

The Learning Method of Traditional Dance on Hard-Hearing Students

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Abstract—In the teaching and learning process, deaf students have their challenges as they experience hearing disorder such as hearing loss and deafness. On the other hand, in dance learning requires a sensitivity of dance in dancing. The learning method of traditional dance on hard-hearing students in SLB B Cicendo Bandung is discussed in this article. The research method used was qualitative study with descriptive method. The data source in this research were teachers and students. The data collection methods used were observation, interview, and documentation study. The result of the research indicated that the teachers teaching traditional dance on hard-hearing students used imitative and informative method (modelling by imitating along with various explanations) and drill method. The specialty of the method used was on the sign system as the instructional means both for daily language communication and for mentioning the names of movement variety of the traditional dance. Through the teachers' sign, hands movement, and face mimic, the students responded with the movement and movement rhythm so that the students seemed to be confident in dancing.

Keywords: *learning methods, imitation, informative, drill, traditional dance, hard-hearing students*

I. INTRODUCTION

Deaf is term for someone who has a limited sense of hearing, the term deaf is used for people who have hearing loss such as hearing loss and deafness [1]. Automatically, most people with hearing impairment have difficulty in speaking. As stated in *Anak Cacat Bukan Kiamat: Metode Pembelajaran dan Terapi untuk Anak Berkebutuhan Khusus*, deaf children not only have hearing impairment but also they will experience difficulty in speaking [2].

The failure in providing the learning services for deaf children was caused by the learning program inaccurately implemented. One of them was an inappropriate learning program not suitable for the conditions and the abnormalities of each student [3]. Generally, the findings by previous researchers that teacher' attitudes are more likely to be favourable if they have: (a) higher perceived teaching competence, (b) greater educational preparation, and (c) more experience in teaching students with disabilities [4-8].

The effort in improving the quality of education for deaf children requires an appropriate approach in education field, especially the methods used in teaching and learning activities. Learning method was the method used by the teacher in

establishing relationships with the students during learning activity [9]. Learning methods were the ways of presenting subject matter conducted by the teacher in order to create learning process on the students in achieving the goal [10]. Based on the explanation above, the learning method is very useful to support the learning process, especially in children who are deaf.

SLB B Cicendo was a school where the researcher conducted the research. The address of SLB B Cicendo was at Cicendo street No.2, Babakan Ciamis, Sumur Bandung District, Bandung City, West Java 40117. The school had a vision and mission to provide maximum services for children with special needs in taking formal education and to make provision in continuing their lives and community life. SLB B Cicendo was one of the schools which has extracurricular activities in the arts field, especially dance. SLB B Cicendo Bandung had the facilities and infrastructure to develop students' interests and talents in attempt to develop themselves through the dance.

In this study, the researcher examined the teachers performing dance learning for deaf students. In the learning process, the teachers applied traditional dance in which the dance was inseparable from the aspects of *wiraga*, *wirama*, and *wirasa*. On the other hand, deaf students cannot feel *wirama* (the rhythm) in dancing due to the lack of hearing in listening to music. This is different in deaf children in SLB B Cicendo Bandung that the phenomenon shows that deaf students in SLB B Cicendo Bandung are able to present traditional dance in accordance with musical accompaniment, so students are able to feel or even appreciate. This makes the researcher interested to study more deeply about the methods used in learning traditional dance in deaf children at SLB B Cicendo Bandung.

II. LITERATURE REVIEW

In the teaching and learning process, deaf students have their challenges as they experience hearing disorder such as hearing loss and deafness. A deaf person is a person who has a hearing disability, so that he experiences obstacles in processing language information through hearing with or without using a hearing aid. Whereas someone who is hard of hearing (someone who usually uses hearing aids), the rest of his hearing is quiet possible for the successful processing of language information, meaning that if the person who is less hearing aid, he can still catch the conversation through his

hearing [11]. Literacy can occur in the pre-grammatical and post-language periods. Prunugal deafness is a hearing loss that occurs before speech and language skill develop, whereas post lingual deafness is a hearing loss that occurs after spontaneous speech and language development [12].

Learning method was the method used by the teacher in establishing relationships with the students during learning activity [9]. Learning methods were the ways of presenting subject matter conducted by the teacher in order to create learning process on the students in achieving the goal [10]. Based on the explanation above, the learning method is very useful to support the learning process, especially in children who are deaf.

