

EXPLORING INDIGENOUS KNOWLEDGE FOR STRENGTHENING AESTHETIC APPRECIATION IN PRE-TEACHING ACTIVITIES

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Abstract: Art education intends to eliminate the silent consciousness in order to better understanding to humanity. It is also a holistic process ideal for a "healthy" mental and thought. Creating dance as a part of educating through arts, develops important student's characters, including aesthetic appreciation. The challenge came up as the creative processes integrated with the curriculum of *merdeka belajar* put dance students to demonstrate their skill in tutoring younger students in the *Program Mengajar di Sekolah* (PMS). This research aims to seek how the students convey the aesthetic appreciation during and after their activities in the PMS, and how they would have to deal with pre-teaching activities within their basic skill and knowledge of dance. I used an artistic-based research method, engage with project-based learning to accommodate the student-centered learning process. Within the study of Herbert E. Read, Simone Weil, and Jacqueline Smith-Autard, the students created dance through exploring indigenous knowledge (history, folklore, and tradition). As a result, the students experienced the organic art praxis in producing dance pieces that address their aesthetic appreciation. Aesthetic appreciation enriched the authentic vocabularies that provided new artistic understanding, which lead the students to the realm of sustainable creativity.

Keywords: aesthetic; art education; creating dance; indigenous knowledge

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INTRODUCTION

The manuscript is written in A4 paper size with an even number of pages (six, eight, or ten pages). The entire content of the article is typed using single spaces using English. All article content except abstracts is typed using Times New Roman 12. The author is fully responsible for the content of the manuscript written. Manuscripts are writings that have never been published or are in the process of being reviewed in other journals. The introduction is consisted with background, gap analysis, and the purpose of the research. The introduction is supported by previous studies, by including sources and does not contain writing in the form of a construction similar to writing a thesis or technical report that lists the theoretical framework, problem formulation, research usefulness, literature review. If deemed necessary to strengthen the article, the introduction can contain expert opinions, by including primary sources.

In the context of human historical odyssey, maintaining the continuity of human life

and culture demands a continuous process. We called it sustainability. Gadamer's ontological aesthetics believes that art is not a world isolated and separated from life, but rather a world bound by the context of human historical odyssey (via Siswanto, 2016: 66). He used the terminology *Bildung* to represent the continuous process of human self-development, the meaning of which is more complex than education and culture. *Bildung* means a complex human activity in seeking knowledge, where knowledge not only provides information (facts) but also shapes his personality. In the process of knowing what is outside of oneself, a person apart from trying to understand things outside of himself, also learns and tries to understand himself. This process is circular and continuous between formative (bounded and fundamental) and transformative (with changes) results obtained through "learning", where the process undertaken is not just cognitive and intellectual but holistic, involving the whole human being (Gadamer, 2004; Sitharesmi, 2017).

It is in the context of *Bildung* that the urgency of the position of art as the essence of humanities education needs to receive serious and proportional attention, so that the goal of "humanizing humans" can be achieved. Arts learning is an educational process that is within the value education family, which has a crucial position in the formation and development of national character. Through art, according to Bahtiar Arbi's statement (Arbi, 2017), the world of education will have a great opportunity to present peoples who thinking or arguing reflectively, having logical sense, speaking heartedly, and creatively construct the imagination. Through art too, education will discover its essence, spiritual experiences and value systems, which can only be reflected philosophically and capture their symbolic meaning based on outward behavior.

If the essence of art is to "humanizing humans", and the goal of education is to eliminate the silent consciousness that is unable to see things that are human, then art education should be a holistic process that is ideal for a "healthy" humanity. When the world global has passed the 4.0 era and is heading towards the 5.0 era, arts education in Indonesia is still experiencing epistemological problems. One of them, stated by Rachmat (Rachmat, 2017), is the domination of educators to not using or applying the right methods for teaching art. The educator's domination upon student can fall into an academic hegemony, especially due to dogmatic doctrines in the learning process, that will only gradually fade the identity and independence of art students, which will ultimately disappear completely. Whereas art higher education institutions must produce the candidates of art teachers with adequate skills and competencies in "art", who appreciate the universality of art itself, including ethics and aesthetics. For that matter, we must be willing to open our eyes, that arts education must be directed at expanding space for the growth of creativity and the experience of artistic activities. This is where the function of art is not limited to pragmatics or to be understood only at a superficial level. Instead, it should go into further appreciation that build the student's character.

