Developing Humanism Through the Teaching and Learning of Traditional Arts in Indonesia

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ABSTRACT

The rising numbers of violence in Indonesia seem to be hard to solve. The panacea for the problem is not yet formulated. People have expected much to end the violence. In this context, the teaching and learning of traditional arts is often treated as a strategic form of teaching to drive away the violence. Based the problem, this research aims at describing form of humanism development through the teaching and learning process of traditional arts. The subjects of this qualitative research are the students of Dancing department of Yogyakarta State University. Data collection includes observation, interview, and library research. Data were analyzed using descriptive-interpretative technique. To check the reliability, triangulation technique and expert judgment from artist and arts teacher, and expert of culture were used. The research results show that the development of humanism through process of learning and teaching traditional arts can be seen from: (1) character-based teaching and learning process concentrating in three aspects cognitive, affective, and psychomotor, (2) the development of humanism values seen from the interaction among the students and with members of society.

Key words: Humanism, teaching and learning traditional arts.

INTRODUCTION

A multifaceted country with rich blend of socio-culture often experiences repeated failure in conceptualizing democracy, law, justice, and wealth. The problem results from the people who manipulate the problem with greediness, and ethnic centrism. Those parties are so willing in neglecting people in Indonesia (Sastrapratedja, 2001). Along with the more developed and complex society, Indonesia needs to reflect herself to be a bigger country which base on diversity in religion, ethnic, race, and people's tradition. The increasing number of physical shows emotion-based thinking pattern which dominates the society.

This is unavoidable that the multi-culture portrays valuable assets. On the other hand, when the multi-culture is not well managed, disintegration might happen. Conflicts in Sambas, Sampit (Kalimantan), Ambon (Maluku), Aceh, and Papua, for instance, depict the difficulty of dealing with conflicts. Small scale conflicts in some districts appearing in media can be treated as indicators of how difficult in managing multi-culture.

The high number of the conflicts shows that emotion-based thinking pattern still dominates the society in Indonesia. The fact of destructive behavior is often resulted from groups' interest on behalf of competitiveness, hatred, dispute, conflict, and social clash. This pattern

of thinking hampers people to gain harmonized and balanced living. Under that thinking pattern, people easily express their feeling in violence. Violence, then, becomes the only way to solve and determine a problem. Wils (2003:199), however, expects that any emerging violence must be followed by immediate actions. The problem is that up to now the diagnosis process of the violence is still suspended.

Indonesia still does not have panacea to overcome and hamper violence. Society simply expects that the government can act with good attitude that will be imitated by the society. In fact, the state and its apparatus become the perpetuators of the violence towards the people (Santosa, 2002). As the biggest information agents expected to broadcast goody programs, mass media, on the contrary, also plays role by showing violence through the programs daily. Media is extraordinarily influencing for the people. When both government and media have shown violence, the society, for sure, will be blent in the violence.

The only solution expected to be able to solve the problem of violence in Indonesia is education. It means that it needs social engineering to form good characters of people through education (Octaviani, 2013: 112). It is hoped that the education will produce students with so good in character that in national scope they will stand in front with good nationalism. Good nation's character reflects the importance of roles of the state. Therefore, to obtain good character and to avoid people from violence at least can be done through education.

In this context, the teaching and learning of traditional arts in Indonesia can contain materials often regarded as a strategic teaching form to develop humanism and expected to be able to put away violence from people. In addition, the most important thing in the teaching of traditional arts is that students feel more humane because they are demanded to cooperate, help each other, build togetherness, etc.

Learning traditional arts does not only cover its practical and technical skills but also cover multy-aspects like following the rules, maintaining excellence, understanding the philosophy, and applying humanism values. Those lead on the form of humanism development or the development of mankind values. It seems that the teaching and learning of traditional arts make a good blend of science, skills, and religious value so that it leads on the multiple intelligence. Education institution in this context is expected to be able to produce people with good value of humanism or in other words to produce humanized humans. The teaching and learning of traditional arts can be treated of agent of humanism development which is based intelligence and religiosity. Therefore, this problem of the research is formulated as 'how is the form of humanism development through the teaching and learning of traditional arts in Indonesia..

RESEARCH METHOD

This research is based on qualitative approach. The object of this research is the reconstruction process of teaching and learning of traditional arts as the center and process for building humanized humans. This research describes constructive thinking of the informant involved in the teaching and learning of traditional arts in Yogyakarta State University as the agent of humanism development. The informants are the lecturers and the students of Dancing department. In addition, teachers of arts, artists, and experts in humanism are involved as the subject of the research.

