

Experiential Learning and Differential Instructional in Dance Creation Learning for Teacher Education Students

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Abstract—Learning models for teacher education for students of the Department of Dance Education, Yogyakarta State University. The study was conducted with qualitative methods with observation and interview data collection techniques. Research students who are taking the dance creation courses. The results of the research data were analyzed qualitatively. The results showed that learning models with integration of experiential learning (EL) and differentiation instruction (DI) strategies in it. The integration of EL and DI in the overall learning model of students is experienced by many ways; (2) reflection on the stages by integrating reflective in the moment and reflective about the moment as well as for the gradual release in building dance knowledge. There are specific stages in this model, namely the inclusion of activities to train dance products for children intended for product validation. This model has a weakness, which is the untapped role of small groups of students to optimize learning outcomes.

Keywords—*experiential learning, differentiation, dan creation, teacher education students*

I. INTRODUCTION

In essence all students have different learning conditions, both seen from their cultural background, initial abilities, interests, and learning preferences. Students will be able to learn optimally with optimal learning results when all of these differences accommodated in the learning process that involves their active events. Learning strategies by experiencing directly what is learned are learning strategies that provide meaningful experiences to students. This is based on the understanding that "learning is the process whereby knowledge is created through the transformation of experience" [1,2]. Integration of experiential learning strategies and learning differentiation is one option to enable students / students in learning while respecting their differences.

On the other hand, the learning of single dance creations (i.e. Choreography) for prospective students is a learning whose outcome is the acquisition of knowledge and experience in creating dance while producing a single dance product that arranged with the aim of elementary and secondary education students. Interesting to study how the strategies and learning model applied by the lecturer in the course "Choreography 2" at State University of Yogyakarta, especially from the perspective of the integration of instructional differentiation (differentiated instructional/DI)

and experiential learning (EL), which are currently becomes two contemporary issues.

In general, this study is aimed to describe the dance creations learning model implemented by lecturers "Choreography 2" in the FBS Dance Education Study Program in Yogyakarta State University and examines the application of learning differentiation and experiential learning in an integrated manner. In detail the research problems are formulated as follows: (1) What is the dance creation learning model (the creation of a single dance) for prospective teacher students in the students of the Dance and Study Program of the Faculty of Language and Art Yogyakarta State University ?; and (2) How is the integration of learning differentiation and experiential learning in learning dance creations?

The rest of this paper is organized as follow: Section II presents literature review. Section III describes material & methodology. Section IV presents the obtained results and following by discussion. Finally, Section V concludes this work.

II. LITERATURE REVIEW

A. *Experiential Learning*

Experiential Learning (EL) is a learning strategy that emphasizes the real experience of student in learning activities in the process of knowledge construction. This strategy was initiated by David Kolb [3]. Learning based on this strategy provides opportunities for students to be actively involved in various learning activities both real-world activities and simulated activities. This strategy stems from John Dewey's idea of learning by doing and adaptation theory from Kusnadi [4]. According to Kusnadi in adapting to its environment, there are two possibilities that are carried out by humans. The first is assimilation, namely understanding new experiences based on existing schemes. Second, accommodation is changing the existing scheme to suit the new situation.

There are two important characteristics of EL, namely: (1) the involvement of students in real activities, and (2) the opportunity for students to reflect on these activities [5], [6]. Learning with this strategy, makes students actively involved both physically and emotionally in various learning activities that have been designed in such a way that they learn from the experience they feel.

There are several EL models developed by learning experts, including the classic EL model developed by Kolb in the form of a four-step cycle model, namely: a) concrete experience, (b) reflective observation, (c) abstract conceptualization, and (d) active experimentation [7] [8]. In addition, Silberman develop models EL to develop attitudes and behaviour that consists of five steps: (a) establish transparency (creating openness), (b) promotion of understanding (promoting understanding), (c) consider the attitudes and behaviours (considering new attitudes and behaviours), (d) trying (experimenting), and (e) obtain support (obtaining support). Furthermore, Silberman mentioned several EL methods, namely (1) workplace assignments, (2) field experience, (3) experiential simulations, (4) action learning, (5) creative games, (6) role playing, (7) role playing, (8) games, (9) simulations, (10) visualization, (11) storytelling, (12) improvisation, and (13) repetition activities. The various methods of use are adjusted to the characteristics of the objectives and domain developed [9].