The process of creating dance as a part of art education develops the student's individual character through experiencing the phases of choreographic systemic work. Whether it is thematic or free style, the dance students at Prodi Pendidikan Seni Drama, Tari dan Musik (Sendratasik) Universitas Negeri Gorontalo (UNG), learning to work within the integral project between art praxis and education. A practice-based research applied throughout the process of making dance allows the student to both appreciate and interpret the aesthetic value. Appreciating aesthetic is to understand art, as art is required

by knowledge of beauty when art creation is taking place. In the dance world, aesthetic experience is the experience to appreciate the value of the beauty, that is the expression of the dance. The value of expression in dance is the result of processing creativity, feeling and intention, that according to Stinson, does not come from what the dancer do, but rather from how the dancer do. Dance expression is a state of consciousness involving full engagement and awareness to inner depth of meaning (Stinson, 2017). Aesthetic appreciation internalises the concept of education through art that build significant character of the students to be able to train their sensitivity, their feeling, their intellectual intelligence, and their imagination. Aesthetic aspect has to do with apprehending requires the sensitivity, skill, experience, and creative process, that implement individual's intellect, emotion, intuition, social, and spiritual.

However, the effort in achieving aesthetic experiences might deal with some problematic adaption during the student's entanglement in the *Program Mengajar di Sekolah* (PMS) held by UNG as an implementation of *Merdeka Belajar Kampus Merdeka* (MBKM). The PMS is intended as an effort to improve the quality of education by teaching at the schools of remote, frontier and underdeveloped areas in Gorontalo. The program of teaching in schools become a praxis for independent education (*merdeka belajar*) which forms a sense of attention to the affectional development of each individual in the learning community. This program prepares the future generation of Indonesian youth to be able to implement contextual education programs according to current developments (Witono, 2022). The PMS at UNG is applied to year 4th students (Semester 7th), that is a crucial level in my department as the students supposed to learn the core competence Subjects according to their respective choice, which is dance, music, or drama. As a consequence, Subjects which mark the core competencies of the student must be conversed, including the advance practical knowledge of dance aesthetic and dance making.

My research comes to the question of how my students will convey the aesthetic appreciation and interpretation during and after their activities in the PMS. On the other hand, my observation come to the concern whether they are able enough to demonstrate the appropriate dance skills and knowledge in front of younger students, while they are still struggling against inadequacy of skills and knowledge of dancing. Since the learning process of creating dance (Subject Koreografi 3) is one of the Subjects to conversion, my research imperative is to attempt the process of creating dance through digging the local values (history, folklore, and tradition), and how they would have to deal with pre-teaching activities within their basic skill and knowledge of dance, within the PMS programs to be complied.

METHOD

The Project Based Learning (PjBL) learning design is used within the evaluative research procedure in attempting of fulfilling the characters of interactive, holistic, integrative, scientific, contextual, thematic, effective, collaborative and student-centered learning process of the study program, based on SN-Dikti 2020 *pasal 10 ayat 1* and *pasal 11 ayat 1-10*. The artistic process essentially involves the eight characteristics above, because no matter how individually a form of art is created, it ultimately requires collaborative, integrative and interactive work in its presentation. The implementation of

OBE is attached in addition to load the material of Choreography 3 which is integrated with the PMS programs. The OBE is more adapt *Alif Layla's* incorporated traditional ways of learning, teaching and studying art forms, that focus on inculcating four habits of mind: self-consciousness, critical thinking, active voices against injustice/oppression, and patience and kindness (Aizas, 2020). Emphasising local wisdom and other traditional values as the main theme and the materials to exploration, I rely on my students' praxis of creating dance and literacy. The Eclectic thoughts of Herbert E. Read, Simone Weil, and Jacqueline Smith-Autard in conducting dance education assist me in integrating the teaching-art works.