III. METHOD

Based on the research title, the type of research used was descriptive qualitative method. Descriptive qualitative is a study intended to reveal a fact or empiric objectively and scientifically based on scientific logic. Then, the researcher described the result in the form of research reports straightforwardly as it was. The sources of data in this research were the teachers and the students. The data collection techniques used were observation, interview, and documentation study. The description of the research stages to be carried out was as follows: (1) Pre-research consisted of compiling a research design, selecting research sites, managing research permits, exploring and assessing research locations, selecting and utilizing informants, and preparing research equipment; (2) implementation of the study, this research would be carried out in 7 meetings, in each meeting the data would be collected through observation, interview, and documentation study; and (3) reporting the results of research. Reporting the research results was conducted by analysing all data obtained during the implementation of study.

IV. RESULTS AND DISCUSSION

The address of SLB B Cicendo was at Cicendo Street No. 2, Babakan Ciamis, Sumur Bandung District, Bandung City, West Java 40117. SLB B Cicendo was the oldest state SLB for deaf people in Indonesia. SLB B Cicendo was established by the Dutch colonial government on January 3, 1930. The establishment was an initiative of Mrs. CM Roeslfsema Wesselink, the wife of doctor HL. Roeslfsema was an ENT expert in Indonesia. The total land area of this school was 10,160. The source of PLN electricity is 13,000 watts. The time organization was full day (5 h/m), while the curriculum used was K-13. This school was also equipped with a small park for playing facilities and satisfy environment for learning so that the conducive and tranquil learning process could be implemented every day.

The first stage conducted by the researcher was visiting SLB B Cicendo Bandung aiming to observe the atmosphere, the learning activities, and the place for research activity. On this first visit, there were 3 stages of data collection, namely observation, interview, and documentation study. This visit was carried out on July 12th, 2019 to ask the permission to the headmaster for conducting research and to meet directly with the dance teacher to find out the implementation time, learning

process procedures, achievements to be achieved by the students, and the total meetings in this research. This research was conducted in seven meetings, twice a week, on Monday and Friday.

The first meeting was held on July 15th, 2019 in the school pavilion where the teacher taught the dance lessons. After organizing the students and introducing the researchers, the teacher immediately started learning activities. The teacher explained the material about the *Merak* dance briefly, showed a video of *Merak* dance, and continued by teaching 5 (five) variations of the *Merak* dance movements namely *Sirig*, *Ukel*, *Sindet*, *seblak sampur*, and *Aburan*. At this first meeting, the teacher only measured the students' motor skills, the ability to imitate various movements that will be taught. Instead of requiring the students to imitate the movements perfectly, they were required to imitate those movements as perfect as they could. In the learning process, the teachers had their way of teaching dance to deaf students. Deaf students could not do the training process independently. Therefore, the teacher encouraged the students to practice together during training process. In each dance movement that would be taught, the teacher gave an explanation and examples of dance movement forms at first, then the teacher informed the count of the dance movement and pronounced the count. After the student understood, then the teacher encouraged the students to practice the dance movements that were modelled together.

The second meeting was held on July 19th, 2019 at SLB B Cicendo. At the second meeting, the teacher taught a repetition of training at last week's meeting. After that, it was continued with the distribution of material for the next *Merak* dance movements namely *Gedhek*, *Mincid*, *Kengser*, and *Mendhek Kokore*. The process of training was similar to the previous one. The teacher gave examples of various movements, then the teacher and the students practiced together. During the learning process, the teacher used the imitation, informative, and drill methods in conveying learning material. Moreover, the teacher gave the cue code to the students in the form of applause that was the cue of starting and changing movements. Moreover, the teacher pronounced the count on cue to remember the counts and sequences of each dance movement. At the end of the meeting, the teacher and the students practiced the dance learning that had been carried out that day together. The teacher provided motivation and evaluation of the various movements that had been taught.

The third meeting was held on July 22nd, 2019. Before starting the training activities, the teacher delivered the next variety of *Merak* dance movements namely *Lembehan*, *Lengggut*, *Kicat*, *Ngrayung*, and *Nekuk*. At this meeting, the teacher still focused on the dance movements training without music. The training process applied was similar to the training process at the first and second meetings. The assessment was focused on motor skills, namely imitating the dance movements taught by the teachers. After the teacher modelled the range of motions, the teacher and the students practice the dance movements together. If the student made a mistake in imitating the dance movements, the teacher would correct and ask the students to perform repeated practice the dance movements. During the training process, the teacher counted on each dance movement with the gesture.