B. Differentiated Instruction

Differentiated Instruction (DI) is learning that is designed by paying attention to differences in individual learners [10,11]. Differentiated Instruction (DI) is based on the assumption that each student is different in various ways, including learning styles, learning preferences, interests, intelligence, initial abilities and so on. The consequences of these differences, students have different needs in the learning process. Tomlinson in [11] divides DI into three types, namely differentiation of content, processes, and products. Content differentiation is differentiation in organizing learning material that is tailored to the needs of students. Process differentiation is differentiation in the form of giving opportunities to students to choose learning processes according to their interests, learning styles, and learning preferences. While product differentiation is differentiation in terms of learning products produced.

Integration between EL and DI is a necessity in order to create maximum learning processes and outcomes in dance learning. DI will be maximal if done experimentally. Likewise, vice versa, EL will be more maximal if the individual needs of students are facilitated and accommodated. The research conducted by Kusnadi in [4] on junior high school students in the field of art appreciation shows that the use of EL and DI proved to foster a better appreciation of Javanese classical dance. What if the DI and EL integration is implemented in learning expressions and dance creations? This is an interesting study.

C. Creative Process in Working Dance

The creative process in creating dance is an individual experience that is unique. Everyone has their own way of working in dance to express individual experiences in the form of work. The experience of working dance is related to what is remembered, thought, felt, and experienced by someone whose nature is a unique personal experience [13,14].

In general, the process of working dance through four main stages, namely exploration, improvisation, evaluation, and forming [11]. Exploration of the art is expressive motion

search process and are based right on a theme or idea of a dance work that has been determined. There are several approaches in exploration, namely seeing approaches, namely by looking at or making in-depth observations of an object in the form of natural objects or living things with various characteristics and behavior, be it humans, animals, or plants or an event. The second approach is auditory through hearing, that is by listening to a sound or sound. The third approach is by experimental means, namely by trying to feel, feel, or give special treatment to objects.

The extent of improvisation, which is the stage of casting exploration results into motion. There are several kinds of pouring patterns of exploration results into movements, namely, first by mimetic method by imitating objects that are explored either wisely, stylized (refined) or distorted (targeted or overhauled) to be more artistic, or in other words expressing the nature - physical properties of the object. Second, expressing the imagination of the dance stylist related to the object being observed. When someone observes an object, imagination or ideas related to the object may arise. Motion expressions that appear are expressive, represent what is thought and felt related to the object.

Evaluation phase is essentially a reduction or filtering process of performing the movements generated in improvised stage adapted to the theme of cultivation and characteristics of the target dance. Furthermore, the selected movements are integrated in a structured manner. A dance work is not just a connection of unstructured movements, but a composition of motion that has been structured and dynamically arranged. At this stage, the supporting aspects of composition are also developed, namely floor patterns, movement levels, makeup and clothing, accompaniment music, and so on.

The last stage is forming or form stage, which is a combination of various composition elements into one complete presentation in the form of a dance work. Various elements of dance composition are one complementary entity forming a unity of meaning. The finished dance works are a unity between form and content. Forms of movement, costumes, makeup, musical accompaniment, dance property express an idea of a dance director or choreographer to be communicated to the audience. Schematically the steps for creating dance works can be described in Figure 1 as follows:



Fig. 1. Dance creation process

Based on the Figure 1 above, it appears that there are four main steps to the creation of dance works after determining the theme, namely exploration, improvisation, evaluation, and forming. Although procedurally the steps are relatively the same, people have different preferences in each step according to their preferences.

III. PROPOSED METHOD

This study uses a qualitative approach. The subjects of the study consisted of lecturers and students taking 33 “Choreography 2” courses. Setting his research is the process of learning courses to students “Choreography 2” Study Program Dance FBS Yogyakarta State University academic year 2017/2018. The research was conducted from February to June 2018. Data is collected by observation techniques when the learning process takes place, interviews, and analysis of video documents staging learning outcomes. Data from the research results were analysed qualitatively.

IV. RESULTS AND DISCUSSION

A. Result

a) Dance Creation Learning Model For Prospective Teacher Students

Based on the results of research, learner models used in teaching dance creations are project-based learning, with stage-stage (a) the determination of the project, (b) design measures the completion of projects, (c) preparation of the project implementation schedule, (d) completion of projects with facilitation and monitoring of lecturers, and (e) preparation of reports and presentation of results. The project that must be done by prospective teacher students in this learning is the making of a single dance for primary and secondary education students.