Read's statement posits the aesthetic education as a fundamental process for fostering the growth of each human being as an educed individual who is also attempt to harmonizing his individuality with the organic unity of the social group he belongs (Read, 1958). In this way, dance education provides the kinetic aspect for the techniques of aesthetic education, that is, together with musical education, correspond to, and are an expression of mental process called intuition. Within the intuition, the students would have found the feasible and reliable local knowledge in their respective sites in the PMS to be constructed into a main theme in both teaching and creating dance. Peter Roberts developed Simone Weil's idea of *Attention*, which is a natural learning process to achieve an "independent" student character. In the concept of "merdeka belajar", intelligence can only be directed by desire, and only grows and bears fruits in joy and happiness (Deodatus, 2022). *Attention* is the goal that underlies all learning processes, which will not be in vain because it always has an impact on the spiritual realm. However, *Attention* is not a process that must be forced, the impact may only be felt many years later, often in areas that are not connected to what we have learned. *Attention* forms an important character that is related to caring for others. By developing the power of attention through study, students are helped to not only gain academic knowledge but also appreciate the existence of others by dedicating their abilities to helping those who need it most (Roberts, 2017).

The choreography process itself is a practical-based research (practice-based research or artistic-based research) which is experimental and strengthens the artistic exploration. The practice-based research not only accommodates physical-psychomotor activities, but also be integrated with methodical experimentation in contemporary choreography subjects. This is an attempt to answer problematic questions regarding the epistemological problems of dance practice, about how dance practice develops original insights, their dissemination, and their contribution to the claim that choreographic research has qualities equal to other, more traditional forms of academic research to produce distinctive forms of knowledge (Pakes, 2009).

This research examines the interwoven activities of dance students in the PMS who did a pre-teaching dance material for the junior high student (SMP), that is in accordance with the school curriculum, while at the same time they attempt to accommodate their expected competence of the subject Koreografi 3 (creating dance). Twelve dance student participants were given treatment as young choreographers to conduct the research, based on the practice of making dance. Prior the departure to the PMS, the participants were provided with series of exploration towards their motives and gestures and experienced to explore the historical site Otanaha Fortress of Gorontalo. Both general and specific instructions is delivered remotely and online as they are devided into several groups and

staying in different areas. A short dance piece should be produced as the implementation of OBE and PjBL, while the prime expectation was to contribute to the ideals of teaching dance for younger students within the exploration towards local values to convey aesthetic appreciation.

RESULT AND DISCUSSION

A Preliminary Stage of Choreographic Work

The PMS was held starting in early September 2023, and had been last for approximately four months with a pre-teaching at the SMPN 3 Satap, Kabila Bone, Bone Bolango, as a main program. This research obtained several results that can be used as material for discussion. The PMS preparation and coaching period was done to carry out the initial stages of the process of creating dance. Using Jacqueline Smith-Autard's *Dance Composition*, the students experienced the earliest stages by finding initial stimuli from the contextual environment. An initial stimulus, as Smith-Autard said, 'can be defined as something that rouses the mind, or spirits, or incites activity. Stimuli for dance compositions can be auditory, visual, ideational, tactile or kinesthetic' (Smith-Autard, 2010:29). I asked my students to spend a few hours at Fort Otanaha, a historical site in Gorontalo which has a spacious landscape so that from this place the view of Gorontalo Regency and Lake Limboto seems to stretch out unobstructed. The structure of the fortress itself is quite impressive as a heritage building from the era of the Gorontalo people's struggle against the Portuguese colonialists; the pile of stones which was said to had been glued together using the mixture of calx and *maleo* bird eggwhites, its circular shape, and the position of the three forts which occupy three separated points forming a giant triangle (Image 1).



Image 1.

