

Early Childhood Dance Composition: Construction With Its Sense Of Imagery Environmental Themes

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Abstract--- The composition of the dance is the formation of the elements contained in the motion i.e. space, time and effort with aligned, with the unification of the relationship of mutually binding and relates as well as synch was able to form and produce work that can be identified properly. This paper applies the theory of composition using the stimulation of environmental imagery as theme ideas or ideas in dance works, with Setup applied imagination kids into work on concept, explored by the elements composition that became a single entity becomes a dance full of meaning and fun for kids. This is a science that is important and valuable experience for children in social development, education, psikologi, independence, and motoriknya sensors in its infancy is mostly about creativity..

Keywords: *composition, early childhood, interior decoration, its sense of themes*

I. INTRODUCTION

Art as a passion in life needs, make man always to seek out unique form that it thinks is beautiful and attractive. Some experts have found the definition associated with the arts, among others, according to s. p. Soedarso (2000:2) that art was all the activities and results of the work of the man who expresses his inner experience that is uniquely presented and because of the attractive enabling the incidence of inner experience or activities on others who live it.

The above definition is positioning art as the activities realized through forms that are considered unique, interesting for a group or a handful of people. It is considered a form of extraordinary or sometimes referred to as the madness in their imagination and creative as possible as mankind would emulate, developing even make things new again.

While according to Bastomi (1992:10) art is the incarnation of a wonderful taste that is contained in the soul, is born by the hand tools of

communication in a form which can be apprehended by the senses are hearing (arts music), indra (painting), or born by the hand motion (dance), therefore the art of creative activity is the result of someone, then art has moved and lived.

Similarly, with the art of dance, which is an embodiment of the appearance, where what is seen is an exhibition of interaction forces that appear on body force, direction of motion, the image of the design, the end or curbs the power, whether it is single or rampak spinning or cereal are quality, centered on the motion itself, according to Suzanne k. Langer (Tr.. F.x. Widaryanto. 1988:3). In other words, there is a movement that is reflected in a bingkai performance spaces, and can be enjoyed a brief moment when the process was underway.

In contrast to Jacqueline Smith (Tr.. Ben Suharto. 1985:5-6) in assessing a form of dance as a form of art expression or manifestation of something that was not formed through many differences but through the harmonious elements as overall unity to be enjoyed in the aesthetic. The artwork must be created through the intensity of stylists to declare something to communicate an idea or emotion.

In the creation of dance can emerge new ideas that are unique, interesting and innovative creative imagination with its creator. Dance art created with the basic gestures. Humans can explore her body to become a dance work created. The activities of the creation work of dance is often referred to as the choreography. Initializes a choreography called a choreographer (dance arranger). The task is menyusun dance and stylist showing works of dance that contains the meaning, either create a new work or remodel a showcase of dance (Murgiyanto 2002:23).

Compose or menstruktur in the academic dance called the science of the composition of dance or choreography. For the Director or choreographer must understand about the process of creation in the mengkontruksi of the various elements of the basic elements of the art of dance. Because indirectly a dance artist and art educator is required to dance can create creative and innovative by presenting, display sample works. It is also in charge of education, OLD 2013 curriculum elementary school, middle school, high school or vocational high school.

He works in dance is the important thing in science education dance because the dance arts education includes appreciation and creation that becomes the main competence contained in art education according to a curriculum stressing on strengthening 2013 attitude competency (learn why), competence (learn how) skills, knowledge and competencies (learning what). The direction of the lesson learning creative skills on corroborated by stimulating students to observe, ask yourself, try/cultivate, menalar and menyaji. Strengthening skill in presenting a challenge, subdivided into sections on festival events to be achieved up to the national level, for a school that follows the race, dance creation in bergensi for his school at the FLS2N on the level region district, City, province, national.

In other words, candidates had to be given the science in the creative process of dance composition and inovatifnya, later after becoming a teacher can be a mediator of the young, in koreogarfer to provide knowledge and experiences, as well as a choreographer profesional.

II. DANCE COMPOSITION

There are some people who say that the composition is identical to the floor or the position of the dancers on stages. But some are saying that the composition of the dance was everything that poses a piece of dance that was created in which there are also the so-called floor patterns.

The composition is the science of drafting in making paper. The composition of the dance is the formation of elements together in harmony, the relationship with the Union and formed the "something" that can be identified (Ben Suharto; 1985:3).

Then the science of dance composition is very important for student education OLD University of Muhammadiyah in Tasikmalaya. Where is the dance Material composition courses

art of dance and drama, which is a mandatory number of Sks 2, which includes learning the theory and practice of dance with an emphasis on the basics of dance and theatre setup. This subject, consisting of the process of organizing the work of dance, with the knowledge given is about setting the stages determines the number of dancers from dance, creativity, content and form to the stages of the implementation process or arrangement of works of dance. There is nothing analytical study are students able to describe the scope of dance composition that includes the nature of dance composition, the structure of space, time and energy structure, composition and processes of dance. In this course students are given basic theory in order to engage in the practice setting the dance well with the concept of traditional as well as modern concept.

