

Dance Learning for Deaf Children Through Metaphoric Activities

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ABSTRACT

Hearing problems in deaf children make it difficult for them to absorb verbal information while learning, but their learning modalities can be optimized. In the dance learning process at SLB Tunas Kasih 1 Bogor, the teacher stimulates deaf children to create their own dance moves through metaphorical activities based on the surrounding environment by optimizing visual and tactile learning modalities. The purpose of this article is to describe learning dance through metaphorical activities for deaf children at SLB Tunas Kasih 1 Bogor. This study uses a qualitative approach with descriptive analysis method. The data sources for this research were teachers and deaf children at SLB Tunas Kasih 1. Data collection used observation, interviews and documentation studies. Data analysis was carried out by means of triangulation. The results of this study indicate that through metaphorical activities, children can maximize their visual and tactile abilities in obtaining information in dance lessons so that learning can match the abilities of deaf children. Metaphoric activities also foster imaginative ideas, making it easier for them to explore dance movements resulting from their ideas. Through this metaphoric activity the teacher can easily foster the creativity of deaf children in creating dance movements, so that deaf children can optimize their creative abilities for dance moves.

KEYWORDS

Dance learning
Deaf child
Metaphoric Activity

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INTRODUCTION

Deaf people are referred to as individuals who experience disturbances and barriers to hearing function, so they cannot hear and respond to sounds of a certain size which have an impact on behavior and learning problems (Supena et al., 2021; Iskandar, 2021; Sukmawaty et al., 2020). Hearing limitations in deaf children make it difficult for children to understand and memorize dance moves (Inayah, kamah 2018). The process of learning dance is only imitating, imitating and memorizing the movements practiced by the teacher making deaf children unable to be creative and even difficult in learning dance (Nurbayani, Yuliasma, Astri 2017). Dance Learning for Deaf Children Through Metaphoric Activities

Several studies related to dance learning conditions for deaf children at the SLB level have been carried out. Purnamasari (2020) examined the conditions for learning the peacock dance for deaf children at SLB B Cicendo by using the imitation and information method where deaf children were given instructions to imitate what the teacher had done in every movement of the peacock dance. Sari & Herlinda (2019) examined the conditions of dance training for deaf children at Wacana Asih SLB through the teacher's efforts to adjust and understand the limitations of deaf children. However, not many researchers have found the conditions for learning dance for deaf children at SLB Tunas Kasih 1 Bogor through metaphorical activities which have the potential to affect the quality of learning dance for

deaf children so that the dance learning process is not just demonstration. Dance learning cannot always be just a demonstration which only instructs children to follow the movements exemplified by the teacher, but learning must pay attention to aspects of their learning modality. According to DePorter (in Komalasari, 2014) mentions the notion of modality, namely how we absorb information. The modalities possessed by each student consist of vision, hearing, touch and kinesthetic. Dance learning for deaf children must be adapted to their learning modality. Deaf according to Atmaja (2018) suggests that "In general, deaf children can be interpreted as children who cannot hear. The condition of not hearing can be possible to hear less or not hear at all.

In these conditions the learning process will not be the same as normal children in general. Deaf children must get learning services according to their learning modality. Learning modality is also known as early learning ability in learning. Visual and tactile deaf children's learning modalities can be optimized through stimulation. According to the appropriate learning stimuli are visual and tactile stimuli. As for visual and tactile stimulation in learning According to Masunah and Narawati (2003): Visual stimulation is a learning process by stimulating which involves the senses of the eye. This can arise from pictures, statues, natural objects, masks, etc. obtained, then Rangsang Rabaan in which the learning process involves the sense of touch in feeling all certain objects. Often tactile stimulation produces a kinesthetic response which then becomes the motivation for dance movements, for example the soft feel of a velvet cloth can give the impression of a soft quality of movement.

The learning process for deaf children is so that they can easily concentrate and more quickly understand the events they have experienced and are concrete, not just things that are verbalized (Nofiaturrehman, 2018). So learning dance for deaf children must go through observational activities on the experiences they have felt before. Observations also condition students to change attitudes, knowledge and creativity. The learning process that is not monotonous and boring must be pursued in dance learning, because hearing difficulties are a potential for them to feel bored in learning dance. Dance lessons should be fun and stimulate their creative abilities. The condition of experience-based learning in dance is a metaphorical activity. The use of metaphors in learning has a very important role, namely the ability to create interest and increase children's learning motivation (Barnas, 2015).

