



## THE ROLE OF THE DANCE TEACHER IN DEVELOPING MOVEMENT CREATIVITY

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### ABSTRACT

The research aims to describe the role of dance teachers in developing students' movement creativity in class XI dance learning at SMAN 1 Cikarang Barat. This research was conducted because of the conditions for teacher success in developing students' movement creativity in achieving dance work competence. The research methodology used is descriptive analysis, with a qualitative approach. The subject of this research is an arts and culture teacher at SMAN 1 Cikarang Barat. The results of the research showed that students obtained very good results in learning to create dance works. This is because teachers have 21 roles in dance learning. Dance teachers can carry out 15 roles in developing movement creativity optimally, namely the role of 1) educator; 2) teacher; 3) trainer; 4) reformer (innovator); 5) model and role model; 6) researcher; 7) activity driver; 8) view generator; 9) regular workers; 10) camp mover; 11) emancipator; 12) preservative; 13) learning resources; 14) motivator; 15) facilitator. Apart from that, dance teachers also act as 1) mentors, 2) managers; 3) demonstrators; 4) advisors; 5) evaluators; and 6) culminators, but these six roles have not been implemented optimally due to limitations in online learning and teacher consistency in preparing learning tools.

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## 1. INTRODUCTION

Based on the results of a survey of student abilities released by the Program for International Student Assessment (PISA), it is clear that Indonesia is ranked 72nd out of 77 countries with the lowest quality of education (PISA 2019 data) (Fany et al, 2022). Observers assess that low teacher competence and an education system that is too outdated are the causes (Astuti et al, 2023).

The Indonesian education system is also making adjustments according to Circular Letter No. 4 of 2020 concerning the implementation of education policies during the emergency period of the spread of Corona Virus Disease (COVID-19) (Ansori & Sari, 2020). This means that all learning activities are carried out online and creates several limitations.

Joko Widodo emphasized that "...the challenges resulting from the COVID-19 pandemic must not reduce the quality of learning. Limitations must be overcome with creativity." Munandar in Abubakar defines that creativity is the ability to reflect, fluency, flexibility and originality in thinking as well as the ability to collaborate on ideas (Khanip & Ikrom, 2023). Creativity can be fostered in learning at school, such as learning dance. Based on this, creativity is a competency that must be developed in students and is the teacher's responsibility in online learning.

Subject teachers are educators who have the opportunity to interact and spend a lot of time with children, have a big role in maximizing potential and developing children's creativity (A A, 2015). Teachers have several roles in developing student creativity. The role of the teacher as a learning agent is as an educator, teacher, guide, trainer, advisor, reformer (innovator), model and role model, researcher, activity driver, insight generator, routine worker, camp mover, emancipator, evaluator, preserver, culminator (Selasih, 2017). This is in line with research conducted by Qurrata A'yuna entitled "The contribution of the role of parents and subject teachers to the development of student creativity" (2015). Apart from that, stating the importance of creativity developed by teachers is also found in research entitled the role of teachers in digital era learning (2016) by Wartomo. Ni Nengah Selasih also explained that teachers have 16 roles in her research entitled Teachers' efforts to increase students' creativity in the era of globalization (2019). The development of creativity through the application of learning models was also carried out by Agus Pratiwi with research entitled application of the group investigation model to increase the creativity of dance movements of students at SMAN 2 Pontianak (2018).

The results of the article study explain that teachers play an important role in developing students' creativity in learning. Lusinta in Selasih explains that "the teacher is the most important figure, because the teacher has the duty to educate human life." However, in its implementation, not all teachers are able to develop creativity and become an inspiration for their students, especially with online learning during the current pandemic.

In contrast to previous research, the research that will be conducted is focused on the role of dance teachers in developing movement creativity in class XI students in dance learning at SMAN 1 Cikarang Barat and the process of developing movement creativity. The aim is to describe the role of dance teachers in developing creativity and it is hoped that the results of this description will be useful theoretically and practically. This research is focused.

## 2. METHODS

The research methodology used was descriptive analysis, with a qualitative approach carried out on 6 April 2021 – 17 May 2021. The subject of this research was an arts and culture teacher who taught class XI at SMAN 1 Cikarang Barat. The research procedure carried out

consisted of 4 stages, namely: 1) pre-field stage; 2) field work stage; 3) analysis stage; and 4) evaluation and reporting stage.

There are several data collection techniques used by researchers, namely: 1) observation, in the form of observing dance learning activities in class XI IPA 2; 2) interviews, Arts and Culture teacher, (Mrs. Ari Tia Rahman, S.Pd), Principal, (Sudarno, S.Th.I., M.Pd.I), fellow teachers (Sylvana Tridayanti, S.Si) and students (Nabil Abdurahman & Anindiya Rohendi); 3) literature study; and 4) document study, in the form of archives and school data. The data analysis technique in this research is qualitative data analysis using the Miles and Huberman research design.