**An aerial photo of Fort Otanaha which is on a hill and overlooking Lake Limboto in Dembe, Gorontalo City, Gorontalo
(Foto by Coolturnesia, 2022)**

The physical structure of the fort and the landscape as well as its historical aspect allowed the Otanaha fort provided many variations of stimuli that were captured by students. In the next meeting, the students brought their fresh memories of Otanaha Fort, and brought their respective initial stimuli to be explored in the studio. They got their outcomes from gestural and movement exploration and firmed the movements into

motives. The result of their learning-work in dance studio was presented in Table 1.

Table 1. The Acquisition of Motives Based on Stimuli

Name	Stimulus	Motives
Ismail	Visual, tactile, ideational	3
Fingky	Visual, auditory	2
Winda	Tactile, ideational	2
Rahma	Ideational, tactile, kinesthetic, visual	4
Ancul	Visual	3
Wahdania	Visual, tactile, ideational	3
Fadila	Visual, kinesthetic, ideational	2
Regina	Visual, tactile	2
Mayawi	Auditory, visual, kinesthetic	2
Vita	Visual, tactile	2
Inez	Visual, tactile, kinesthetic	3
Wida	Visual, tactile	2
Vivi	Visual, tactile	2

Table 1 shows that on average students collected the same number of motifs as the type of stimuli they had. The motifs obtained were then developed further at the improvisation stage, by placing emphasis on an energy aspect, space aspect and time aspect for each motif. With this way, the students had conveyed more variations of motives which also emphasized the quality of the motives they presented. Exploratory activities as stages of choreographic work were a process of going back and forth between developing the movement motifs they had, with improvisation which enriched the movement vocabularies. In the context of dance composition, exploration is the choreographer's experimental actions in a wide range to fully understand the movement and the feeling/meaning it connotes. Jacqueline Smith emphasized that, in exploration, the choreographer consciously or intuitively experiences the expressive aspects of movement, opening up the potential for ideas that can trigger composition, while improvisers are required to experience various ways of treating movement from feeling to knowing what is meant.

Next is evaluating - forming movements, that was analyzing them and capturing the complexity of the relationships between movements and phrases to start creating a dance (Smith-Autard, 2010). The choreographer's subjectivity regarding the aesthetic elements of dance movements could be understood through evaluating the way he responded to uniqueness and developing them into generic phrases: diction (delivery of selected movements), dynamics, clarity, and intent. Each stage of evaluation reached the choreographer's accumulative experience, thus getting closer to the progress of dance creation (Image 2). Here I use Rancière's concept of aesthetics as an achievement in experiencing the world that is concerned beyond the experience of art itself (Atkinson, 2017).



Image 2.
The activity of accumulating experiences, creating the motifs and dance phrases
(Foto by Sitharesmi, Bone Bolango 2023)

The Core Stages in Pre-Teaching Activities

The next phases of choreographic works have been doing in the locations of PMS, which is integrated with the dance materials they have to teach to the younger students at junior high school (Image 3). I had to, with a little reluctance, remotely examine and observe their activities during the programme, and would had seen anything happened in the middle of the process. Nevertheless, the expectation that they were able to manage the choreographic tasks within their core plan of the programme – teaching dance – was fulfilled.



Image 3.
The activity of teaching traditional dance repertoire for the Junior High School students
(Foto by Fingky, Bone Bolango 2023)

To help their work, I provided some instructions that could strengthen the concept of the dance work. Firstly, I assigned them to explore Gorontaloese values through deeper digging of myth or folklore. Secondly, I suggested them to compile the movement vocabularies from the development of Otanaha fort's exploration, with the exploration of myths or folklore in their respective regions. Thirdly, the dance work was choreographed by a group of at least 5 dancers and must involve the junior high school students at the school where they did the pre-teaching. Lastly, the music accompaniment

could utilise the aural aspects such as sound effects or *soundscape*, and did not have to be in a form of standard musical arrangement. In the middle of the program, several students had reach the phase of exploring the local myth or folklore, and gathering the dance vocabularies together with their younger students of Junior High School (Image 4). They also begin to determine the choreographic concept to be applied to the artistic works in the additional activities after school (Image 5). Unfortunately, in the end of the program I only have received two completed reports of students' works in producing the proper dance piece, and other two incomplete reports. These reports are presented below in Table 2.



