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Adaptation of Islamic Dance Art Education in the Higher Education of Islam, Yogyakarta

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Abstract: The combination of art, education, and Islam in the context of dance education in the Islamic campus raises a different form of dance presentation. There are negotiations and adaptations in various elements of dance in order to interpret Islamic dance in higher education environments. This study aims to describe the form of adaptation in the development of dance in Ahmad Dahlan University as one of the Islamic universities in Yogyakarta. The method used is qualitative by conducting in-depth analysis related to elements of dance that change according to Islamic principles. The research results showed that there is control from the university through written rules about Islamic law that underlies various activities on campus. However, there is no specific standard rule issued by the university and the Daily Board of Muhammadiyah about the dance developed at Ahmad Dahlan University. In fact there are negotiations in the basic elements of dance (space, motion, time), artistry (dressing and costume), accompaniment, and audience performances as a form of representation of Islamic dance at UAD. The negotiations arose based on different interpretations of the rules of Islamic Shariah by each group of students both UKM and LSO who studied and developed dance art at UAD. The university should make clear written rules related to the art of dance that will be developed at the university so it is not multi-interpretation and able to become the hallmark of UAD Islamic dance art.

1 INTRODUCTION

The link between art and Islam has often been discussed by researchers both at home and abroad. This paper will specifically discuss the adaptation of dance education that develops in Islamic universities in Yogyakarta. This theme criticizes the writer when looking at various forms of adaptation that occur in dance that sometimes are not in accordance with the dance aesthetic itself. Sometimes adaptation is not in accordance with Islamic principles as the campus background. In the end there was an overlapping between ethics and aesthetics in the development of dance in Islamic colleges. There have been many discussions about dance education in higher education institutions, but there have not been many studies related to dance in Islamic universities. Previous research written by (Izsak, 2013) related to music learning for Muslim students in Ontario Canada explained that:

"Recognizing music is important, hen envisions the emerge of" Canadian-Islamic musical expressions "as an expression of Islam adapted to the culture here.

Music to Muslim student in Ontario Public school." (Izsak, 2013)

The above statement confirms that art education in a place must adapt the culture that developed in the region. When there are no adjustments, what happens is misconception, miss understanding and confusing in art and Islamic education. As in the case of dance education in Islamic universities, it should adapt to the views of Islam in general, Muhammadiyah, and aesthetic needs in dance. Before going back to discuss art, education and Islam, we need to know first what Islamic views are generally about art.

Islamic art actually referring to the manifestation of Islam and when we talk about the manifestation of Islam in art, it actually is referring to Islamic art. Islamic art is a continuation of art from the bygone age that has developed and designed by the concept of the Oneness of God (Tawhid) that is Allah s.w.t. (Daud, MdZain and Amin, 2013). This initial understanding of Osman Bakar opened the beginning of my writing regarding art and Islam. The discussion of these two things is always interesting because it is often juxtaposed but also contested. The juxtaposition of these two things is the emergence of Islamic art

which is generally interpreted as an art that describes Islam. However, these two things are contradicted by some who claim that there is no Islamic art other than calligraphy and rebana musical instruments (sources). So that all forms of art that appear outside of it are considered haram, making up, and bringing disobedience. There are several opinions related to art in Islam. As stated by Quraish Shihab that:

“The art of Islamic art does not have to talk about Islam, it does not have to be in the form of direct advice, or encouragement to do good, not also abstract about faith. Islamic art is an art that can describe this form, with a beautiful "language" and in accordance with the nature of nature. Islamic art is an expression of the beauty of manifestation in terms of the Islamic view of Islam, life and man who leads to the perfect meeting of truth and beauty” (Rizali, 2012).

From the above opinion, Quraish affirmed that Islam brings beauty and realize through various media. Islamic art does not have to explicitly teach about divinity in Islam, but brings a message about Islamic life through beautiful art this view certainly does not apply to those who see art visually as an attempt to rival Allah the Creator. According to some Muslim artists, art in an Islamic perspective does not have to be an art that talks about Islam with all its teachings. Islamic art is a beautiful expression of nature from the point of view of the reality of Islam (views of God, nature and humans and their lives) (Anwar, 1995).