#### **a. Data Collection**

In the initial stage of data collection, the researcher carried out a general exploration of the social situation/object being studied, everything that was seen and heard was recorded using observation techniques, interviews, document study and literature study.

#### **b. Data reduction (Data Reduction)**

After collecting data, the next stage is to reduce the data that has been collected by summarizing, coding data, classifying data, categorizing, creating clusters, creating partitions, writing memos and notes and creating matrices to sort and group data.

#### **c. Presentation of data (Data Display)**

The data presented in this research uses a narrative form which is described in a memoing coding matrix, triangulation matrix, categorization table and data classification in chart form. The data presented in this research is data regarding the role of dance teachers in developing movement creativity in class XI dance learning at SMAN 1 Cikarang Barat.

#### **d. Drawing conclusions and verification (Conclusion drawing / verification)**

The next step is to draw data conclusions and verify. This process was carried out based on researchers' findings in examining the role of dance teachers in developing movement creativity and the dance learning process at SMAN 1 Cikarang Barat.

### **3. RESULTS AND DISCUSSION**

#### **a. General description of SMAN 1 Cikarang Barat**

SMAN 1 Cikarang Barat is one of the state schools in Perum Telaga Harapan Blok D Cikarang Barat, Kab. Bekasi, which was founded in 2005 based on Regent's Decree Number: 821.2/109-BKD/Kep/2005. The total number of educational staff, school principals and teachers (including non-permanent/honorary teachers) is 52 people. SMAN 1 Cikarang Barat has a total number of students of 1,061 students in 2021. With the Covid-19 pandemic, learning activities at school are carried out online, but are still adjusted to the applicable teaching and learning schedule.

Based on school archives, information was obtained that SMAN 1 Cikarang Barat has an area of 4700 M<sup>2</sup> and has various facilities, means and infrastructure that support learning both online, online and during the new normal transition period.

## **b. Dance Learning Activities**

Based on the results of interviews, observations and document studies, Mrs. Ari Tia Rahman, S.Pd is a dance teacher who teaches arts and culture subjects in class XI IPA 2, totaling 35 students. In dance learning activities at school, teachers carry out planning, implementation and evaluation in accordance with the learning components that have been formulated. The following are several components of dance learning carried out at SMAN 1 Cikarang Barat, including:

### **a) Curriculum**

The curriculum used is the 2013 Curriculum Revised 2017.

### **b) Dance learning objectives**

Based on the results of document review, interviews and observations, it was found that the learning objectives conveyed by the teacher were found in the opening/introductory activities, but the structure only contained elements of audience and behavior.

### **c) Learning Resources**

The learning resources used are 1) teacher; 2) material; 3) environment; 4) tools; 5) technique.

### **d) Learning strategies**

Teachers use Cooperative Learning Strategies (SPK).

### **e) Instructional Media**

The learning media used in dance learning activities are 1) audio visual media; 2) visual media; 3) audio media; and 4) print media. Apart from that, to support learning activities teachers also use various media or learning platforms.

### **f) Learning methods**

The learning methods used by teachers in dance lessons are lecture, discussion, recitation, discovery, peer tutoring, question and answer, practice and demonstration.

### **g) Learning materials**

The learning material studied by class XI students at SMAN 1 Cikarang Barat is dance work and dance criticism.

### **h) Learning steps**

In the preliminary activities, the teacher carries out 1) orientation activities (the teacher gives greetings and reads prayers); 2) apperception (relating the topic to the previous meeting); and 3) motivation (the teacher conveys the learning objectives and provides motivation and enthusiasm for students). This is done by the teacher at meetings on Zoom, on posters and in the text on Google Classroom. In the core activities, the activities carried out are exploration, stimulus, group organizing, training process and presenting work. In the closing activity, the teacher provides encouragement, messages and closes the lesson with greetings.

### **i) Learning assessment/evaluation**

PTS, PAT, UAS, daily tests, quizzes, attitude assessments, learning outcomes assessments, work performance etc.

## **c. The Role of the Dance Teacher**

Roles are a series of behaviors and interactions between teachers and students in learning activities to achieve learning goals. These behaviors and interactions are carried out by the teacher in dance learning. Ari Tia Rahma is an arts and culture teacher with civil servant status at SMAN 1 Cikarang Barat.