Image 4.
The activity of exploring the local knowledges in an integration of teaching traditional dance and choreographic phase.
(Foto by Fingky, Gorontalo 2023)

Nama : Mayawi Yahya

Nim : 341420012

Mata kuliah : Koreografi Tari 3

Lokasi PPL : Desa Sogitia , SMP 3 BONE

1. Materi yang diajarkan di sekolah :
 - Pengertian tari kreasi
 - Jenis tari kreasi
 - Keunikan gerak tari kreasi
2. Pengetahuan lokal (tradisi/mitos/sejarah) di desa sogitia :
Banjir bandang yang terjadi pada tahun 2011 menghantam delapan desa di dua kecamatan bone bolango.gorontalo. Lalu mengakibatkan 10 rumah dan ratusan rumah yang ada di delapan desa terendam lumpur, salah satunya rumah yang saya dan teman-teman saya tinggal (posko) juga terbawa hanyut. Selain itu dua jembatan yang menghubungkan jalan trans sulawesi juga rusak di hantam banjir. dan tak hanya itu, sejumlah infrastruktur seperti sekolah juga ikut hancur (SMP 3 BONE)

Nama : Rahmawati Hamah Kasim

Nim : 341420002

Lokasi MBKM-PMS : Desa Botubarani, Kec. Kabila Bone, Kab. Bone Bolango, Prov. Gorontalo

1. Materi seni tari yang diajarkan di sekolah :
Ruang, Waktu, Dan, Tenaga pada Gerak Tari
 - a. Pengertian seni tari secara umum dan menurut beberapa ahli
 - b. Unsur-unsur tari
 - c. Unsur-unsur pendukung tari
 - d. Unsur-unsur keindahan tari
 - e. Elemen gerak tari
 Aspek ruang, waktu, dan tenaga
2. Pengetahuan lokal (tradisi/mitos/sejarah) di desa botubarani :
Setelah saya melakukan wawancara dengan beberapa masyarakat yang tinggal di lokasi MBKM-PMS desa Botubarani, terkait dengan tradisi/mitos/sejarah yang sudah hidup secara turun temurun di daerah tersebut. Dari sekian banyaknya tradisi/mitos/sejarah yang sudah saya dengar, jadi tema garap pada karya tari saya terinspirasi dengan Legenda penamaan desa Botubarani.
Asal usul penamaan desa botubarani adalah bahwa di desa tersebut tepatnya di dusun Tamboe Barat terdapat sebuah batu besar yang dinamakan Botubarani (batu berani), pada waktu itu ditengapi oleh salah seorang pemberani yang bernama TIBARANI. Di desa tersebut dulunya sering didarangi oleh Bajak laut, namun masyarakat sering mendapatkan perlakuan buruk dari Bajak laut sehingga muncullah sosok TIBARANI yang membunuh bajak laut itu dan dibantu oleh masyarakat setempat. Kemudian mayat-mayat Bajak laut itu diletakkan di Goa yang ada di Gosite Botubarani.

Image 5.

Student assignment sheet for emergent concept of choreography (Document of Sitharesmi, Gorontalo 2023)

Table 2. The manifestation of choreographic concept

Name	Stimulus	Theme	Choreographic Method
Fingky	Visual, auditory	The Fisherman Children	Observation, interview, studio works
Rahma	Ideational, tactile, kinesthetic, visual	The legend of Botubarani	Observation, interview, studio works
Ancul	Visual	The Origin of Molotabu	interview
Fadila	Visual, kinesthetic, ideational	Ancient Medicine of Molotabu	interview

The table showed that not even half of my students successfully conducted the choreographic process. The first two were able to present the whole dance pieces that involved more than twenty pupils of the class they taught. The last two had their raw concept but they apparently could not finish the choreographic works. The remaining eight had been failed to fulfill the requirements, and could not present either the manuscript or the tangible dance motives.

