

## ***INTEGRATED ART EDUCATION: THE CREATION OF DANCE PERFORMANCE ART AS AN AESTHETIC EXPERIENCE***

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### *Abstrac*

*The creation of multidimensional dance performance art including movement, sound and voice, character, and literary expression is a holistically integrated approach to art education. It is asserted that 'Education should not only highlight academic and cognitive values (which has been the main goal or focus of our national education), but also include behaviors and psychomotor aspects concerning creativity, innovation, and liveliness as a whole.' Islamic high schools' lack of knowledge about the existence of art has resulted in art being marginalization. This research will provide a new paradigm of integrated art education attached to Islamic education as an enhancement of learners' communication to express their ideas. Practically, students will be led to aesthetic experiences by learning meaningfully through creative activities and verbal and nonverbal appreciation. The research method uses Practice- Led Research with a qualitative approach, which is research that focuses on practice or experience in the process of creating work. The research conducted refers more to issues and problems in the community. Researchers must design the necessary research components in accordance with the objectives and benefits of the research. So that as a result of this research, we know a series of aesthetic experiences, which have a great influence on the development of the soul.*

*Key words: Art Education, Dance Performance, Aesthetic Experience*

## Introduction

In the art paradigm, education provides space for freedom to students in working and developing their potential holistically or integrated. As in Law No. 20 of 2003 concerning the National Education System Article 1 Paragraph 1 there are 3 keywords, namely "intelligence", "creative", and "democratic", so that creative education can be taught through art education. This, in line with the design of curriculum development in college, Unesco launched four pillars of present and future education, which need to be developed by all educational institutions. The four pillars are: (1) *learning to know*, (2) *learning to do*, (3) *learning to be*, and (4) *learning to live together*.

The challenge of today's education world is how to meet the basic educational needs of students who have different backgrounds (ethnicity, culture, language, religion, and social status) and have different competencies, potentials, interests and talents. This is the basis for the development of a holistic-based curriculum. Similarly, multiculturalism / diversity are an ideology and a tool to improve the status of humans and their humanity. Understanding the concept of multiculturalism is built aware of differences in equality, both individually and culturally.

The development of the concept theory of art integration is the implementation of the structure of the art education curriculum in the type of structure of individual and socially integrated art experiences. The concept of art education is carried out based on an interdisciplinary approach, which is, formed by the relationship between the concept of art and the concept of education. The relationship that exists is in the form of causal and functional relationships called appreciation and creation activities as a form of art experience. Thus, integrated art education is directed at the form of learning experience. The study of the interdisciplinary approach to integrated art

education is very important to be carried out in Islamic educational institutions to increase the optimization of the knowledge of its academics.

What underlies this research is the lack of optimal knowledge in private higher education institutions, especially in the field of religion. So that there is often a dichotomy between religion and art. This is the reason why it is important for researchers to conduct research that leads to the need for an integrated and integrated education. As for this, many times, we find that art is considered only limited to "taste", knowledge of art is considered unimportant and even educational practitioners in the field of art tend to be considered ordinary. Whereas in PGMI or PGSD art education has an important role to foster creativity, innovation, and productivity. According to Read (Jazuli., 2008) explains that art education as an educational medium is able to provide a series of aesthetic experiences that have a great influence on the development of the individual's soul.

Art education, not only leads to how a learner can do the creation of works of art. However, how to gain experience and competence as a result of learning art. Eisner (1979) categorizes learning objectives (competencies) into three, namely: 1) behavioral objectives, problem solving objectives and expression results. (A. J. Soehardjo, 2011) The relationship that is established in the form of causal and functional relationships is called appreciation and creation activities as a form of art experience in the creation of works. Art education is a form and meaning both as an ideal culture, social system in the form of patterned behavioral activities, or also objects of human work. Art also comes in the form of patterned activity when humans interact, or communicate with respect to beauty, which basically includes creative activity and appreciative activity. (Rohidi., 2011)