Talk about Islam and art is increasingly interesting when it penetrates the world of education. In the process of education all possibilities can occur in the name of science, while in Islam the rules are mandatory. However, the understanding of the characters above is our opening way to see other possibilities in discussing art, Islam and education. The meeting between the three things above we can see in art education that develops in Islamic universities. Through the world of education, boundaries in religion and art become obscured and often give rise to new interpretations. Universities as educational institutions play an important role in the production of knowledge. One area that must be developed by universities is the development of students' talents and interests in the arts. One of the Islamic universities that became the object of this paper was Ahmad Dahlan University (UAD). UAD is one of the big Islamic universities in Yogyakarta. Ahmad Dahlan University as one of the higher education institutions has a separate view on art and Islam. This view is contained in the policy and development of art in the campus environment.

Understanding of Islamic concepts in dance works of each university is different. Islam itself has different meanings between one person and another. The presence of a campus that has a religious background such as UAD has its own interpretation of the dance being studied. Islam in this context relates to the slogan that is to print graduates who are imbued with Islamic values. The interpretation of the form of Islamic dance appears so as to form an adaptation of Islamic norms in the context of art. This paper will dissect in more detail the form of adaptation to Islamic norms in the form of dance art education in UAD.

2 METHOD

In accordance with the problems examined in this study, the type of research is qualitative research in the form of a written or verbal sentence from an object that aims to use things related to the state of a symptom (Rahman, 1993). Data collection techniques used are observations, namely by observing the creative process of student dance works in the UAD environment. Furthermore, interview techniques, by submitting several questions orally with an instrument guide to the chairman of the UKM and the accompanying lecturer. In addition, in this study also uses documentation techniques is a data collection technique in the form of notes, pictures or films that are taken to find out, describe and analyze the adaptation of Islamic dance education in UAD. The data analysis technique used is the Milles & Huberman analysis model (Milles and Huberman, 1994), namely data collection, data reduction, data presentation and drawing conclusions related to the adaptation of dance in the UAD environment. The validity of the data is obtained through triangulation of sources (Chairperson of UKM, companion of UKM, Vice Chancellor for academic fields) and triangulation of methods (Observation, interviews, documentation).

3 RESULT AND DISCUSSION

Before entering the discussion about the adaptation of dance in UAD, we need to understand first the position of art in Islam in general. Through this understanding, it can also answer the basis for the implementation of dance art education in UAD, which is always being developed. It was explained by the vice chancellor in the field of student affairs at

UAD that Muhammadiyah is often considered dry related to art and culture. That statement we need to refute and we prove by the lively art activities in the UAD environment. Islamic universities are one of the agents in the transfer of knowledge related to general sciences in accordance with Islamic Shari'a. No exception dance education as one of the strong and inherent cultural elements in Indonesia, especially Yogyakarta.

Islam as a universal religion certainly does not only regulate aspects of worship or how to worship, but also regulates human relations with each other in relation to culture. This is in accordance with the opinion of (Asy'ari, 2007) which states that in culture there are cultural universals which include the fields of social, political, economic, philosophical and artistic science. Thus it can be ascertained that the arts also receive attention in Islam. The closeness between Islam and art is manifested in various forms of works such as mosque interiors, tapestries, and so on. Often works of art do not manifest in works that are Islamic, but have an Islamic spirit. Like painting works on nature, disaster, and reflection on life. In connection with this, Syamsul also said that in order for Islamic work, the artist's involvement itself is in the experience of religion and intellectual, religious, and spiritual Islamic traditions (Anwar, 1995). Thus, the spiritual understanding of an art actor also determines that an artwork has Islamic value. Islam in the work is not only limited to form, but also the background and values contained in the work are able to make people aware of God's power. This understanding was emphasized by Nursaidah in her research stating that Islamic education plays the most important rule in enlightening and revitalizing Islamic cultural values which will build up Islamic civilization in the future. Through Islamic education, the student can be influenced. Moreover, with Islamic education the lack and art culture crisis will be solved by Islamic and spiritual values in creating art and culture works (Saidah, 2008). Islamic value in art education through the creation of works that have a spirituality value becomes its own emphasis in developing Islam in the future.