Discussion

The implementation of OBE in learning the Choreography 3 course at the

Department of Pendidikan Seni Drama, Tari dan Musik, Faculty of Letters and Culture, Universitas Negeri Gorontalo was realised through an adaptative method, with emphasised on local wisdom as the main themes. Local knowledge, cultural traditions, sites, and ecological issues as choreographic concerns should be able to justify a greater awareness of the concerning practices, that also efforted for alternative and restorative approaches on collaboration, interdisciplinary thinking, and critical engagement. Such orientation contributed to the establishing new ethical frameworks in creative practice a greater “common good” (Pomerantz, 2023). Within this explorative approach towards cultural elements, the interactive process was happened between students participating in PMS with the material and themes. Exploring local knowledge of Gorontalo in the area where they carried out the pre-teaching program at school should emerge through appreciation toward aesthetic value of the dance they created. Following Keesing and Bleicher's opinion, subjectivity had a central role in cultural studies which was an interpretive and contextual area, so that the interpreter's subjectivity often included the acceptance, sensitivity, common sense, and an open depiction of culture (Endraswara, 2003). The exchange of views between my students and cultural owners was a form of intersubjectivity that was very important for research on art, culture and philosophy (aesthetics) to achieve scientific objectivity. The concept of interpretation which refers to part of the "local interpretation" offered by experts and sources through extensive discussions and conversations was a direct way of recording and representing which provided ample space for intersubjective relationships (Fountain, 2014).

The realm of "local interpretation" for broader intersubjective relations was developed into the concept of dance creation for the needs of enriching the content of local traditions and values (Nielsen, 2015). The choreography process itself was a practice-based research or artistic-based research, which is experimental and strengthens the exploration of local values. In studio research, a practice-based research not only accommodated physical-psychomotor activities, but was also integrated with methodical experimentation in non-traditional choreographic subjects (Atkinson, 2002). This was an attempt to answer problematic questions regarding the epistemological problems of dance practice, about how dance practice developed original insights, their dissemination, and their contribution to the claim that choreographic research had qualities equal to other, more traditional forms of academic research to produce distinctive forms of knowledge (Pakes, 2009). If Francisco de Goya believed that art was born from the womb of imagination and rationality, Sal Murgiyanto was inspired by the writings of J.B Kristanto who balanced the power of performing arts with common sense (Murgiyanto, 2018). The two statements above are parallel to the concept of balancing IQ and EQ which needs to be sought as a result of art learning, with the hope that it will produce attitudes and behavior that have high empathy, are able to express and understand feelings, are able to control themselves, are independent, adaptive, and are able to enjoy every work. what is done, able to solve problems, diligent, able to respect and appreciate, and loyal (Arbi, 2017).

Emergent respond to ecological, environmental, and social urgency under extraction or abstraction in quitable systems was to empower the art students to solve problems by creating with care. Attending to deficits in prevailing art pedagogy around both conceptual and practical, requiered an involvement of experiential learning as well as contextual and site-based engagement. This was actually the soul of the *merdeka belajar*,

as Rabindranath Tagore promoted a form of international education that privileged humanity over the nation-state. Tagore created his Educational Colony in Santiniketan with a spirit of genuine international collaboration based on a definite pursuit of knowledge, 'A pursuit carried on in an atmosphere of friendly community life, harmonized with Nature, and offering freedom of individual self-expression' (Mukherjee, 2021). However, to follow Goenawan Mohamad's satire, literacy in Indonesia today is in a condition where society quickly and directly jumps from a community with a pre-literary tradition (an environment that never reads) to a post-literary tradition (an environment that does not want to read, where media and television fill almost 50% of Indonesian people have a secondary school education in their evening free time). Telenovelas and soap operas with beautiful faces and contrived conflicts, martial arts films with magic punches, quizzes that don't require intelligence, brilliantly amaze our middle class society, in whose homes we will never find a room that provides books (Mohamad, 2017). So we should also understand the irony that our "Gen Z" students are the "history-leap generation", who were born and grew up in the conditions of this post-literary society. Not to mention, the world changes so rapidly with the rapid development of science and technology that must be faced.