The subjects of the research are the semester V students of Dancing department of Yogyakarta State University. They are chosen due they have taken subjects of dancing practicum covering the following materials: Gambyong Pareanom, Arjuna-Niwatakawaca,

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and Srikandi-Surodewati. One of the above dancings is taken in the running semester. It means that when the researcher took the data, they were taking the subject.

The primary instrument of this research is the researcher himself. This research uses observation, interview, and documentation as the data collection technique. The detail of data collection is through the following steps (1) observation aiming to observe the process of the teaching and learning, (2) Interview aimed to explore how the subjects of this research make meaning to their process of teaching and learning arts and its expected change toward humanized humans, (3) Library study aimed to gather and put terminologies and references.

Technique of data analysis used is descriptive-interpretative using the following steps: (1) selecting the relevant document (2) making objective notes including classifying and editing the answers, (3) making reflective notes covering the researcher's mind as the interpretation of the objective notes, (4) concluding the data using intended format, (5) doing triangulation by cross checking the data reliability with the way in taking conclusion on double data and validation by teachers and the artists.

DISCUSSION

Literary Review

The term 'humanize' are often refereed from 'humanism'. Many people feel difficulty in defining humanism. However, they feel emphatic when they listen 'humanism'. This term presents a world with full of focal concepts like *humanum* (humanized), human dignity, humanism, human right, etc. Although it is unknown how people define, however, humanism is not a strange concept (Muzari, 1991: 53-65).

In a book of philosophy formulation, humanism is defined as a philosophy stream in the 20th century or a form of belief negating super structure and treating kindness is the ultimate human value leading to the good end, holding on logic, and democracy in solving humanity problems (Runnes, 1976: 131-132). The core problem of humanism is the centered in the fulfilment of human dignity. To humanize humans is the most important act in daily living. In other words, humanism means to make meaning on humans as to mean that human is the highest value (Adeline, 2005: 89).

Humanism also constitutes a thinking paradigm, which struggles for respect for humans and put humans right in the center of struggle for empowerment and civilization. Hence, the core aim of humanism is the human safety and perfection (Sutrisno, 1995). Sutrisno's point is that humanism can be executed by efforts to humanize humans or any means to respect humans. Then, the position of humanism as a noun can be meant widely. The socialization process can be through education or cultural attractions which aims at enlarging human space as centre of attention. This way is agreed to be the way to build humanism (Sastrapratedja, 2001: 30).

However, the humanity process above through education is not automatically as the process of humanizing humans. Referring to what Paulo Freire states, the process of humanization is only the process of humans in working in the world meaning that there are mismatch between the process and the results. This leads on the process of teaching and learning to the forming of humanism or the increase of human dignity, and vice versa to the dehumanization of humans. (Sastrapratedja, 2001: 21).

The aims of the teaching and learning are changing and development of the students in behavior. Therefore, education is wider than only a cognitive process. Although cognitive aspect and character building are basic for the students, they do not guarantee the change or

the development. Any individuals should reorganize and re-form the internal and external relations. The process of learning seems to be directed to increase individuals skill to continually organize the internal and external worlds.

In relation to the above process, education is the transaction process. Teachers and learners are involved in complex process, that is, understanding the need to learn and to change, experimenting and exploring, evaluating process and reformulating the plan based on the change experienced. All of these require a good blend between teaching method and understanding of motivation, emotion, and cognitive tendency, and cooperation skills of the learners and the group of learners. Hence, the teaching and learning process is an effort to understand and humanize learners (Sastrapratedja, 2001: 26).

In teaching and learning of arts, like what is implemented in Dancing department of Yogyakarta State University, traditional arts in form of traditional dances with various cultural backgrounds are the materials taught to the students. The dances are the Javanese traditional dances from Yogyakarta and Surakarta taught as the basics and accompanied by other dances like Bali, Sunda, Sumatera, and other similar dances. The most important thing is that the students give respect to the multi-area dances and its embedded culture.