There are special things related to the learning model that is used in this learning, namely the use of choreography stages in the completion of the project which consists of four steps, namely: exploration, improvisation, and evaluation [8]. The addition of training stages, which is training dance works created by students in accordance with the target of dance, namely elementary or middle school students. Hence, procedurally art learning creations on course “Choreography 2” is designed with the stages as follows: (1) orientation stage (determination of theme and platform of cultivation, group division, project completion design, and scheduling), (2) project completion stage, consisting of several stages (a) exploration, (b) improvisation, (c) evaluation, (d) forming, and (e) training, (3) stage project presentation in the form of performances / performances, and (4) reporting phase. Illustrative of these stages can be described in Figure 2 as follows.

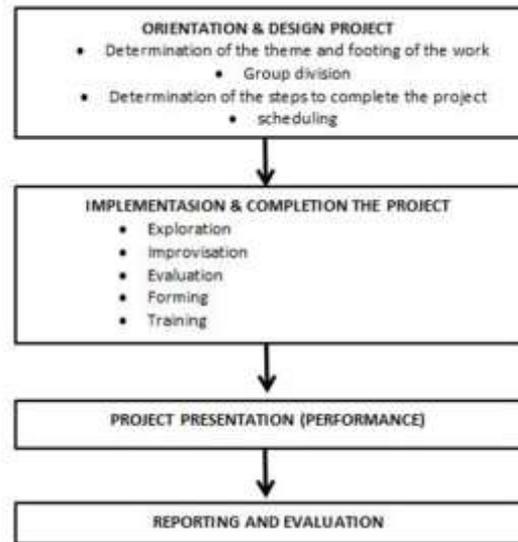


Fig. 2. dance creation learning model

In detail the activities carried out at each stage can be described as follows.

The orientation phase is the initial stage in the entire learning process. This stage begins with an orientation on the design of activities for four months followed by determining the target of the work. Determination of school targets (dance for what level: elementary, middle, or high school) is done by drawing. The proportion of the work that students must make is designed with a percentage of 40% dance for junior high school students, 30% for elementary students, and 30% for high school students. Students only get the task of making one dance in accordance with the results of the draw, whether dance for elementary, middle or high school students. The next step is the determination of the theme and concept of the claim. The students are free to decide on the theme according to their interests. However, the lecturer makes the following guidelines. The work for elementary school children will be based on the world of elementary school children with the themes of children's play, children's hobbies, children's environment, and the animal world. The plots for middle and high school children are relatively the same which is adjusted to the world of adolescents. Various themes can be freely chosen. Furthermore maturation determines the concept of claim. The concept of claim that is intended here is the foundation used in dance work. Students are given the freedom to determine their footing, whether the development of a repertoire of ethnic dance movements or developing a new movement with art exploration. At this stage students have a lot of dialogue and consult with lecturers.

The Exploration Stage is the stage of searching for motion through in-depth observation of the object or feeling sensations from the environment situation. At this stage students are given the freedom of ways, places, and time to explore art. There are several approaches in exploration, namely seeing approaches, namely by looking at or making deep observations of an object in the form of natural objects or living things with various characteristics and behaviors, be it humans, animals, or plants or an event. The second approach is auditory through hearing, that is by listening to a

sound or sound. The third approach is by experimental means, namely by trying to feel, feel, or give special treatment to objects. Based on observations, there are several ways they do in the exploration of this art, namely: first, carefully observe certain dance properties and try various possibilities to play them. This section is mostly done by students. Some of the properties chosen are braid horses, *caping*, *tambir* (*tampah*), ropes, long ribbons, and so on. Second, observing animal and human behaviour as a source of themes. Third, observe certain motion videos.

The improvisation stage, which is the stage of pouring exploration results into motion. There are several kinds of pouring patterns of exploration results into movements, namely, first by mimetic method by imitating objects that are explored either wisely, stylized (refined) or distorted (targeted or overhauled) to be more artistic, or in other words expressing the nature - physical properties of the object. Second, expressing the imagination of the dance stylist related to the object being observed. When someone observes an object, imagination or ideas related to the object may arise. Motion expressions that appear are expressive, represent what is thought and felt related to the object.

The evaluation phase is essentially the process of selecting the results of exploration and improvisation movements that are adapted to the theme of dance which is used as a platform for cultivation.

Forming stage or form, which is a combination of various composition elements into one whole dish in the form of a dance work. Various elements of dance composition are one complementary entity forming a unity of meaning. The finished dance works are a unity between form and content. Forms of movement, costumes, makeup, musical accompaniment, dance property express an idea of a dance director or choreographer to be communicated to the audience.