This research provides an overview of the existence of a symbolic interactionism in the creation of dance

performance artworks as an aesthetic experience. This is a learning approach based on holistic education, by explaining that holistic education is education that aims to give students freedom to develop themselves not only intellectually, but also facilitate the development of body and soul as a whole so as to create Indonesian people with strong characters who are able to raise the dignity of the nation.(Nanik Rubiyanto & Dani Har, 2010) in "Holistic Learning Strategies in Schools". This explanation is in line with the expression of Ki Hadjar Dewantara as the father of national education, expressing "The Free Whole Man is a human being whose life is born or inner does not depend on others, but relies on his own strength. Art education should be directed at the ability to: 1) foster and develop learners' creativity and sensitivity, 2) support the formation and development of learners' whole person, 3) provide the widest possible opportunity for creative expression.

Starting from the above explanation, the importance of this research is carried out to enrich the repertoire of knowledge of academics in Islamic private higher education institutions in art education. So that art and art education get the same role as other courses or subjects. Thus, how is art education integrated through dance performance as a medium to gain aesthetic experience? The aim is to find out the design concept of integrated art learning design in finding knowledge and meaningful learning through art as an aesthetic experience.

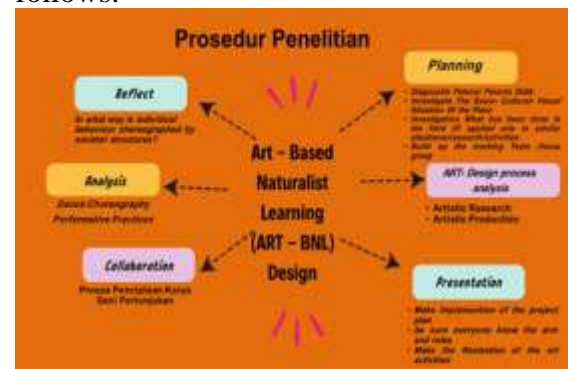
## Methodology

Art research in general is inseparable from an issue about how the content, process in the creative experience and appreciation, as well as the object or form of the work created by the artist. Practice-led Research is a type of scholarly writing from the results of ongoing practice research. One of the main characteristics of practice-led research is that it creates and reflects on new work through practice-

led research. This research also leads primarily to a new understanding of practice that is integrated into guiding the practice of creating.

Practice-led research leads to the intra-aesthetic realm. In the sense that this research in general has a lot to do with the creativity of material practices of materials, techniques, and forms. One of the findings of the theoretical framework or method of approach formulated in the study of the creation of fine art works will be adopted into dance performance art (collective art). The theory in question is ICS-USI-USA (idea-concept-shape-user, solution, innovation-utility, significance and aesthetic) which contains several things including ideas, concepts, fan forms of works, users or target markets, solutions, and innovations: meaningfulness, and beauty.

Researchers participated while observing and analysing the research. Conducted on PGMI STAI students exactly Garut by taking research samples of semester II and IV. Research conducted by making concepts and frameworks starting from the first meeting by collecting data on issues as a case analysis, then according to the potential of students designing work steps to arrive at a dance performance art project, described as follows.



**Figure 1: Flow of practice-based research (Pramukti Research Design, 2024)**

From the chart above, it can be concluded that the research procedure starts from Planning, Art design process analytcs, Presentation, Collaboration,

analysis, and Reflect. The contextual analysis is then scheduled. The 4 important things in the process of creating performing arts works are as follows.



**Figure 2: Creation Process  
Dance Performance Artwork**

Thus, this research design was created as an arts-based learning strategy and even flexible to provide guidance on how to integrate and holistic education patterns.

## **Finding and Discussion**

### **The Value of Symbolic Interaction in Integrated Art Education**

In symbolic interaction theory, Mead says that there are five basic concepts that need to be known in understanding symbolic interactionism. **First**, self-concept, views humans as not merely organisms that move under the influence of stimulus, both external and from within, but an organism having a self. **Second**, the concept of action, because human actions are formed through the process of interaction with oneself, then actions are completely different from the movements of beings other than humans. **Third**, the concept of objects is to see humans living in the middle of objects. The object can be physical, material, or abstract, such as the concept of freedom. **Fourth**, the concept of social interaction, interaction means that each human being each moves themselves mentally into the position of others. **Fifth**, the concept of joint action. This means

collective action born from the actions of each participant. (Muhid, 2020).