The fourth meeting was held on July 26th, 2019. The teacher asked the students to do the warm-up activity at first, and then the students prepared to do the training after finishing warming-up. The training process at that day's meeting is a repetition exercise of the fifteen movements at the meeting last week namely *Sirig, Ukel, Sindet, sebur sampur, Aburan, Gedhek, Mincid, Kengser, Mendhek Kokore, Lembahan, lenggut, Kicat, Ngrayung, and Nekuk*. In this meeting, the assessment was not only focused on motor skills but also the sensitivity on the music's rhythm of *Merak* dance. On the sensitivity of the music's rhythm, the teacher gave a signal in the form of codes. The assessment of students' musical rhythms was required to be sensitive on the code given by the teacher. The code provided was in the form of movement and tempo on the music of *Merak* dance. Therefore, the adjustment training process on fifteen range of motions would be conducted with the musical accompaniment of dance. The training was only performed by the students while the teacher did not participate in the practice. The teacher only observed and gave the codes to pronounce the count in a gesture and modelling the dance movements during the practice process. The students were required to focus on the codes given by the teachers so that the students were able to follow the music of *Merak* dance. The codes given were in the form of a gesture to instruct slow tempo, rotating movement, the initial of the movement and the turnover period, and the movement has been completed.

The fifth meeting was conducted on July 29th, 2019. The teacher classified the students into two groups to perform a repeated practice of 10 movement varieties in the meeting of the previous week in turns. After the students finished practicing, the teacher then explained to the students that they would perform a practice of 15 movement varieties namely *Sirig, Ukel, Sindet, seblak sampur, Aburan, Gedhek, Mincid, Kengser, Mendhek Kokore, Lembahan, lenggut, Kicat, Ngrayung, and Nekuk* which had been taught by using dance accompanying music previously. When the students were practicing the 15 movement varieties, the teacher sat, observed, and helped the them in synchronizing the movement varieties with the dance music by giving sign codes. In this meeting the teacher gave an assignment to the students to practice individually without any guidance nor aid from the teacher. The students were asked to discuss the movement varieties which were still difficult to be performed, then they asked the other students who were already able to perform those movements and practiced together. When the students were practicing individually, the teacher just observed and corrected them occasionally if they were confused with the form of the movement varieties or the counts. After the students finished

practicing individually, the teacher directed the students to practice dancing all of the movement varieties simultaneously along with the dance accompanying music. Based on the interview with the dance teacher, this individual practice was conducted to train the memory, concentration, and mental of the students so that on the day of scoring on the last meeting the students would be accustomed to dance with the music company. At the end of the meeting, the teacher gave motivations to the students and closed the learning activities with praying together.

The sixth meeting was conducted on August 2nd, 2019 in the practice room. In this sixth meeting, the teacher directed the students to practice. The practice system applied by the teacher was the same as the previous one, and the teacher assigned the students to practice individually and then to practice together using accompanying music of *Merak* dance until the end of the learning activity. Once the students had memorized the movement varieties of *Merak* dance, the teacher explained the form of signs given to the students so that they could dance with the music rhythm in this meeting. The form of signs given were signs to instruct slow tempo, rotating movement, starting movement and movement changes, and finishing movements. The clapping of both hands was the sign of movement start and change. The circular movement of index finger was the sign of rotating movement, the upward hand movement was the sign to level upward, and the downward hand movement was the sign to level downward. The fast upward hand movement was the sign of fast tempo, putting hands on the hips was the sign of movement change, waving hands was the sign of slow tempo, and clenching hands was the sign that the dance was about to over. After the teacher had explained the sign codes given, it was expected that the students could understand and focus on the codes given so that they could dance appropriate with the music rhythm on the *Merak* dance. Before closing the learning activity, the teacher gave motivation and information about the upcoming meeting.