Based on the results of interviews and observations, the role of the dance teacher in learning was observed based on 21 indicators of the teacher's role, namely: 1) educator; 2) teacher; 3) mentor; 4) trainer; 5) advisor; 6) reformer (innovator); 7) model and role model; 8) researcher; 9) activity driver; 10) view generator; 11) regular workers; 12) camp mover; 13) emancipator; 14) evaluator; 15) preservative; 16) culminator; 17) learning resources; 18) motivator; 19) facilitator; 20) manager; and 21) demonstrator.

#### **d. Creativity of Student Movement in Dance Learning**

Based on data from interviews and observations conducted on teachers and students, information was obtained that the creativity of students' movements in creating dance works was very good, this was obtained from the evaluation process of exploration activities with a score of 87.37 and the average score obtained for group dance works was equal to 89.65, resulting in a score of 88.51 with a predicate of A- (very good). This is explained through creativity indicators, namely flexibility, fluency, elaboration, originality and sensitivity.

### **3.1 Discussion**

#### **a. School Contribution in Developing Student Movement Creativity**

SMAN 1 Cikarang Barat has contributed to developing movement creativity because it has competent human resources, has facilities and infrastructure, facilities, equipment and qualified teaching staff to support teaching and learning activities offline, online and in preparing for the transition period (new normal). A conducive school climate influences the performance of school organization members. This condition is also supported by school policies which have regulations to develop teacher abilities, rules and learning components so that schools have a contribution in developing students' movement creativity.

#### **b. Contribution of Learning Components to the Development of Student Movement Creativity**

Learning activities and components are able to produce effective dance learning. The effectiveness of learning can be assessed through 5 indicators of effective learning, namely 1) management of learning implementation; 2) communicative process; 3) student responses; 4) learning activities; and 5) learning outcomes (Bistari, 2017).

#### **c. The Role of Teachers in Developing Student Movement Creativity**

Interpretation of the data used in this qualitative research uses the concept of the teacher's role from the journal 'Teacher Efforts in Increasing Student Creativity in the Era of Globalization' written by Ni Nengah Selasih (2019) and relevant research entitled 'The Role of Teachers in Digital Era Learning' written Wartomo (2016). Based on 21 indicators, the role of the dance teacher at SMAN 1 Cikarang Barat has all these roles, but in developing students' movement creativity, the teacher is not yet fully optimal in carrying out his role. Based on the results of interviews and observations, there are 6 teacher roles that are not optimal in their implementation, namely the following teacher roles:

##### **a) Mentor**

The teacher's role has not been implemented optimally in the work guidance process. Ideally, the role of a teacher as a guide is to guide students, direct and look to the future, provide and be responsible for their guidance. Colleagues and vice principals emphasized that teacher guidance for students was not optimal because online learning due to the Covid-19 pandemic had made several changes and needed time to adjust.

**b) Evaluator**

The evaluation carried out by dance teachers in assessing dance works only uses indicators of uniqueness and originality in the work. This is less than optimal, because in assessing the development of movement creativity, teachers must consider creativity indicators. Ideally, the teacher's role as an evaluator must be able to carry out continuous evaluation or assessment of student learning outcomes, teaching skills, and also the results obtained to determine the extent to which the learning process is successful.

**c) Demonstrator**

Wartomo explained that the teacher's role as a demonstrator should be to show attitudes that will inspire students to do the same thing, or even better, with what is being demonstrated. Based on this, the role of teachers as demonstrators is not optimal, because of the Covid-19 pandemic which means demonstrations are not carried out directly (online) so that carrying out movement exploration is not optimal (Sudrajat, 2020).

**d) Manager**

In classroom management, the teacher's role is not optimal because students' active interaction is limited by the presence of PJ, so teacher and student interaction is very limited. This has relevance to the teaching philosophy put forward by Munandar in Muhirma that teachers should try to encourage children to express their ideas without experiencing obstacles, and respect their ideas (Fakhriyani, 2016). Based on this, teachers are encouraged to reflect on activities, determine the right learning platform to develop movement creativity, student activity and optimize lesson plan writing.

**e) Advisor**

Based on the conditions described, the role of dance teachers is less than optimal in providing feedback and advice to students who are not evenly distributed. Ideally, Selasih explains that teachers as advisors are able to play an active role in providing guidance and counseling to students who experience problems and help solve them (Masyhudi, 2022).

**f) Culminator**

Dance teachers are not consistent in writing learning steps and are less than optimal in carrying out activities according to the RPP. Selasih stated that teachers as culminators, ideally direct the teaching and learning process in stages from beginning to end (culmination).

Apart from the role of the teacher which has not been implemented optimally, there are 15 roles of dance teachers which have been implemented optimally in developing students' movement creativity, including: 1) educator; 2) teacher; 3) trainer; 4) reformer (innovator); 5) model and role model; 6) researcher; 7) activity driver; 8) view generator; 9) regular workers; 10) camp mover; 11) emancipator; 12) preservative; 13) learning resources; 14) motivator; 15) facilitator.