In this discussion, institutions of arts education in Indonesia teach multicultural arts. Teacher trainings in Indonesia, for instance, offer arts materials with skills to understand their socio-culture backgrounds. The materials cover materials from (1) origin area, (2) other areas, and (3) other countries. The process to learn students' origin arts that is parallel to the process to learn other areas' arts imply the teaching of multiculturalism. As what is stated by Schwadron (1975: 105), 'education of multicultural music arts is the comparative education on the basis aesthetical comparasion and ethnomusicology'. It means that comparative study on aesthetical elements in music is the core to study others; aesthetics. This comparative study covers the players, instruments, tones, melodies, make ups, wardrobe, stage, lighting, and properties. In addition, the history of the music and socio-cultural structure of the musicians are also important to learn. This is due to the fact that music cannot be separated from socio-cultural context. When one learns about Sumatran dances or music, he/she must learn Sumatran culture. This is special and supporting multicultural perspective in arts education. Based on the view of the role of music in society, learning the music is the form of understanding the culture of the society belonging the music (Fung, 1995: 36). Therefore, the students learning arts also learn culture of the society although they do not own the culture. It is clear that learning various kinds of arts is the same as learning multiculturalism as well as developing humanism. .

One of the core points from the teaching of arts is that the students feel more human because they are demanded to cooperate in understanding the dance. For example, when they face examination, they conduct rehearsal together. They have to help each other although the person under examination is only one. They are so willing in helping their friend. This process clearly shows character education needed to develop. It seems that arts teaching and learning can produce knowledge, skills, religiosity which all lead on to increase multiple intelligence. In other words, it is not only on arts but also on forming good humans.

Education institutions are mandatory to prepare intelligence and concious individuals (Wibowo, 2013: 182). These two criteria are believed to be able to play role to form ideal social life colored with spirit to develop self-potentials and use it for the sake of people's true happiness, both in life and after life. (Zuchdi, 2008: 141). In other words, education institutions are expected to be able to produce multicultural and humane people. In this

context, the teaching and learning of arts can be viewed as the process of multiculturalism formation leading to intelligence and humanism which at the end lead on to aspect of good be

Character-Based Teaching and Learning of Traditional Arts

One of the subjects taught to the students of Dancing department of Yogyakarta State University is Arjuna-Niwatakawaca dance. This dance is taken from one of the story in *wayang* story. A king named Niwatakawaca has destroyed gods' places. Many gods are killed leaving many others live in fear. Standing on his victory, Niwatakawaca shall propose one of the gods' daughter, Dewi Supraba. The gods disagree that a giant like Niwatakawaca will marry a god princess, and it is believed as something wrong. On the other side, the gods are powerless before Niwatakawaca. The gods keep trying to cancel the marriage. They, then, are inspired to have a prince, Arjuna, defeat Nawatakawaca. Arjuna fights against Niwatakawaca. Akhirnya Niwatakawaca and wins the battle. Dewi Supraba is dedicated to Arjuna as the reward.

The story above is often performed on stage in form of traditional theatre. The battle between Arjuna and Niwatakawaca is a single spot of human story which can be explored in its meaning. The story implies that any bad deeds in any form will be defeated by truth. The good one will always defeat the bad one, contrasting today's condition that the bad people dominates the good people.

The sequence of life becomes the model of teaching and learning of traditional arts in form of Arjuna-Niwatakawaca dance. The on stage version contain many performance elements like (1) physical moves. The dynamic moves of Niwatakawaca is different from that of Arjuna and (2) make up and wardrobe of the two characters show binary opposition with Arjuna in a good side and Niwatakawaca in the bad one.

In the process of teaching and learning, two students perform the dance, one act as Arjuna and another acts as Niwatakawaca. Then, they are asked to perform as both of the characters. By experiencing two characters, the students are required to express, in form of dancing, the condition of the characters. Those acting as Arjuna must understand how to be soft and kind. On the other hand, those performing Niwatakawaca must understand how to be cruel. By exploring two characters, the students are expected to be able to internalize the two traits that at the end they will lean on to the kind side. Students are required to dig out the meaning. This aims to train the students to understand values in life and implement the values in daily life. Education is not only transfer of knowledge but also transfer of value. In line with this view, education of traditional arts has great potential in managing knowledge and human values at once. The transfer of knowledge and value happens right when the teaching and learning is in progress. .

After the teaching and learning of Arjuna-Niwatakawaca dance ends, the teacher asks the feeling of becoming bad and good. This is followed by class discussion on the two characters giving the space and time for students to exercise their cognitive, affective, and psychomotor. Cognitive aspect deals with the knowledge of the story of Arjuna-Niwatakawaca. Affective aspect touches understanding of values of life reflected from the story. Psychomotoric aspect deals with the practice of the dance in direct. Ki Hajar Dewantara mentions this as Tringo (*ngerti, ngrasa, nglakoni*). *Ngerti* means understand the given knowledge.. *Ngrasa* means ability to feel the knowledge so that the students can take a position. *Nglakoni* means practice the given knowledge. He does not recommend an education which is solely based on intellectuality, but to balance the education by developing affective (feeling) and psychomotor. This leads on to the building of nation's character. (Dwiarsa, 2010: 2-3).

