

EXPERIENTIAL LEARNING STRATEGY AND DERENSATED INSTRUCTION IN DANCE CREATION LEARNING PROCESS

by Kusnadi

ABSTRACT

EXPERIENTIAL LEARNING STRATEGY AND DERENSATED INSTRUCTION IN DANCE CREATION LEARNING PROCESS

By: Kusnadi

Language and Arts Faculty of Universitas Negeri Yogyakarta

ABSTRACT

The purpose of this study was to: (1) describe the dance creation learning model used in the creation of dance for students of the Dance Education Study Program in Universitas Negeri Yogyakarta, (2) describe the integration of differentiated instruction strategies and experiential learning applied by lecturers in the learning process dance creation, and (3) test whether there is a relationship between working behavior dance and learning styles (Visual, Auditorial, Kinesthetic).

This study uses the mix method. His research setting is lecturing on Choreography 2 in the 2018. The research subjects included lecturers in Choreography 2 courses and 33 students who took Choreography 2 courses. Data collection was done in several ways, namely: observation, interviews, and questionnaires. The instrument to explore data about VAK learning styles was adopted from DePorter (2011) in the form of rating scale with three options namely frequent (SR), sometimes (KK), and rarely (JR). The instrument for exploring dance behavior is a questionnaire. There are two kinds of data analysis techniques, namely qualitative and quantitative (Contingency Coefficient).

The results showed that: First, the learning model used in dance creation learning in prospective students of the Dance Education Study Program is project based learning with stages (1) project orientation and design, (2) project implementation and completion, (3) project presentations and (4) reporting and evaluation. Activities carried out by students are a process of exploring art, improvisation, evaluation, form (forming). One more specific step in this model is to teach dances produced to elementary, middle school, or high school / vocational children in accordance with the target of dance creation. Secondly, the experiential learning integration in the entire learning model is reflected in (1) at each stage of learning each student is personally actively involved and experiences firsthand 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 lecturer for the gradual release of the complex process of dance work. Differentiation instructional is manifested in the form of: (1) freedom to determine the theme and the basis of the work adapted to the interests of students, and (2) freedom in choosing art exploration modes (visual, auditorial, sensational, kinesthetic, imaginative, or expressive) and improvising art (mimetic, development of motion, and expressive-imaginative) in accordance with their respective ways. Third, there is no relationship between behavior in the exploration of art and improvisation of art with VAK learning styles. In the art exploration activity the correlation index of the Contingency Coefficient between the VAK learning style and the art exploration mode he chooses is 0.441 with a significance degree of $0.631 > \alpha 0.05$. In improvisational behavior, the magnitude of the Contingency Coefficient correlation index between the VAK learning style and its improvised mode is 0.320 with a significance degree of $0.440 > \alpha 0.05$.

Kata Kunci: *experiential learning, differensiated instruction, dance creation learning*