Based on the explanation above, integrated art education can improve the ability of students to interact with themselves, interact with others, interact with an object of work in the surrounding environment, even how to communicate with themselves and others through symbolic interaction with the process of aesthetic experience they experience. This means that symbolic interaction is part of the stimulus and response that can be explored from each learner heterogeneously according to the object of art that he wants to communicate to others.

The role of art has an important position in activities that are in direct contact with the area of taste so that it is easier to be used as a tool to build communication in the form of verbal and verbal language. Art learning as an educational medium according to Herbert Read (1970) mentioned with the term 'Education Through Art' signifies the principle of education based on art. In this case art as: (1) a value system in learning and teaching, (2) art as a method or way of teaching, (3) art as a means of educating and training skills and life skills. (4) art expresses (expresses) ideas, ideas and trains the ability to imagine. (Hajar Pamadhi, 2012). Based on this explanation, it is clear that the direction of art education refers to how an educator teaches through art and how students learn and cultivate their creativity and innovation in their learning.

Starting from the above explanation, the importance of this research is carried out to enrich the repertoire of knowledge of academics in Islamic private higher education institutions in art education. So that art and art education get the same role as other courses or subjects. Thus, how is art education integrated through dance performance as a medium to gain aesthetic experience? The aim is to find out the

concept design of integrated art learning design in finding knowledge and meaningful learning through art as an aesthetic experience. Efforts are made through integrated art education so that students understand how to create a work of art both aesthetically and artistically. The art in question is the result of human cultivation in a form that can be enjoyed by taste, vision, and hearing. There are two different domains in the form of artwork produced, both in the form of an aesthetic domain that cannot be separated from the values of beauty, education, psychology (expression), politics, ethics, wisdom, and spirituality and religion.

Inspired by the works of John Dewey, Charles Horton Colley, George Mead, and Herbert Blumer, symbolic interactionism holds that humans derive meaning in two ways. First, meaning is seen as intrinsically attached to objects or objects, events, phenomena, and other things within the scope of the object of the artwork. Second, meaning can be interpreted as adding psychological value given to someone on an object, event or other thing. Thus, meaning attaches to objects, events, phenomena as part of the process in which they occur. (Hilmy, 2020). Based on the explanation above, symbolic interaction can be interpreted as a message and impression to be conveyed through works of art as the meaning of the value in the object of the artwork itself, the creator's ideas and ideas captured by the appreciator as a connoisseur of works of art. Creation and appreciation activities are important to be given to students as a process of discovering their learning through aesthetic experiences.

The above exposure provides a kind of catalyst for art education. Where art as a medium of symbolic interactionism in the concept of meaning and appreciation of the object of artwork. In art activities, it is categorized into two things, namely appreciation and creation activities. Both

provide a different experience as well as the aesthetic experience of the subject, the aesthetic experience of the object, and the subjective-objective experience of art. All of these aspects are part of the purpose of creating dance performance artworks.

### **Aesthetic Experience-Based Art Education**

Talking about art is of course different from art education even though the two are closely related. Art education as a way for humans to provide guidance and direction to mature humans to be creative, innovative and productive, educators often feel confused when applying art in general education institutions instead of vocational art education institutions. In fact, an educator needs to understand how learning about art, learning with art, and learning through art. Starting from this view, an art education is very possible to be directed towards the concept of integrated and holistic education as an effort to provide aesthetic experiences to students in their learning journey.

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aesthetic domain that cannot be separated from the values of beauty, education, psychology (expression), politics, ethics, wisdom, and spirituality and religion. As well as the artistic realm that is inseparable from matters relating to comfort of view and comfort of function (usability).