The composition of the dance can be understood as a form of styling. As an expression of Jacqueline Smith that the composition involves the establishment of shared elements in harmony, the relationship with the Union and formed the "something" that can be identified. (Smith. Tr.. Ben Suharto. 1985:3). In essence, the composition is the formation of the elements contained in the motion i.e. space, time and effort. Unification with mutually binding relationships and relates as well as aligned to produce a form that can be identified by either.

Compose or mengkontruksi is an activity that is difficult for novice choreographer. But with the various stimulus and training mengkontruksi a work of dance, beginners will be opened insights about composing or mengkontruksi a work of dance. There are several things that can be done budding stylists dance in those works of dance. One of them is to know the basic elements of the concept of the art of dance.

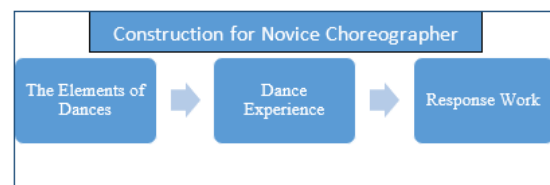


Figure 1. Scheme of budding choreographer

A choreographer must know the basic elements of dance motion, i.e. space, time, energy. Novice choreographer, they usually have the basic experience as the dancers performed some works of dance. Level of experience kepenarianaya anyone know the extent in the text and is there anyway to know in text and contextual, that would later

influence on bringing in of tarianya called penghayatan expression. This level, usually been little understanding will be the science of the composition, which is applied by the coach or choreographer on the dance that was brought. In other words, among the most dance artist little is understood and understand about the science of composition.

Novice choreographer with experience kepenariannya will be created, from the learning experience with the way "... the study and imitation of what was there before and with styling variations" (De Miller; 1963 in Ben Suharto; 1985). This is the easiest way to do choreographed beginners in the pipeline.

In addition to the experience can do with its sense of dance which can be defined as something that can arouse the mind or spirit in motivating activities work dance. Supplies for dance composition can be either visual, auditif, ideas, rabaan or kinaesthetic. Rangsang idea (idesional) is the most frequently used supplies in the pipeline of dance. Here the motion were stimulated and shaped with intensi to convey ideas or menggelarkan story. Because of its sense of the idea later was the basis of forming the structure of the dance works, then the idea has the concept of a circle of light (aura) that provides the framework for creating dance. Further story or event should be described sequentially in the form of a narrative menstimulus explore activity motion with disclosure of stories that need to be imaged and unreadable by the universal all or part of your audience.

The stylist should be aware of the dance element of nature, in order to determine how to explore motion then menseleksinya with the various sections of the smoothing whittle each element to be one (which will be used in some part) then menstrukturanya into a whole construction, equipped by other supporters. It also required the concept or preview to create the desired structure of the stylist. Later created a concept style setup where a dance work.

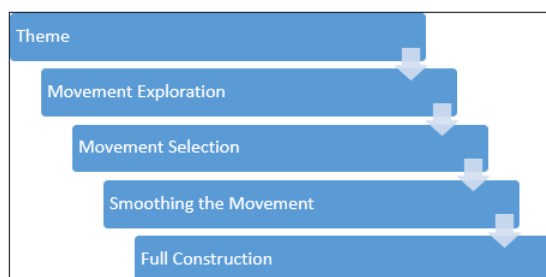


Figure 2. Theme stimulus construction

III. EARLY CHILDHOOD

The child was a small man who has the typical characteristics and they are always active, dynamic, enthusiastic and curious toward what is seen, heard, felt, they seem to never stop, explore and learn. They have the nature of egocentric, curiosity, unique, rich with fantasy, have short attention, and is the most potential for future study.

Early childhood is the individual that is undergoing a process of development by leaps and bounds and fundamental to the life of the next, crucial in the formation of character and personality of the child. That age as the age is important for the development of a permanent intelligence itself. They are also able to absorb very high information. Developmental psychology experts, looking at that at this time is a very important period (golden age) that only comes one time and may not be repeated. This is in line with the research of children's intellectual development that Bloom occurs very rapidly in the early years of his life (in Dr. Giuliani Conscience Sujiono, m. Pd, 2009:2).

View of the nature of ontology, stating that children are as individual beings that have the biological aspects (the existence of a physical development that change from time to time which require food, nutrition and others), psikologis (presence of certain feelings that are formed due to the situation, such as: happy, sad, angry, disappointed, valued, and so forth), sociology (children need friends to play), anthropologist (daughter living in a culture from which he is derived).