The training phase is a special stage that characterizes dance creation learning for prospective teacher students. At this stage, students must practice their dance work on elementary, junior high or high school students. Students are given the freedom to choose their own target students. Along with this stage, students design their own make-up and dance clothes that are in accordance with the dance of his creation. At the same time recording the accompaniment of dance music was also conducted. Music stylists may ask for help from others.

The staging stage is the stage of displaying dance work on stage. Students who have been trained by students for a long time perform dance complete with makeup, clothing, and accompaniment. In this performance, assessors and observers besides lecturers are school teachers who are deliberately brought in specifically as assessors and observers. The reporting and evaluation stage is the stage of work accountability. At this stage each student one by one presents his work in front of the lecturer. This stage is the final reflection stage of the entire learning process.

b) Experiential Learning Integration and Learning Differentiation

Learning with experiential learning strategies characterized by the involvement of students in real experiences and opportunities to reflect on each

activity. Melting experiential learning strategies converge on the applied model. Based on this perspective, learning is divided into several stages of reflection between learning experiences in creating dance. The first reflection was carried out in the middle stage of studio work, the second reflection was carried out at the final stage of studio work, the third reflection at the stage of training with students, and the fourth reflection at the end of learning. During this reflection, the lecturer made a gradual release in assisting in working dance. This is because the creation of a single dance is a complex activity. There are many things that must be considered by choreographers in the work of single dance, namely motion, floor pattern, level, rhythm and rhythm of motion, suitability of motion with accompaniment of dance music, and inspiration. Through this gradual reflection activity students learn through experience how to work the dance they should. Considering that the experience is individual, knowledge of dance creation is obtained and constructed personally as a result of understanding what is experienced and the results of its reflection.

Differentiation of learning that is applied to learning this dance creation is process differentiation, namely learning differentiation in the form of giving opportunities to students to choose learning processes according to their interests, learning styles, and learning preferences. This differentiation can be seen in the process of determining the theme and source of work (orientation stage), the process of creating dance (exploration, improvisation, and studio work), and the training stage for students. In essence the experience of working dance is an individual experience, therefore the work of dance should be based on the individual condition of a person. The characteristics of the process and form of dance are essentially a personal reflection of a person.

B. Discussion

a) Dance Creation Learning Model for Prospective Teacher Students

As described in the previous presentation, there are eight stages of learning in producing child and adolescent dance works for prospective teacher students, namely: (a) orientation, (b) art exploration, (c) improvisation, (d) evaluation, (e) form, (f) training, (g) show / staging, and (h) evaluation. When observed these stages are a combination of the stages of dance creation (choreography) and product validation in the form of product implementation for users, namely children and adolescents. When observed activities at each stage, the learning model used in learning dance creations in prospective teacher students is project-based learning.

Projects are complex tasks, based on challenging themes, which involves students in designing, solving problems, making decisions, or investigative activities; providing opportunity to students to work within the scheduled time period in producing products. Project-based learning uses stages: (a) project determination, (b) designing project completion steps (c) preparing project implementation schedules, (d) completing projects with facilitation and lecturer monitoring, (e) presentation and preparation of reports, and (f) evaluation of project processes and results.

In this study, three stages of project-based learning are: the project determination stage, the design stage of the project completion steps, and the project scheduling stage carried out at the orientation stage. The project completion phase is described in more detail in the form of exploration, improvisation, studio, forming, training and staging work. This is because the ultimate goal of this learning is not just a dance product produced but so that students gain real knowledge and experience about the creation of dance for children and adolescents. The evaluation process and results are carried out after the show in the form of written and oral accountability.

b) Experiential Learning (EL) in Dance Creation Learning

The EL strategy in learning dance creations in prospective students of FBS Yogyakarta State University merges in the whole stages of learning. Referring to the four stages of EL in Kolb cycle, namely concrete experience, reflective observation, abstract conceptualism, and active experimentation the integration of EL strategies in the overall learning model is as follows.

a. Concrete Experience and Active Experimentation in Dance Creations

In Kolb cycle there are two active student activities related to the outside world, namely Concrete Experience and Active Experimentation. In learning dance creations for prospective teacher students these two activities are manifested in exploration, improvisation, studio, forming, training and staging activities. Concrete Experience Stage is the stage of student involvement actively in learning activities in order to understand it. After going through reflection on the activities carried out and combined by comparing with the concepts of creation that have been learned, constructed into new knowledge about the process of creating dance works that are personal in nature. The results of the combination of understanding and transforming what was learned resulted in a change of attitude, a new behaviour which was then implemented at the stage of Active Experimentation. And so on repeatedly. Thus between Concrete Experience and Active Experimentation in the process of learning dance creation is an inseparable series. The process of understanding the experience of the outside world and comparing it with what has been learned [9] is called reflective in the moment and reflective about the moment. This process occurs repeatedly as many cycles have been designed.

