

Exploring ENGKLE Learning Model for Prospective Teacher in Creating Game-Based Children Dance Composition

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Abstract—ENGKLE is similar with entering environment, navigating, googling, knitting and validating and evaluating a dance composition learning model blended from various theories and dance composition concepts. This article discusses the implementation of ENGKLE learning model for prospective dance teachers to enhance their understanding and dance composition skill, and applied in creating children dance composition. This article is resulted through conducting the Mix Methods with concurrent embedded approach. Qualitative data is gained from observation and field notes, while the quantitative data is gained from the test score of children dance composition work. Quantitative method strand was also applied to analyze the data resulted by experimentation of ENGKLE learning model for prospective dance teachers. The population of this research is thirty-four students in the Department of Dance Education at Universitas Pendidikan Indonesia who were taking Basic Dance Composition course. Three participants were chosen as a sample. The result of this research revealed that ENGKLE learning model is effectively worked in enhancing prospective teacher's knowledge and skill to compose the children dance composition based on traditional play that contain affective values.

Keywords—*learning model; engkle; dance composition; children; traditional game; prospective dance teachers*

I. INTRODUCTION

This research is the development of learning models in a traditional way for prospective teachers who are still in a college environment. The model is the result of the reduction of the steps of several tariffs in Indonesia and non-Indonesia, namely: Brenda Pugh MccCutchen [1], Anne Green Gilbert [2], Alma M. Hawkins [3], Jacqueline Smith [4], Larry Lavender [5]. The concept of experts who are more involved in the creativity of children in the context of education is Brendra Pugh MccCutchen [1], Anne Green Gilbert [2] and Jacqueline Smith [4], while the concept of creativity that encourages the formation of choreography for the sake of employment is more developed by Larry Lavender [5]. The results of the synthesis of the steps for the participants above are a concept called the ENGKLE method. Engkle is from entering the environment, navigating, googling, knitting and validating and evaluating (ENGKLE). ENGKLE is a learning model that produces various concepts and concepts. The model is used to determine speed, and is applied in creating child dance compositions. The

purpose of this article is to discuss the application of the ENGKLE model to prospective teachers to create children's dance concepts based on the game. The problem that is the model of how ENGKLE can be absorbed properly by the teacher squared, the concepts that are being used for learning in schools, especially for elementary school students, what happens is the material taught on things that happen that are not the results of the teachers who always consider the physical, psychological and psychological aspects of the child.

Researches on child dance have often been conducted, such as those carried out by Gilbert [2] and MccCutchen [1]. The theory of Gilbert in his book *Creative Dance For All Ages: A Conceptual Approach*, The American Alliance for Health, Physical Education says that creative dance combines mastery of movement through the art of expression [2]. He further emphasized that the combination of movement and expressiveness is essential for the process of harmonization in expressing creative dance. MccCutchen, in his book entitled *Teaching Dance as Art in Education* [1]. The findings consist of the processes of: a) dancing and performing as a dance knowledge, b) creating and composing as a technique for how to make dance work, c) knowing history, cultural, and context as a knowledge of dance history, and d) analyzing and critiquing as a learning about analysis and criticism about dance. Furthermore, MccCutchen states that choreography is a type of composition complex that expresses ideas, thoughts or concepts in the medium of motion that are mostly non verbal [1]. The aim is to communicate with meaning and will be done. Creative choreography, not imitating. He created a new movement to convey ideas. The emphasis is that the realm of choreography is the realm of movement discovery, creating innovative actions, forms and designs that have never been used before. Rearranging is a very limited form of choreography, therefore improvisation is very important especially at the basic level composition.

If we study it, it will show the similarity of their writing. The similarity that they both carry the concept of construction in children's dance wrapped in the concept of educational dance. The basics of dance elements that are studied are almost likely to be the same, such as the concept of the body, body parts, body movements, body actions, steps, balance of support round, body shape, static. Space, shape, level, direction, size of

motion, place, focus, road, increase, distance, energy, composition, power, dynamics, weight, strength, flow, attack, quality, time, accent / focal point, knock, duration, speed, and rhythm.