The students' failure of processing artistic work during the PMS program were not happened by itself. As a matter of fact, the failure had been started since the beginning, that the students barely provided with practical *coaching* in dance and the art of making dance, while they also lack in literacy. In school, they had been stuffed with many kinds of bureaucratic papers, not to mention the learning methods that seemed extremely rigid on the paper, but poor in implementation. The essence of *merdeka belajar* should be build with the student and teacher engagement with environment, tradition, and local knowledge, as Tagore (Mukherjee, 2021) showed in his sensibility towards both scientific and aesthetic, an approach ahead of its time, though often misrepresented as mystical romanticism the roles of climate, culture, ecology, and geography in human lives with his educational endeavor in cultivating the specific potential of each person, each group, each encounter with the unknown. We should not be surprised that it is an artist who has understood it best, so that Rabindranath did not emphasise the instructional methods to be followed, no materials to be marketed, no institutional structures to be established, nor any grand theory, or philosophy to obscure our vision.

The rules of beauty or aesthetic value of dance had a continuous interpretive space to be reinvestigated in the learning and creative process of choreography in contemporary concepts. Creativity was focused on exploring the distinctive properties of dance movements, and uncovering hidden possibilities implied by the reality of the existence of dance. In this way, contemporary choreographic conceptual work had a creative substance based on traditional values and local wisdom. Students were strongly advised to accompany their work with a "choreographic journal" (not a ready-made manuscript), which implied the background, improvisational experience, and artistic tendencies, as well as life attitudes that were the source of the ideas from which their work originates. This was to emphasise that the human body and soul are one unit, so that a choreographer is not only skilled at moving and dancing, but is also able to think reflectively. In a work process like this, Murgiyanto believes that choreographers are able to create artistic and innovative works that can also provide meaningful change for themselves, society and the environment where they live (Murgiyanto, 2018).

CONCLUSION

The aesthetic value of dance was presented through dance components and forms of presentation which could only be understood in the context of an aesthetic experience. Peoples were not necessarily able to directly recognise the important values contained in their own regional myths or folklore. Internalising the aesthetic value of dance into creative-based learning allowed contemporary dance not only enabled students to recognise and understand the existence of this dance, but also introduced them to the aesthetic value. This was the main driver for the concept of dance creation which in turn facilitated a space for student creativity to become prospective young choreographers. The Students could learn fairly about traditions, and actively appreciated their local culture.

Aesthetic values brought distinctive characteristics in the form of choreographic development, enriched students' experiences to produce authentic vocabularies, and included new artistic understanding, which then lead them to the realm of sustainable creativity. Through OBE-based adaptive learning, and studio work processes using practice-based research, students were able to recognise and identify each movement component they arranged into a single dance work. The students were also able to interpret the term "contemporary" which refers to an understanding of the sustainability of every creative work process. Choreographic works done both in the studio and through online involved the relational aspects between individuals from different cultural backgrounds even though they were still in the central and northern parts of Sulawesi. This will be better understood that the unsuccessful final product of the contemporary choreography should become the emergent concern for the implementation of the concept *merdeka belajar*. Maybe it would not be a huge failure when we percept the dance as an art that was as important as other field that admittedly more useful in an instant needs of todays pedagogic world. But if we stubbornly hold to that argument, to posit arts, especially dance, as a subordinate element in art education, I am certain that we would only find the Bachelor of Arts Education, but not the plenary art teacher candidates. The art students had to consider that the process of art practice is contingent, full of imagination, some of them came from any mistakes and accidents, through revisions, and unspeakable outcomes. In other words, perhaps art does not necessarily need the formal pedagogical learning process in order to teach the students' body and brain with skills and knowledge to develop their practice in art and life.

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