The seventh meeting was conducted on August 5th, 2019 in the practice room. In this meeting, the teacher conducted a test to the students in dancing *Merak* dance appropriate with the accompanying music. This test was conducted to measure the students' success in dancing *Merak* dance with the music company. Before commencing the dance practice test, in order to make the students not nervous and stiff, a onetime practice was conducted. Afterwards, the teacher classified the students into 6 groups consisting of 2 students. The assessment of the practice test in this meeting was the final evaluation and it consisted of three aspects namely, *wiraga, wirama, and wirasa*, it can be seen on the teacher's evaluation table below:

TABLE I. TEACHER'S EVALUATION TABLE

No	Aspect	Evaluation	Sign Code
1	<i>Wiraga</i>	The teacher conducted an evaluation by counting the number of body form mistakes in the aspect of arm, leg, and body performed by the students in the 15 movement varieties of Merak dance.	15 movement varieties modelling (Sirig , Ukel, Sindet, seblak sampur, Aburan, Gedhek, Mincid, Kengser, Mendhek Kokore, Lembehan, lenggut, Kicat, Ngrayung dan Nekuk)
2	<i>Wirama</i>	The teacher conducted an evaluation by counting the number of the students' delays in following the tempo and rhythm of Merak dance music.	Clapping both hands (an early code when it's about to start the dance) Moving the arm upward (code to level upward) Moving the ar downward (code to level downward) Waving hands (slow tempo code) Moving the hands quickly upward (fast tempo code) Hands on the hips (movement change code) Rotating the index finger (rotating movement) Clenching the hand (code that the dance was about to be over)
3	<i>Wirasa</i>	The teacher conducted the evaluation by observing the students' expression during the dance.	The code used is the body sign language of smiling.

Source: result of the research 2019

All the codes are applied by the teacher to during the process of taking practice test scores. At the end of learning the teacher gives a little evaluation as long as student take a practical test, motivate and then end the learning activities by praying together.

Based on the results of the study, it can be analysed that the method used in the learning of the Peacock dance at SLB B Cicendo Bandung is the teacher using the imitation method, information (demonstration by imitating complete with various explanations) and drill method. The specificity of the method used lies in the sign system as an instructional tool both for everyday language communication and the cue for mentioning the names of the various movements in the Peacock dance.

Imitation method is one of the factors that support social interaction. Imitation itself literally means also to imitate. Abdul Hadis states that "imitation or modelling, namely students or individuals doing learning activities by imitating the behaviour of others and Vicarious experiences, namely learning from the failure and success of others" [13]. Imitation is a human action to imitate the behaviour of other people around them. Imitation is much influenced by the level of sense reach, which is limited to what is seen, heard, and felt [14].

Drill method is a training method or training method which is a good way of teaching to instil certain habits and as a means to acquire dexterity, accuracy, opportunity and skills [15]. In the case of Sugiyanto states "in the drill method students make movements in accordance with what is instructed by the teacher and do it repeatedly [16,17].

Through the imitation method, information and drill methods students are more active in participating in the learning of the Peacock dance, because according to the dance teacher at SLB B Cicendo Bandung with this method students catch what is conveyed faster than the other methods. with imitation, informative and drill methods can facilitate deaf children in learning and can follow the teacher's instructions. With the teacher's cues, through hands and facial expressions, students respond to movements and rhythm of movements, so students look very confident in dancing.

V. CONCLUSION

Merak dance learning which used imitating method, informative communication, and drilling method during extracurricular activities on deaf students of SLB B Cicendo Bandung was conducted in seven meetings. Steps and description of the application of imitating method, informative communication, and drilling method were: (1) warming up; (2) giving examples and explaining dance movements; (3) practicing together. The different part of this method was that it used silent language to give instruction on daily activities and named some movements on Merak dance. The codes used by teacher to help students in accordance with the music, such as: clapping (to tell students that they were about to start to dance), moving hands up (to tell students to go up), moving hands down (to tell students to go down), waving (to tell students to slow down), moving hands up quickly (to tell students a fast tempo), hand on the waist (to tell students to change the movement), index finger spinning around (to tell students to spin), and hand clenching (to tell students the dance was about to end). Through teacher's instructions, for instance hand gesture and face mimic, students would respond the movement and rhythm, thus, students became confident on the dance. Imitating method, informative communication, and drilling method which was applied by teacher training process can be done well, the suitability of dance moves with music, because students have limitations in hearing so the rhythm is not always on the wrap.

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