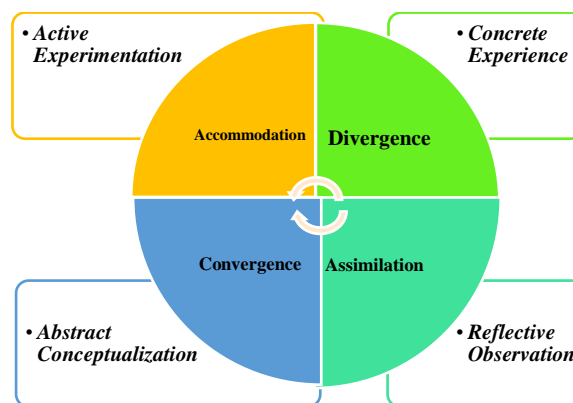
The concept of education in art education has the principle of integrated education, in the sense that it has a correlation that is connected between one course and another. The relevance of the art learning experience in Madrasah Ibtidaiyah Teacher Education Program through art education is important in connection with thematic learning in elementary schools / MI. The correlation of art education in interdisciplinary education that is intended in addition to art education itself includes: dance, music, fine arts, theater arts, and literary arts on an equal position. Art education can also connect with other courses that integrate into an integrated whole.

In art education, learning is related to the experience of art. The notion of experience in the context of the art paradigm is the process of interaction with the real environment as it begins with sensing (real experience), followed by projection (observation and reflection). Then followed up with a performance of producing for creative activities and a performance of responding to appreciative activities. This conceptual application is carried out on PGMI Persis Garut students, starting from the pre-production planning stage, the production manufacturing process, and evaluation at the post-production stage. The projects are made based on potential, ability, and focus on the desires and experiences that students have previously to find new experiences to foster the meaning of learning.

Dance education can provide a beneficial influence of creative dance activities on the formation of students'

personalities, not to create dances for performance (Depdikbud, 1999: 180). Meanwhile, Kraus (1969: 271-274) says that there are six main purposes of dance in education that can be recognised, namely: 1) as movement education, 2) to increase individual creativity, 3) as an aesthetic experience, 4) as a medium for combining arts and culture and experience, 5) as a medium for socialization, and 6) as a medium for instilling cultural values. (Sendratasik et al., 2014) Based on this explanation, it can be interpreted that integrated art education can provide aesthetic experiences to students to improve intellectual, social-emotional, and even spiritual intelligence.

People with this learning style are very skilled at engaging with the world and would rather do something than just read and review it (Huda, 2015 in Aswita, 2020) describes the steps in David Kolb's experiential learning as shown in Figure 1 as follows.



**Figur 3 Steps in Model Cycle of Experiential Learning by David Kolb (Kolb and Kolb, 2008)**

Direct experiential learning each learner has a different learning style so that they have different learning experiences so that they find knowledge in different ways. As (Aswita, 2020) describes David's Experiential Learning Model, namely: (1) divergence, which is a learning style that tends to prefer concrete experiences and reflective observations. People with this

learning style are imaginative and skilled in generating ideas and seeing things from different perspectives; (2) assimilation, which is a learning style that prefers abstract conceptualization and reflective observation. People with this learning style are able to create theoretical models inductively; (3) convergence is a learning style characterized by the ability to abstract, conceptualize, and actively experiment. People with this learning style are good at putting ideas into practice and using deductive reasoning to solve problems; and (4) accommodation is a learning style that uses concrete experiences and active experimentation.