The development of art, especially dance in higher education is not always in the form of shari'ah in understanding linguistic Islam. The art that develops always puts forward the culture that exists in Indonesia as a single country with diversity. The spirit of developing the culture of this nation must be interpreted broadly not just just a fiction. Like Dr. Khawaja Muhammad Saeed said that Islamic Art is the art of civilization based on Islamic religion (Saeed, 2011). Moreover, it is not only concerned

with different civilizations and historical situations as painted with Islamic *weltanschauung*. Thus, dance that develops in Islamic higher education is a form of Islamic art when it brings benefits to the perpetrators and is in accordance with Islamic values. Dance arts education at each university varies according to the background of each institution. This is the case with Ahmad Dahlan University as one of the Muhammadiyah Universities (PTM) in Yogyakarta. The development of dance in UAD must be adjusted to the guidance in Islam. Dance stretching at UAD is quite high even though there is no art department specifically. In a speech delivered by the vice chancellor of the UAD academic field namely Dr. Muchlas MT that:

"In the past Muhammadiyah had no dance because there were no dance coaches and who could dance, but now there are trainers and those who can dance so let's develop dance on this Muhammadiyah campus".

The above fragment of the speech confirmed that the leadership called on the academic community that dance must also be part of Ahmad Dahlan's university which is supported by dancers and trainers in it. Thus, it is clear that UAD is supporting the aesthetic activities that develop at the university. The need for containers in expressing dance for students began to be accommodated with the establishment of the Student Activity Unit (UKM) Tari. UKM This dance has a very hard struggle to be recognized by the university. Of course it is not an easy thing and requires a process that is long enough to be recognized by the university. Beginning before becoming a UKM, a dance community called Panca Prawesti was formed which was established on July 13, 2012. Over time, the dance community was very active and often involved and involved in activities or competitions outside the university and even abroad. This community was later formalized and became a Student Activity Unit (UKM) in 2016 until now and changed its name to UKM Kirana Bhaskara Dance. Kirana, in Sanskrit means light and bhaskara means the sun (whose rays are beautiful). That way, Kirana Bhaskara means Sunlight which is the symbol of Muhammadiyah.



Figure 1: Photo of UAD dancers after the show ended.

Student dance groups in UAD are not only SMEs, but also manifest in small scopes of study programs called Non-Governmental Organizations (LSO) in the field of dance. LSO is part of the study program level student organization that houses student talents and interests in various fields. The emergence of this LSO also enlivened the dance activities in UAD. Dance competitions are often held by one study program and followed by various other study programs as participants. The enthusiasm of the participants was quite high as seen by the large number of dance groups participating. Through various forums, either UKM or LSO, dance activities begin to develop and often fill in various events within the university. The opening of the seminar or welcoming guests is now accompanied by dance performances by students. Some off-campus events are also often followed to enrich the experience and carry the name of UAD off campus. Various dance works adapted to the theme or request from the committee. However, the work is not new and is limited to creating an existing dance. This is due to the limitations of students in making new dance and the absence of dance trainers for them. The ability of students is only limited to creating an existing dance and is presented with different compositions and movements. Some types of dance that are often performed are dance traditions and dance creations such as dance golek, srimpi dance, soyong dance, sesonderan dance, mapadendang dance, plate dance, rantak dance and so on. While some choreographed dances owned by several choreographers are also displayed such as the kawung srimpi by Mila Rosinta and Asmarandana by Pagina Gong.

Ahmad Dahlan University as one of the campuses with a background in religious organizations namely Muhammadiyah runs all forms of activities under the instructions and decree of the BPH (Daily Executive Board). The task of BPH is to monitor and provide

rules related to all things that may and should not be done by elements within them, including students, teaching staff, and administrative staff. The dance activities at Ahmad Dahlan University are in intra and extra activities. The intra activities are contained in two study programs, namely the education of elementary school teachers with courses in dance and drama education and PG PAUD with dance art skills courses. Based on previous research related to dance art learning in PGSD UAD, it was found that the Islamic concept applied in learning was described in several aspects of dance, namely motion, costumes and accompanying music. Unlike the case with dance activities in SMEs that do not have standard rules made by the leadership. As was stated by Yosi as a dance companion that:

“Our Vice Chancellor III in the field of student affairs has never conveyed the standard rules related to dance, he is only conveyed that the dance costumes used were adjusted to the Islamic rules of not being strict and closed. Meanwhile, related to motion and so on have never been mentioned again.