The other similarities between the two writers are, if in each meeting they have the same approaches and techniques, such as warming up to warm up, exploring the concept which is exploring the concepts that will be studied first, such as exploring students' experiences with duet, three and using property and combine motion. Developing Skill, which is developing a movement that already exists or has been formed in the process of exploration and improvisation. Creating is forming the movement through the process of improvisation and exploration that has been structured according to the age of the child. And cooling down is resting the body punctuated by looking at the appearance and discussing it and making criticism. However, both tend to process how to choreograph and are not related to values at all.

These games are Sundanese folklore inherited from generation to generation. This is in line with the opinion of Danandjaja that folklore is a culture inherited from generation to generation [6]. Furthermore, Danandjaja defines that "folklore is a part of a collective culture, which is spread and passed down from generation to generation, among any kind of collective, traditionally in a different version, both in oral form and examples accompanied by gestures or tools mnemonic device [6]. The purpose of this study is to explore the ENGKLE model for prospective dance teachers. This research is important to be done so that prospective teachers gain knowledge and experience in making children's dance work through dance composition learning.

A. Mix Method Research Strategy

The method used in this research is mixed methods. This research step by combining two pre-existing forms of research, qualitative research and quantitative research. Mixed research is a research approach that combines qualitative research with quantitative research [7,8]. In this study, using embedded experimental model, because it first collects qualitative data or most of the qualitative data which is then supported by quantitative data [7].

II. RESEARCH SUBJECT AND METHODS

This research was designed using research and development developed by Borg & Gall with qualitative data analysis techniques supported by quantitative data [8]. The Research Location is at the Department of Dance Education, Language and Arts Faculty, Indonesian University of Education, having his address at Jalan Dr. Setiabudhi No. 229 Bandung. The subjects of this study were students in the sixth semester of 2018-2019 school year who followed the Basic Composition of Dance course as many as 39 students.

III. RESULT AND DISCUSSION

Another research that has been done is research on the concept of dance creation conducted by Mirriam Giguere [9]. Through his research on the process of dance creation, he charted that there were three forms of child dance created for

child dance. First, the process of creating children dances created for children by adults. Second, the process of creating dance by involving children (children created with adults). Third, the process of creating dance by children (children dance created by children without adults). From the concepts of child dance creation above, the most suitable for the concept of creating child dance compositions is the first concept, namely: the concept of creating dance compositions made by adults or teachers for children (dance created for children by adults) oriented on the product.

A. ENGKLE Concept

The ENGKLE concept is a reduction of seven dance composition experts. From the learning process of these experts, the researcher takes the core by adding a number of processes that are not mentioned above, and becomes the process of steps to create a new children's composition. It described as follows.



Fig. 1. The process of steps to create a new children's composition.

This ENGKLE concept has a mutually sustainable learning syntax between one syntax and another. Enter environment is more inclined to the concept of returning to nature, returning to the environment to look back, asking again the art contexts in society. Navigation is a concept of exploration or deepening of the basic elements of dance, principles of dance forms, composition of group dance, floor design, design, property, and performance. The concept of Googling is the concept of searching for the possibility of developing existing choreographic forms, its implementation is more focused on aspects of exploration and improvisation. Knitting and Validating concepts, knitting is the concept of knitting or standardizing parts of a child's dance composition and validation. The concept of Locking and presenting is an activity to lock or standardize the composition of child dance made by prospective teachers. The Evaluation concept is an evaluation activity.



Fig. 2. Concept ENGKLE.