**Table 1. Steps of Experiential Learning Model by David Kolb**

Skills	Learning Activities	Involvement
Concrete Experience	Learning From specific experiences and being sensitive to the situation	Feeling
Reflective Observation	Making observation prior to taking a decision by observing the environment from different perspectives Looking at things to gain meaning	Watching
Abstract Conceptualization	Analyzing ideas logically and acting according to the understanding of a situation	Thinking
Active experimentation	Being able to do things with people and act on events, including risk taking.	Doing

The experiential learning development model can be conceptualization as shown in Figure 3, where it is iteration, allowing students to share, reflect and process their experiences and learning. In this case, the educator as a guide can guide learners through questions with open-ended answers that provide stimulus or can stimulate thoughts and feelings. In this case (Kolb, 2017) suggests 6 characteristics of *Experiential* learning, namely:

1. Learning is better prepared as a process, not as a result. Learning is not seen from the results but learning is proven from how to obtain these results;
2. Learning is a continuous process based on experience. Good learning is facilitated by a process that describes beliefs and ideas about a topic so that they can test, try and combine into new ideas;
3. the learning process according to the resolution of conflicts between basic modes of adaptation to the environment;
4. Learning is a process of adaptation to the outside world holistically. Learning is not only about the results of recognition but involves the integrated functioning of a person's overall thoughts, feelings, understanding, and behavior. It includes other specialized models of adaptation of the scientific method in problem solving, decision makers in creativity;
5. learning is a transaction between the individual and the environment;
6. Learning is the process of creating knowledge. In Experiential Learning knowledge is seen as a transaction between two forms of knowledge: social knowledge, which is formed in a socio-historical context and personal knowledge, the subjective experience of the learner. This conceptualization of knowledge differs on the other hand from the transmission of already existing educational models, the right idea is given to the learner.

The learning procedure in experiential learning consists of 4 stages, namely: 1) real experience stage; 2) reflection observation stage; 3) conceptualization stage, and 4) implementation stage. These stages are often referred to as the Kolb Model that Experiential Learning 'consists of elements namely, real experience, observation and reflection, abstract concept formation and testing in new situations. In experiential learning there are several stages that allow learners to gain knowledge in different ways and outputs. In each learning process,

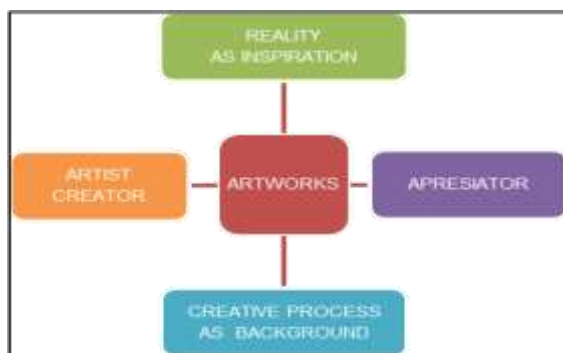


experiences and behaviours conservatively and automatically become a habit and are mediated naturally and culturally in the culture of the process cycle. As such, reflection and learning an experience must be interrupted by a deep experience. (Mualifah, 2016).

### **The creation of dance performance art as an aesthetic experience**

The concept of aesthetics or values is understood as the philosophy of art and the science of beauty. So the author tries to draw a common thread from the value of symbolic interactionism in the concept of aesthetic works created by linguists or artists into 3 things, namely: 1) unity, 2) complexity, and 3) intensity.

Art in this case is theoretically divided into two, namely purely aesthetic art and applied art. Thus, the value of symbolic interactionism that exists will be understood differently when it comes to art and art education. In the formulation of art theory that is associated with works of art or symbolic values on objects, its existence is inseparable from artists as creators, reality (reality) as a source of inspiration, background of the creative process, and connoisseurs as appreciators who interpret art (Djelantik, 2001). Below is a basic chart of art theory thinking, as follows.



**Figure 2 Basic Formulation of Art Theory**

The concept of dance performance art creation education has an integrated educational principle, in the sense that it has a correlation that is connected between courses in the art family itself and outside the family. The relevance of the art learning experience in the Madrasah Ibtidaiyah

Teacher Education Program through art education is important in connection with thematic learning in elementary schools / MI. The correlation of dance performance arts in art education is an interdisciplinary education including: dance, music, fine arts, theater arts, and literary arts in an equal position and connecting with socio-anthropological aspects.