b. Tive reflexes in (and about) the Moment and Gradual Release

In the above description it has been mentioned that there are two types of reflection in EL, namely reflection in the moment and reflection about the moment. In this discussion focused on the material of reflection carried out at each stage of reflection. Remer in [9] uses the TEACHER process to identify reflection stages, namely G (Ground questions), U (understand), R (revise), and U (use). At each stage a combination of reflection in the moment and reflection about the moment is manifested in the form of a unique self-question.

Ground questions (G) is intended to help learners remember even t and rediscover a database. In the context of dance creation learning, stage G is carried out on the first

stage of reflection, namely during art exploration. The guiding question from the lecturer is that this context is for whom the dance was created. Thus the lecturer reminded the characteristics of the child with the world around him as the background of creation. Based on this perspective students will explore motion with a motion perspective for children and adolescents.

Understand (U) is a question designed to help students understand the situation in a broader context. These questions will lead students to compare what they experience (reflective in moment) and ideas, knowledge that they already have in the same context (reflective about the moment). Stage U occurs at several times the monitoring carried out by lecturers, namely during the process of improvisation and studio work, forming stage, training stage, and stage of staging. The lecturer facilitates the process by gradually releasing the process of working dance. Remember the complex dance activities, at the initial stage the lecturer emphasizes the aspects of motion development, level processing, and floor patterns. In the next stage, the lecturer emphasizes the processing of rhythmic rhythms in relation to the accompaniment, the next stage the lecturer emphasizes on conformity with the characteristics of the child, at the final stage the lecturer emphasizes the details related to fashion design.

Revise (R) are questions that can help students' mindset to improve or modify what will be done. This stage occurs in every post-U. Stage R is an implementation of the reflective process in the moment and reflective about the moment so the process of learning to work dance becomes directed at the desired path. Inputs from lecturers in the reflection process are very important in order to improve the quality of dance works.

Use (U) are questions that help students to design and generate ideas in the next period after the process of working dance. This stage appears during the final evaluation. In the final evaluation a thorough reflection was made on the dance experience that had been carried out. From this activity students construct their knowledge personally about how to work dance for children and adolescents. What he learned was used as the basis for fostering creative ideas in later periods.

c) Process Differentiation in Dance Creation Learning

The learning differentiation strategy in the dance creation learning model for prospective teacher students is integrated in the whole model. Based on the results of the study it is known that the differentiation of learning applied in learning dance creations in prospective teacher students is process differentiation. From the aspect of content learning is the same, namely the procedure create dance for children and teenagers. The aspects of the products produced are also the same, namely in the form of dance works for children and adolescents as well as obtaining knowledge and experience of working dance. What is different is the process of how to realize the product. Students are given the freedom to proceed in their own way to make it happen based on their respective interests and learning preferences. Differentiation of the process arises when determining the theme and source of cultivation (Orientation stage), the process of creating dance (exploration, improvisation, and studio work), and the

process of conducting training for students. At the stage of determining the theme and source of work the students were given the widest opportunity based on their interests. At the creation stage they are also given the flexibility to explore, improvise, work in the studio, and form. Likewise at the stage of selecting dancers and providing training tailored to the conditions of each student.

Indeed learning differentiation is not a personal learning strategy. Lecturers can actually use small groups to maximize learning processes and results. The group can be made homogeneous based on the target of dance work (elementary, middle school or high school). However, these small groups can be made heterogens by not looking at the target of the work, considering that the process of creating the dance is relatively the same.

V. CONCLUSION

Based on the discussion above it can be concluded that in general the learning model used in learning dance creations in prospective students of the University of Yogyakarta FBS Dance Education Study Program is project based learning by integrating experiential learning (EL) strategies and learning differentiation (DI) inside it. From the aspect of the learning process, there are specific stages, namely the inclusion of the process of training dance products to children and adolescents as well as testing products to users. Integration of EL and DI in the overall learning model is reflected in (1) in each stage of learning each student is personally actively involved and experiences first-hand each stage of learning to create dance in accordance with their own ways; (2) reflection is carried out in several stages by combining reflective in the moment and reflective about the moment as well as being used by the teacher for the gradual release of the complex process of dance work. This model has drawbacks, namely the role of small groups has not been maximized to optimize learning outcomes.

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