**a) Educator**

The teacher's role as an educator has been carried out ideally in organizing various learning components and achieving the goal of dance work to develop students' movement creativity according to the characteristics of high school students.

**b) Teacher**

Dance teachers are able to act as teachers because teachers shape student development in creating movement and student creativity, by providing material and determining methods and media that suit the characteristics of high school students.

**c) Coach**

Through dance learning, teachers are able to train students' abilities in the realm of knowledge, skills, attitudes directly and indirectly. This is in line with the presentation

**d) Reformer (innovator),**

Based on these conditions, teachers are able to act as innovators in developing students' movement creativity in fulfilling dance work competencies.

**e) Model and Example**

Based on the conditions that have been explained, teachers are able to become role models by inspiring students with their attitudes, behavior, achievements and achievements so that the teacher's role as a model and success in inspiring students in learning.

**f) Researcher**

Teachers act as researchers in designing dance learning to improve student learning outcomes in the next generation by arranging learning steps according to student characteristics and dance work competencies. This role has been carried out optimally according to the results of reflection every year to improve learning outcomes.

**g) Activity booster**

Teachers are able to create different activities in online dance learning, based on this the teacher is able to raise students' enthusiasm for working and achieving good learning results.

**h) vision generator,**

Based on the conditions that have been explained, dance teachers are able to act as a generator of views because the teacher provides motivation with learning methods and media.

**i) Regular worker**

Dance teachers have obligations and duties as civil servants in teaching regularly at SMAN 1 Cikarang Barat. The teacher does this optimally because the teacher has obligations and responsibilities as a teacher (PNS).

**j) Camp mover**

Teachers are required to be able to carry out online learning due to the Covid-19 pandemic by utilizing technology and science and technology. The teacher did this optimally, as evidenced by the students' ability to create dance creations virtually and the use of various media and online learning platforms.

**k) Emancipator**

Based on the conditions that have been explained, dance teachers have sensitivity in determining the potential of students' dancing skills because the teachers come from dance academics. The teacher does this optimally in the activity of organizing groups based on the potential of their students.

**l) Preservative**

Dance teachers act as preservers by transferring knowledge, communicating, and choosing the right learning components so that students are able to preserve dance material optimally by utilizing varied media and methods.

**m) Learning Resources**

Dance teachers fully master the substance of the art of dance obtained from their studies at the Dance Education Study Program, UNJ. Therefore, teachers are able to use themselves as learning resources in explaining dance criticism material and dance work material optimally.

**n) Facilitator**

The teacher plays an optimal role as a facilitator by providing responses, feedback and monitoring provided by the teacher. Based on the conditions that have been explained, the dance teacher acts as a facilitator because he provides services in the form of consultations carried out on WhatsApp media regarding obstacles or problems that need to be discussed.

**o) Motivator**

Dance teachers act as optimal motivators because they are able to provide support, enthusiasm and motivation for various learning activities optimally on various learning platforms, so that students are very enthusiastic in developing creativity in the dance learning process.

Based on the 21 teacher roles, teachers are able to contribute through their role in developing movement creativity. This is in line with research conducted by Qurrata A'yuna which explains that the role of subject teachers contributes to the development of creativity (Banani, 2017). Based on this, the role of the teacher is very important in developing student creativity in learning dance in class XI, SMAN 1 Cikarang Barat.

#### **4. CONCLUSION**

The learning process at SMAN 1 Cikarang Barat is supported by facilities, equipment, facilities and infrastructure that support learning activities offline, online, as well as during the new normal transition period. Teachers are able to play a dual role in carrying out learning activities and determining learning components that are appropriate to the conditions and competencies of dance work. Movement creativity in class XI IPA 2 students at SMAN 1 Cikarang Barat showed very good results. The achievement of these learning outcomes is because the teacher carries out all 21 roles in developing the creativity of dance movements. There are 15 roles of dance teachers that can be carried out optimally, namely the role of: 1) educator; 2) teacher; 3) trainer; 4) reformer (innovator); 5) model and role model; 6) researcher; 7) activity driver; 8) view generator; 9) regular workers; 10) camp mover; 11) emancipator; 12) preservative; 13) learning resources; 14) motivator; 15) facilitator. Apart from that, there are 6 roles of dance teachers in developing movement creativity, but the results are not optimal due to limitations in implementing online learning and teacher consistency in preparing learning tools. These roles are: 1) mentor, 2) manager; and 3) demonstrator; 4) advisor; 5) evaluator; and 6) culminator.



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