The development of creativity is influenced by two factors, namely:

- a. Internal factors, namely factors that originate from one self the individual concerned. These factors include openness, locus of internal control, the ability to play or explore with elements, forms, concepts, and forms new combinations based on things that already exist previously.
- b. External factors, namely factors that come from outside the individual concerned. These factors include, among others, security and psychological freedom, means or facilities for views and different interests, there are rewards for creative people, sufficient free time and opportunities to be alone, encouragement to carry out various experiments and creative activities, encouragement to develop cognitive and fantasy initiative and acceptance and respect for individuals.

Guilford in Nashori and Mucharam (2002) found that the important factors that are indicators of creative thinking abilities are as follows.

- a. fluency of thinking, namely the ability to produce many ideas that come out of one's thinking;
- b. flexibility of thinking (flexibility), namely the ability to see a problem from different points of view and be able to use various ways of thinking;
- c. elaboration, namely the ability to develop ideas and detail the details of an object so that it becomes more interesting;
- d. originality, namely the ability to generate unique ideas; and evaluation, namely the ability to determine aspects of assessment and analyze problems by

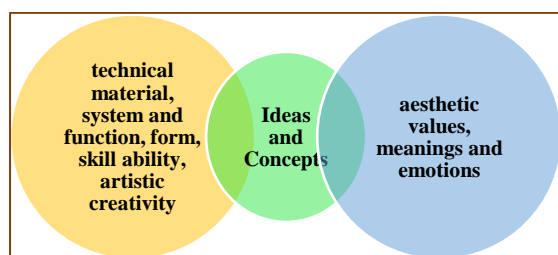


always asking questions. (Sunarto, 2018)

Munandar (1992 dalam Ru'iyah, 2018) explains indicators of behavioral ability creative consisting of:

- a. Curiosity. Creative individuals will always be driven to know more knowledge and encourage students to try something which is not yet known.
- b. Imaginative. Imagination can be seen from imagining things that are not or has never happened and creates a story about a place or event which has never been known.
- c. Feeling challenged by diversity. Creative individuals must feel driven to tackle difficult problems, and to engage deeply difficult task.
- d. The nature of being brave enough to take risks and creative individuals must dare to try new things.
- e. Appreciative nature. Creative individuals must be able to respect others as well appreciate your own abilities and talents develop.

Based on the explanation above, this research aims to modify learners' creativity through aesthetic experiences by stimulating critical thinking skills, being able to elaborate and create original artworks. Below are the main variables of artwork, as follows.



Figur 3. Bagan variable utama karya seni (Hendriyana, 2019)

From the description above, it can be affirmed that aesthetics is in the realm of 'emotional and philosophical' discussion, while art is in the realm of discussion related to the skill and creativity of the material/form of the artwork. In other terms, intraaesthetics is something that is directly related to the form or object of the

artwork, while extraintrinsic is related to its philosophical values. (Hendriyana, 2019)

## Conclusions

The concept of integrated art education is a comprehensive interdisciplinary, multidisciplinary, and transdisciplinary approach to dance learning as a smart solution to implement. of course, in elementary school educational institutions, especially madrasah ibtidaiyah, it is very hopeful that there will be a new breakthrough in making real strategies that will have an impact on students in producing superior human resources.

This effort was made to create a new paradigm in Islamic educational institutions by prioritizing an integrated and comprehensive education through integrated art education. In this case, it also provides new insights and knowledge for academics in higher education towards art. integrated art education implemented at the basic education level provides a solution to the importance of an integrated education to simplify the subjects of cultural arts and crafts to be simpler by optimizing everything that exists in the learners themselves in a multicultural manner.

The multidimensional teaching and learning strategies of experiential learning require equally diverse and complex assessments that adequately and fairly evaluate effective learners by integrating affective, perceptual, cognitive, and behavioural dimensions of learning. Assessment becomes holistic when it focuses on all four modes of learning.

This concept no longer relies on the gratification of expression, creativity of ideas, techniques, and forms, but on the commodity aspect or 'selling value'. The definition of 'selling value' here is of

course not only in the form of money, but in the form of ideas and ideas that emerge from each student through the aesthetic experience they get in the concept of holistic integrated art education.

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