Dance SMEs have a concept in every activity or performance that is displayed, one of which is to continue to promote Islamic values. As can be seen from each dancer's appearance, the costume worn is more closed by using the hijab and using long sleeves that cover the genitals, but not infrequently also the dancers use clothes that are considered inadequate in accordance with Islamic law such as the continued use of leather cuffs and body shape. In the interview conducted on July 13, 2018, it was confirmed by the head of the 4th period of the UAD Dance UKM that the colour cuffs of leather were still frequently used. They maintain this when they dance traditional dances that use cloak costumes in order to preserve Indonesian culture, especially Java. Sometimes leather cuffs are also used when performing other dance works outside of tradition. According to them the use of costumes in a dance performance not only serves as a supporting appearance, but also contains its own meaning from each dance performed.

The performance of the students who use leather cuffs certainly invited controversy from several parties. Some parties consider that the choice is not wrong as long as it is intended for the learning process, but other parties see that the behaviour is not in accordance with the rules and must be reprimanded. The debate over the use of cuffs that are colored in skin at the time of appearance increasingly burst. In subsequent displays, dance groups make different concept related to traditional dance costumes. They choose to use long kebaya so that they do not need to use cuffs. The choice of creative

dance costumes is also getting more attention from superiors to subordinates. The use of top costumes is always covered with black cuffs and is followed by an outer covering to the arms. Whereas subordinate costumes often use a wide skirt so that it is more free to move. Costumes that are getting more polite by changing the color of the cuffs resembling black skin is a form of negotiation from students when responding to criticisms related to costumes.



Figure 2: The dancers use cuffs of skin when they are in the dance.



Figure 3: Photo of the dancers are using a black cuff and a modified skirt from Jarik fabric.

Differences in perceptions related to the use of Islamic costumes in the UAD environment are due to the absence of rules that specifically regulate art activities. As for the rules written in the UAD dance AD / ART of CHAPTER II article 4 that this organization is based on Pancasila and Islamic principles. However, there has not been a specific explanation on the regulation relating to the intended Islamic principle. The development of dance in UAD also extended to dances from outside the region such as Sumatra, Aceh, Kalimantan, Sulawesi, and other regions.

The diversity of students in UAD also brought dances from their respective regions were also developed. In some works, there are paired dances (men and women) which require dancers to look at each other and not often touch each other. This condition becomes quite dilemmatic considering the movement of the dance is native to the area, but on the other hand it crosses the limits of Islamic norms about the rules of men and women who are not muhrim not allowed to touch each other. Criticism arises from several parties from the campus when UKM tarit displays dance that touches between male and female dancers. This certainly becomes an evaluation in the future to be able to display a work in accordance with Islamic principles. Nevertheless the control from the campus has not yet penetrated into various student art groups. This is evidenced by the existence of paired dance that touches between men and women both on and off campus.

The next adaptation is in the aspect of performance spectators at the Ahmad Dahlan University environment. Dance performances held on campus are public consumption that can be witnessed by both men and women. This is certainly based on the function of universities that function as a source of knowledge. While we know that in Islam both men and women cannot look at each other. Of course this cannot be done in the university environment because both men and women mix into one in processing science. When limits on the audience are made there will be a decline in knowledge at the college level.

4 CONCLUSIONS

Adaptation of dance art education at the University of Ahmad Dahlan occurred because of negotiations between Islamic principles, artistic needs of students and campus as a place of formal education. Negotiations need to be done in order to be seen between ethics in Islam while maintaining aesthetics in dance. Universities must be able to reproduce

knowledge to suit the conditions. UAD as one of the Muhammadiyah campuses is very supportive of all the artistic activities in it. The art of dance that develops is certainly directed at things that are positive and can bring progress in science. As for some discrepancies in the rules of Islam and the development of dance in UAD because of the lack of understanding of students in interpreting the Islamic principles set by the university. Other factors also arise from the lack of written controls and rules that specifically address student art activities based on Islam. Therefore, it is necessary to have written rules that can be used as a reference for students in developing dance in the university. Thus, the control can be easily carried out and reduce the multi-level perception of students regarding the rules in dancing in the UAD environment.

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