Education institutions are mandatory to prepare intelligence and concious individuals. These two criteria are believed to be able to play role to form ideal social life colored with spirit to develop self-potentials and use it for the sake of people's true happiness, both in life and after life. (Zuchdi, 2008: 141). In other words, education institutions are expected to be able to produce multicultural and humane people. In this context, the teaching and learning of arts can be viewed as the process of multiculturalism formation leading to intelligence and humanism which at the end lead on to aspect of good behavior.

In constitution of System of National Education, the year of 2003, article 3, it is stated that national education functions to develop skills and traits and nation dignity. The aim is to develop students' potential to be able to be faithful, healthy, knowledgeable, skillful, creative, self-directed, and democratic people. Therefore, the arts education offered is in the right path to be treated as the basis of character education which in the long term will lead to create humane people.

DEVELOPING HUMANISM VALUES

There is value of loyalty and good behavior in arts teaching and learning. it can be seen from the practice of Arjuna-Niwatakawaca dance. Both of the performers seem so polite since they have to obey the rules of conduct called *pakem*. In *pakem*, rules to do moving are well managed. This is the protocol of the dance. This protocol reflects loyalty teaching students to be able to interact in society with certain agreed rules. The expected result is the harmony life in society.

The value of cooperation seems to be strong in the dance. The students help each other. In social life, helping each other will build balanced and harmonized society. Recognizing the fact that the students cannot live alone separated from the members of society, Arjuna-Niwatakawaca dance teach them to be at least in pair in life. The students need friends to rehearse with. Moreover, when the students face the examination they need more people to help them. In short, they have to build good friendship, togetherness, and well arranged working. This is one of the values reflected from the rehearsal of the dance. The way they plan the meeting, organize the schedule, prepare the materials and properties, logistics, is a reflection of cooperation. This 'helping' aspect is needed to finish this subject. .

Moral value is the value seen from good or bad, right or wrong based on the norm of the society. The moral values in Arjuna-Niwatakawaca dance are in the story. The students should understand the story. The positive side should be more articulated to be example. Negative side should be shown to be used as mark of bad side.

The development of humanism through teaching and learning of dancing arts can be seen from the following steps. First step is the starting position in preparing and arranging the rehearsal, followed by repeated outdoor exercises without teachers' supervision. Second step is about in class rehearsal under the teacher's supervision. The last step is the examination conducted together with friends and evaluated by the teachers. The total time needed to formulate the dance into practice is about two months. This is in line with the curriculum stating that one dance needs two months to master.

In that relatively long process, the humanism aspect can be stored. For example, to prepare the rehearsal the students equip themselves with water and snacks. They share their snacks with their friends. With more time outside the class, they can develop their understanding more although they still hold tight certain rules of friendship..

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In their outdoor interaction, they perform take and give process both in relation to the subject material and with non- subject material. For example, they collect money for buying food for the whole group. They have to let others to use their tape recorder first since one of the students cannot bring his own tape recorder. Even, one mastering more the dance many times train others who are still survive with the dance. Here is the education of being self and finding meaning. Finding self-identity happens in the unity of self and others (Nagata, 2002).

A Japanese student taking arts education in ISI Surakarta, Kaori Okado, explains that students practicing Javanese traditional arts become more soft in behavior. Through the education, solidarity is getting stronger because they understand each other. Even, the process can form the students to be patient and diligent. He furthermore explains that Karawitan art offer various lessons like becoming patient and respect others.

Developing individual's humanism is important considering the rising numbers of violence in Indonesia. The process in arts education can be developed as the basis of building humanity character. The development of humanism can be through the teaching of Arjuna-Niwatakawaca accompanied with other traditional dances from other area and this will give character education (Ademe, 2013: 291). By knowing other culture, students are trained to respect others strengthening the socio-cultural understanding. The teaching deals with indoor and outdoor practices meaning that it gives space to cooperate. In conclusion (Lickona, 2013: 175), the teaching and learning of traditional arts contain much values of humanism.

CONCLUSION

Developing humanism cannot be done automatically without active efforts to internalize it. One of the offers to develop it is the teaching and learning process of traditional arts in Indonesia. This is because the teaching and learning of traditional arts directly faces cognitive, affective, and psychomotor aspects. The students are not only demanded to know and to practice, but also to internalize humanism values since in the teaching of traditional arts, humans need to manage humans' feeling like patience, softness, loyalty, attitude, democracy, cooperation, and solidarity.

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