While according to curriculum content, axiology pendidikanya must be true and can be accountable in order to optimize the entire potentials (ethical) and is associated with the value of the art, beauty and harmony that leads to happiness in the life of the child in accordance with the roots of the culture in which they live (aesthetics) as well as religious values adhered.

Then learning in early childhood must use the concept of learning while playing (learning by playing), learning while doing (learning by doing), and learn through stimulation (learning by stimulating).

Based on Act No. 20 Year 2003 of the national education system with regard to early childhood education written in chapter I article 1 verse 14 confirmed that early childhood education is an effort of construction indicated to children from birth up to the age of six through the awarding of educational stimulation to help the growth and development of physical and spiritual so that children have preparedness in entering further education (Mone, USPN, 2004:4). Early childhood education is education providers who operates on

the laying of the basis towards the growth and development of physical (fine motor coordination and rough), intelligence (intellect, creativity, emotional intelligence, wit spiritual), socio emotional (attitudes and behaviour as well as religion), language and communication, in accordance with the uniqueness and stages of development undertaken by early childhood. (<http://id.wikipedia.org/wiki/pendidikan>).

In other words, early childhood education will provide stimulation, guiding, nurturing and providing learning activities that will result in the child's abilities and skills. Through the creative dance education most aspects can be developed to its full potential, both cognitive, afekif and psikomotor, which basically covers the whole efforts and actions taken by educators and children, is expected to explore the experience, which gave her the opportunity to know and understand the learning experience acquired from the environment, through observing, imitate and experiment which took place in beulang and involves the potential and the intelligence of the child. the environment is attempted by the educator should be able to give the child the opportunity to explore a wide range of experience with different atmosphere, e.g. children playing outside the House along his lover, don't be too restricting children in the Association so that the child will be able to socialise and adapt accordingly with the behaviour of the social environment. Understand the importance of exploration for young, let children make use of the existing objects around them and let the child do the trial and error, because the child was transcendent.

Early childhood education should be adjusted to values that are embraced by the surrounding environment which includes culture, beauty, art, and social customs that can be accountable.

During the early, the process of imitation child against everything that is around it seems. Impersonation is not alone on the behavior indicated by the people around him but also against the imaginary figures often appear on television. At this point the parents or teachers must be able to be a role model for young characters in behave

Early childhood dicerdaskan not only the brain, but also smart on other aspects of his life, such as: fineness budi and taste senses or emotions, including psiknya and social aspects interact and speak. The stimulus needs to be tailored to the child's development, as each individual has a sensitivity of each of the development.

Everything is in line with the four pillars of education that proclaimed by UNESCO, namely learning to know (through the media and teacher), learning to do (direct activities), learning to be (by playing the role), and learning to live together

(interacting with other children by obeying the provisions and regulations (Napitupulu, 2001:2)).

Learning the art in early childhood can serve as an instrument to play, it is based on the opinion of Kadir (1973:2), "that children beseni while playing, so that children feel happy because of all the turmoil of his soul poured out". Process child sued for more creative, using art as a medium of developing creativity, so that it can be said that art serves also for the development of talent. "Art is a way to become a crative person" (Linderman & Herberholz, 1979).

The benefits of arts education for children like dikemukakaan by Soehardjo (1977:13). "The art of assisting the growth and development of the child, help the perkembangan aesthetic, helping to improve our lives, increase the growth of physical, mental, aesthetic. Fostering creative imagination, give a donation towards problem solving, contributed the development of personality ". Creativity is meant as Lawrence in Suratno (2003:24) stating the creativity of human thought or idea that is innovation, Sepik and understandable.

IV. CONSTRUCTION METHOD WITH ITS SENSE OF A THEME

Composition of the material elements need to be understood and to the point, both in terms of process or method of preparation and the combining of various elements which must be studied and interpreted. Stylists and musicians could not conceptualize the idea or theme in itself, because they must have a relationship with each other to get the work of copyright music and dance accompanist who support each other in communicating an idea or theme that has been was drafted. All of this became the grammar rules of construction that helped to determine the flow of the atmosphere that supports pengadegan dance. Stylists should learn about the changing of the atmosphere to produce certain other expressions, as well as the need to implement grazing time in arranging the various effects of tempo in linking one motion with other motives. He needs to understand in depth will be the form and style of motion that brings. It should all be taken into consideration, there are "rules" and that drafting instructions peru became a part of his consciousness when he sets the dance.

