THE IMPACT OF PUBLIC EVALUATION ON DANCE ART STUDENTS AT SENAPUTRA STUDIO CONCERNING THEIR ABILITY IN CAPTURING DANCE MOVEMENTS VISUALLY AND REPEATING IT IN OTHER TIMES

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ABSTRACT

This research evaluates the ability of dance art students in capturing movement patterns shown by the instructor. Students must remember instructor movements because students must repeat it independently in other times. Evaluation is emphasized on one element of dance learning outcomes, namely movement imitating behavior. This evaluation was introduced to the management of Senaputra Studio in Malang, East Java Province, Indonesia, which later gave permission to public evaluators to evaluate openly student learning outcomes. Evaluators were chosen from professional dancers or dance academicians. The objective of research is to measure student ability to capture dance movements visually and repeat them in other times. This ability is measured with evaluation tool in form of observation scores ranging from 60 to 90 points. Measurement is carried out by expert evaluators to verify whether students have different ability level in capturing dance movements visually and repeating them in other times. Result shows that most students have ability to capture dance movements visually and this ability is affected by age.

Keywords: Moves, dance, evaluation, club, visual.

INTRODUCTION

Art education given to Indonesian students always has orientation to the culture (Amos & Neolaka., 2017:67). Art education is defined as a conscious and planned effort to make students mastering the art by giving them guidance, teaching and training (Soehardjo,2005:1). In Malang, East Java, there are many studios that teach dance and karawitan (music that accompanies dance), and one of them is Senaputra Studio. Dance and karawitan are learned in this Studio, and students are assisted to explore their talents and interests on dance and karawitan. Learning outcomes are evaluated periodically to measure whether students are eligible for the next higher level. Students are not only required to master dancing but also be able to imitate movements.

Main purpose behind evaluation on student learning outcomes in Senaputra Studio is to ensure whether students are able to capture movement patterns of dance instructor. Students are required to remember movements and repeat them in the same way independently in other times. In the other hand, dance instructor was using imitative technique in teaching. Although it is said that imitative technique is no longer considered effective for teaching (Ellen &

Richard, 2015), this technique is still used at Senaputra Studio for many reasons. One for sure, immitative technique has been used by the pioneer instructors since the beginning of 20th century. Other reason is that these instructors were mostly Javanese dance practitioners who are also the member of human puppet (*wayang wong*) communities (Suwito, Hs., interview in 2019). These pioneers consider imitative technique as natural and humane. Another reason is psychological. Imitative technique helps students to directly comprehend instructor movements, especially when they astonish with movements. Sometimes, parents invite dance instructors to their house to teach dance for their kids personally, and imitative technique is the only teaching method that instructors use. Different teaching habits among the instructors may have consequence to learning outcomes. Therefore, Senaputra Studio took wise action on this matter by using public evaluators to evaluate student learning outcomes. It must be noted that public evaluation is rarely applied to dance learning activities. Public evaluation is more often used to measure legal justice and government performance (Michael. 2011). The director of Senaputra Studio, Anna Sofia (52 years), then decided to carry out this evaluation as an attitude of her responsibility to parents and student guardians.

Evaluators are appointed from dance professionals or dance academicians. This research, therefore, is aimed to measure the ability of students to capture dance patterns visually and repeat them in other times. Evaluation tool is observation score with range of 60-90 points.

Responsible attitude shown by Senaputra Studio management is considered unique because this attitude is a public service behavior that senior art communities rarely do. Therefore, this behavior shall be explored deeply at least because this is a reality with multi interpretations. Review on this phenomenon may help researcher to understand why this behavior is chosen and what implications of this behavior are for internal and external. Those implications referred are relating with teaching methods, learning methods and learning outcomes.

METHOD

Phenomenological qualitative descriptive approach was used in this research. The object of research includes actions, decisions, or steps on specific goals that later must be achieved by idividuals or groups (Rohidi, 2011: 19). There are few informants involved. Among others is the Director of Senaputra Dance Studio, Anna Sofia (52 years old), who is English scholar but once graduated from department of dance art at Karawitan High School in Surabaya. Other is Suci Narwati (56 years old), a professional artist graduated from Yogyakarta Art Institute who is also one of evaluators in this research. Data were collected with observation and interview, and it was then evaluated on June 30, 2019. Students who present during evaluation are 134, and they are divided into 5 groups, namely, (1) New Preparation Group, (2) Preparation Group, (3) Indriya Children A, (4) Indriya Children B, and (5) Teenagers. Data were analyzed by interpreting results of observation and interview, and also by triangulating some documents.

DATA DESCRIPTION

Evaluation on learning outcomes is a holistic teaching action (Arikunto, 2016: 4). Evaluating student learning outcomes then becomes important especially when formal and informal teaching institutions decide to implement, say, an integrative project (Rohidi, 2014: 36-38). Such project can be seen in cooperation between Senaputra Studio as informal teaching institution and Study Program of Dance and Music Education in Department of Art and Design, Faculty of Letters, Malang State University, that acts as formal teaching institution and also evaluator. This integration will then become strategic concept and goal for the parties involved.

