest.

3.4.2 Flexibility

In this indicator has one classification, make a move from the property that has been provided i.e. broom and fan by the way of using these objects unusually. It got increasing score earned posttest score of 15 points.

3.4.3 Flexibility

For this indicator or category makes a movement consisting of head, hand, and foot movements in a standing position got a 14-point boost from the pretest and posttest scores. at posttest, students get perfect score only one but others students also experience improvement from pretest score.

3.4.4 Originility

This indicator has two descriptors. One of them got high score in responding to motion sounds. It got increasing score 12 point from pretest and posttest.

4 CONCLUSIONS

Has been successfully develop Malay culture-based dance learning model and instrument test. The development learning model has shown a good function in measuring early childhood students' creativity on creativity dance movement with four indicators.

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