B. ENGKLE Method Practices in Dance Learning for Children Aged 7-12 Years

The subjects of this study were students in the sixth semester of 2018-2019 school year who followed the Basic Composition of Dance course as many as 39 students. This subject was chosen with the consideration that graduates from the Department of Dance Education would be prepared to teach at school and relate to the world of children, so that they must be equipped carefully about the ENGKLE Model. In the implementation. The Basic Composition course is one of the practical courses in which the content of the material discusses the basics of dance creation knowledge, especially dance creation for elementary schools. Competencies expected in the basic lecture process of dance composition include 1) mastery of basic knowledge in a creative way in dance creation 2) basic understanding in creating dance works for elementary school level 3) mastery of skills in composing motion, music and other dance supporting elements to create dance works at the elementary school level. In achieving these competencies, the lecture process is carried out in several stages, namely 1) explanation of basic knowledge material in creating dance works for elementary school level, 2) motion exploration based on processing space, energy, and time, 3) the process of making dance works for elementary school level.

In the practice of learning, the first step is Enter Environment. In this step prospective teachers are more inclined to the concept of returning to nature, returning to the environment to look back, asking again the contexts of art that exist in society. They were presented with performances of traditional game forms in West Java, such as *Oray-Orayan*, *Tokecang*, *Cingciripit*, *Ucing sumput*, *Boy-boyan*, etc. This activity is called the revisiting phase. This activity is important to be carried out by prospective teachers to find out the roots of the choreography to be developed. This concept is often carried out when the choreographer will begin the process of creating dance, or also with the concept of observation [5]. Navigation is a concept of exploration or deepening of the basic elements of dance, principles of dance forms, composition of group dance, floor design, design, property, and performance. This second phase of teacher candidates must understand well the theories of dance composition which will be used as a science to develop the choreography of traditional games in accordance

with the rules contained in the science of dance composition. This activity according to the concept of Jacqueline Smith is called the concept of deepening [4]. The concept of Googling is the concept of searching for the possibility of developing existing choreographic forms, in this case the choreography that comes from traditional games, namely the cultivation and cultivation of Sundanese people who have values of compassion, compassion, fostering so that their implementation focuses more on exploration aspects and improvisation [3]. As according to Gilbert called the developing skill phase [2]. In this activity teacher candidates must of course pay attention to the level of ability and age of students. Student age is a significant issue in dance learning, both related to the content of the material and the approach to teaching. The student teacher is based on the level of development of their abilities and understanding. The older the student is, the higher the level of understanding [10]. The concept of Knitting and Validating, knitting is the concept of re-knitting or standardizing parts of a child's dance composition, then applied to children to be able to measure the effectiveness of the syntax that has been done and called the concept of validation. This activity by Gilbert is called the Creating phase, and called the formation phase [2]. The concept of Locking and presenting is an activity to lock or standardize the composition of children's dance made by prospective teachers and presented by prospective teachers and children. This concept according to Hawkins is called the forming concept, and called the presenting phase [3]. The activity that must be completed by the next teacher candidate is the Evaluation concept, which is the work evaluation activity after the performance, all concepts of composition of child dance are measured and assessed by the assessment standards that have been made. This concept is also called by Smith, MccCutchen, Gilbert [1,2,4,5].

IV. CONCLUSION

The ENGKLE concept, will then become a foothold and be applied in the steps of the teaching. In the concept of KONKLE creates teachers who are able to manage teaching and learning programs. Managing here has a broad meaning that involves how a teacher is able to master basic teaching skills, such as opening and closing lessons, explaining, varying media, asking questions, giving reinforcement, also how teachers apply strategies, learning and learning theories, and implementing conducive learning. In addition, teachers must have the competence to teach, motivate students, create instructional models, manage classes, communicate, plan learning, and evaluate. All of these competencies support the success of the teacher in teaching. Teachers play an important role in creating communicative classes. The role of the teacher in the ENGKLE concept as a facilitator in a communicative process, acts as a participant, and the third acts as an observer, in other words the teacher is the key to the success of an educational process. The results of this study prospective dance teachers are able to explore the concept of ENGKLE and show that the ENGKLE learning model is effective in increasing the knowledge and skills of prospective teachers to compile children's dance compositions based on traditional games containing affective values.

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