It is hoped that public evaluation on students at Senaputra Studio will produce wider social effect, including its impact on internal and external. One impact is that the Studio will have better image on the eyes of parents and student guardians because they may begin to think that the Studio has become more professional. Other impact is that parents and student guardians will be more enthusiastic about sending their kids to the Studio to learn to dance. Students are grouped by age. Of 134 students evaluated, 115 students with age at 6-11 years old are found to have better ability in capturing dance movements visually. Therefore, it can be said that age has significant effect on the ability of capturing dance movements visually (Bova, et al. 2007). Public evaluation has significant effect on student learning outcomes. Senaputra Studio has used imitative technique as its teaching method. In this method, instructors uses their body as the medium to teach various movement patterns. Students listen to the instructors and imitate their movements as accurate as possible. Imitative teaching is a classic method but still needed in conventional teaching (Fridland & Moore, 2015). This position is justified by Narwati, a dance artist among the evaluators in this research. During evaluation, student learning outcomes are affected by instructor movement patterns and student ability in capturing movements visually and repeating it. If students are failed to imitate some movements, this failure is caused by two possible factors, namely, that (1) students has less ability in capturing movements visually, and (2) students kinetically cannot yet express the movements (Narwati, interview on July 16, 2019).

Anna Sofia said that the instructors at Senaputra Studio are dance practitioners who might develop their experiences only through social networks, which therefore it is necessary to improve their potentials. Evaluating instructors directly can cost a lot of times and monies. Internal evaluation on instructors by dance professionals and academicians can be a strategic option in this context (Sofia, interview on June 30, 2019).

ANALYSIS AND RESULT

The measurement of student learning outcomes in Senaputra Studio is aimed to prove whether each student has different ability in capturing movements visually and repeating it in other times. Therefore, dance presentation observed (or evaluated) by evaluators is independent performance played by students.

Among the evaluators are expert observers from Study Program of Dance and Music Education in Department of Art and Design, Faculty of Letters, Malang State University, respectively (1) Dr, Wida Rahayuningtyas, M.Pd. (2) Dr. Robby Hidajat, M.Sn, and EW. Suprihatin Dyah Pratamawati, M.Pd. Result of evaluation shows that the ability in capturing movements visually and repeating it in other times is significantly different among the students, and this difference is affected by student age. Result has validated the theoretical base and therefore the predisposition toward this difference is truly existing. However, this finding is not the only statement for better understanding about student learning outcomes. There are still two other predispositions that Senaputra Studio management must consider if they want to keep their strategic orientation. These two are not related directly to student learning outcomes, but both have strong and convincing effect, namely (1) internal impact and (2) external impact.

Professionals and academicians have evaluated student learning outcomes. Besides knowing student ability in imitating movements, as byproduct of this evaluation, the management is suggested to implement empowerment strategy to improve student ability in dancing. This strategy needs understandings about evaluation impact on internal and external. Both are elaborated in the following:

1. *Internal Impact*. As said previously by the Director of Senaputra Studio, internal strategy so far is to convince parents and student guardians that teaching programs in the Studio have been designed to deliver objective outcomes. Even, parents and student guardians are invited to see the evaluation process closely. Evaluation grids are emphasized on three competencies, precisely (a) *wiraga* (physical), (b) *wirama* (rhythm), and (c) *wirasa* (sense). Actually, this evaluation model is conventional. This model was adopted from dance aesthetics evaluation that has been applied to Javanese dance teaching for years (Saddoen, without publication year). Of three competencies emphasized, this research focuses only on one competency, namely physical competency, which concerns with the ability of capturing movements visually and repeating it in other times. Result of evaluation indicates that student learning outcomes and student age are significantly related. There is also a parralel predisposition involving student age, length of drill, and the ability of capture movements visually. Evaluators have reported that students have predisposition score higher than 80, meaning that older students are more able to do visual capture and also they have more experiences of it. There is a positive predisposition between student learning outcomes and drill method. Using drill method in teaching dance has been successfully increasing students' ability in capturing movements visually. This ability has been achieved by students because they can dance in almost same movements as their instructor. Therefore, it can be said that learning process and dance learning outcome are significantly related. Internal impact of this relationship is that students are becoming more confident and more aware of their movements. Both students and instructors expect significant outcomes after having dance drill in certain length of time. In average, students attain score above 85. Based on this score, it is said that visual capture ability of students and instructor performance in teaching have high compatibility level. Dance art teaching in Senaputra Studio, therefore, can be said as already professional.

2. *External Impact*. Public evaluation sounds to be more strategical because such evaluation helps dance teaching institutions to be more professional and more progressive. Dance teaching is a public service but private institutions are allowed to provide this service. Institutions that provide public service must have good performance in planning, process and goal setting (Gronroos, 2019). Dance art instructor's performance shall be aligned with age of the students because this age will determine student ability in absorping information of the lesson that are dominated with movements (Hidajat, 2018). Building professionalism is nothing instantaneous. Senaputra Studio has work on its professionalism for more than 30 years before producing real performance. As told by the Director, Senaputra Studio is finally successful in preserving its good external image because parents and community still give their trust to the Studio and send their kids there to learn to dance. More specifically, external impact of public evaluation is a useful medium of promotion that will disseminate good news from parents or student guardians concerning their satisfaction with dance art learning in the Studio.

Both internal and external impacts are the consequences of public evaluation on student learning outcomes at Senaputra Studio in Malang. Dance art learning can be made better by reforming the existing teaching plan, which can be done among others by classyfing students into different classes based on age, learning process and evaluation result. Public evaluation not only improves students' ability to capture instructor's movements visually but also creates appreciative conditions that can be sensed and understood by parents and student guardians.

CONCLUSION

Public evaluation has been conducted on student learning outcomes at Senaputra Studio in Malang, East Java Province. Evaluation is emphasized on the ability to capture movements visually. This ability is a key indicator of students' dancing potential and also closely related with dance learning achievement. Evaluation was applied with using public evaluators. Evaluation was also implemented in open and strategic ways, and with internal and external impacts.

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