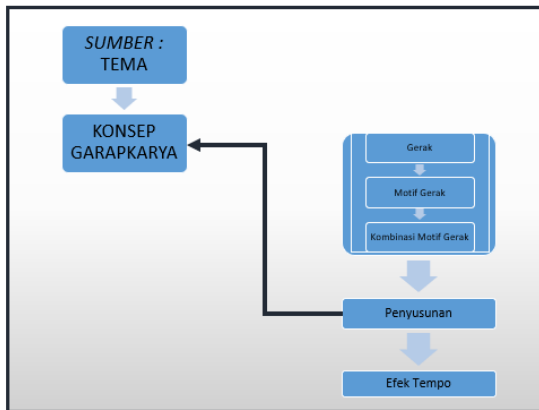


Figure 3. A method of process of preparing the elements of dance

From the above it is clear that the talks to achieve the success of the dance Setup, then a dance should know the early possibilities as follows:

- a. Material elements of a dance
- b. A method of construction that produces a form of dance
- c. A sense of style in which the arranger of dance work

A work must be planned with good planning and mature, in order to make everything right that was influential on the work of dancer. First planning done by the stylist that is making the concept work.

The concept that made the results interpretation of imagination that is poured into the form of a motion as a communication medium that will simultaneously with the process of work emerging creative ideas and innovative, both from motion, space time, dramatically, the property until music supporters. The early training the novice dance stylist is to make the concept work on

The concept work on must be trained over and over and continuity in order to menginterpretasikan the concept into the work appropriately. Some examples of the implementation of the training given is provided the theme global, then later they observe, then choose an interesting theme that gives the power of dramatik plots. After the theme is obtained, the stylist doing surveys, analyzing from various views, and the last research or fieldwork as an amplifier of arable and the theme of development, in an attempt to give meaning to the aesthetics of the body of the dancer in a series of dance movements. later it is revealed that allows passing the motion, supporting property, internal, external music music, dramatik that may be created, are explored.

The base this is what will be in their implementation in the works realized in the media motion said. Note If the understanding of the concept of terpahami, captured the imagination of the creator will float free, which is the delimiter that is the perception in the expression of the creator's motion can be understood by most people who appreciate his work reveals about the style dance.

Meaningful motion should be able to tell a story with a body that can understand penenonton (the aesthetics of the body). In addition to the movement of the floor design into one unity in exposing the penggrapan concept of the plots. Points that are traversed by dancers or pattern position on the floor brought dancers will give the definition that supports the movement in communicating the concept work on. It is also supported by the processing of the composition of the dancers in the concept of movement (there are simultaneous, balanced, split, spread, focus, alternately, co-exist), co-written with power support movement property that makes the design space even raises the music internally at garapannya, which is the code and accent motion in grazing pengadegan concept.



Figure 4. The Process of training concepts and created works

Based on the concept of work on the pipeline, motion, design the floor and top design in a single entity will carry the onset of a suasana which takes the audience on a given situation. This is commonly referred to by design dramatik. On the design of the dramatic audience could be taken at the end of the climax (conclusion) or an anti climax.

Music or sound as a supporter in the concept of the plots, which reinforces the atmosphere in order to accompany the plots in the giving mood. Play the tempo in music and motion in dance in order to give a sense of the movements adapted to the theme of the plots.

Table 1. Some examples of rangsang themes as stimulus arrangement

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Meeting	Theme	The concept was partially (title & synopsis)
1	<ol style="list-style-type: none"> 1. Rice fields 2. Sea 3. Environment Home Garden 4. The environment of the school garden 5. Highway 6. My gargen 	<p>At the first meeting they impressed in doubt and fear is wrong.</p> <p>This is the power of imagination will make the theme that tilled, feels cramped and glued with some themes.</p> <p>The first time they manage stiff, simple words are fixated on the themes presented.</p>
2	<ol style="list-style-type: none"> 1. In the middle of a hot day 2. Late at night 3. Cold rain 4. The hot path 5. The wind blows toned 6. Dive in to da lam the cold water 	<p>The pipeline supplies the second theme, it may be the freedom of imagination that poured in motion. The concept work on still glued to the words of the theme of the plots</p>
3	<ol style="list-style-type: none"> 1. Feeding the chickens 2. Laying hens 3. Cats are cheerful 4. Free bird 5. Tree swing 6. Beautiful flowers for a moment 	<p>The concept of the plots are already taking shape, according to the conditioning of children, appropriate mengalur concept garapannya, eksplorasinya process faster.</p>
4	<ol style="list-style-type: none"> 1. What was it like running fast 2. Blow the balloon 3. Sitting at the top of the tree 4. Running in the morning in the middle of rice fields 5. Walking to school 6. Flying kites 	<p>The concept of the plots are already taking shape, according to the conditioning of children, appropriate mengalur concept garapannya, eksplorasinya process faster, the courage of children already formed and want to follow the process. Because the teacher was able to bring a child to play while learning (master teacher concept).</p>

With its sense of theme turned out to be a young choreographers, easily create outstanding work captivated the audience and children become excited and confidence in the courage of being terbentik. Some things that should be emphasized is the dibeikan briefing on engineering studies, survey and strengthened by research the themes, so that work on drafting a more purposeful and in the implementation in the medium of motion more easily when the concept has understood in the real.

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