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The purpose of writing this article is to describe dance learning activities using metaphorical material in creative dance learning. In learning creative dance, their learning modalities will be optimized so that they can develop the self-potential possessed by deaf children, especially in finding dance moves. It is hoped that the results of this study will provide information to dance teachers in choosing appropriate learning strategies for deaf children by using metaphorical activities.

METHOD

This study uses a qualitative approach using descriptive methods. In obtaining data for this research, there are two types, namely primary data and secondary data. The writer's primary data was obtained through in-depth interviews and participatory observation. Rohendi (in Rifandi, 2020: 219) states that in-depth interviews have the advantage of exploring various general topics at once compared to structured interviews. A qualitative approach was carried out by researchers to see and directly observe the dance learning process for deaf children at SLB Tunas Kasih 1 Bogor. This study describes naturally the conditions that occur in the dance learning process. The data sources for this research were teachers and deaf children at SLB Tunas Kasih 1 Bogor. Collecting data using observation techniques, interviews and documentation studies. Data analysis was carried out by means of triangulation.

RESULT AND DISCUSSION

The process of learning dance for deaf children at SLB Tunas Kasih 1 Bogor does not require them to be good at or skilled at dancing, but so that deaf children can learn through dancing and gain more experience in the learning process. Based on the results of the researcher's interview with the teacher, to be precise on January 14, 2023, learning dance at Tunas Kasih SLB aims to foster motivation in dancing. The learning process is carried out by combining all students in SLB with various limitations, so that the dance teacher thinks that the appropriate thing to do is an imitative process of the dance teacher's movements. All children must follow the movements that have been exemplified by the dance teacher. The results of the interview, the researcher found things that did not increase in the development of the creativity of deaf children. In the basic concept of learning dance, children should not be instructed or directed to be able to imitate dance movements given by the teacher, but instead encourage children to be able to develop creative abilities in dance movements based on the results of their imagination. The processing of imagination in deaf children is based on metaphorical activities based on the surrounding environment which are then imitated by the body so as to produce creative movements of deaf children. In finding dance movements and composing a dance, it is necessary to use the natural surroundings, apart from being a recreational medium, it will also foster children's courage in exploring, so that it will make it easier to find movements. deaf in seeing phenomena outside the classroom so that it can make it easier for children to find objects that will be imitated and implemented in dance movements. There are 4 deaf children at SLB Tunas Kasih 1 Bogor, namely, Arkan who is 10 years old, Risma 9 years old, Rizki 9 years old and Abidzar 9 years old.

The stages used are illustrated as follows:

Table 1. Stages of Metaphoric Activity in Dance Learning

| Process | Implementation of dance learning for deaf children |
|-------------------|---|
| Connect | At this stage the child can connect two or more things about different things, both objects and ideas. Like a deaf child, they are invited to look at the trees around them and then see their size, shape, color and position. |
| Relate | Children can connect different ideas with previously known things, such as seeing the position of a tree standing rigid but the human body is more flexible. |
| Explore | Children can describe similarities between ideas, such as deaf children recognizing the process of growing trees and the activities of trees that are affected by the wind, on the human body (already collecting tree dance movements) |
| Analyze | Children identify things that have been thought of, such as deaf children sorting out dance moves according to possible conditions that will occur, for example a tree being hit by the wind. |
| Transform | Children can find something based on the previous stage. Deaf children analyze the results of movement exploration based on trees on arranged shapes. |
| Experience | Children can apply the results obtained. At this stage, the deaf child dares to display his dance creations which are oriented towards the trees around which he has been observed. |

In the Connect stage, of the metaphorical activity, dance learning for deaf children, the learning process is carried out by the teacher instructing the child to make observations through the sense of sight of tree objects in the environment around the school or field, then contemplate regarding shape, color, and even the process of growing from small to large . At this stage of the process, children can recognize the characteristics of trees according to their abilities, namely seeing. The teacher gives a tree object stimulus because in the environment around trees there are many objects and they are easy to find. The Connect stage in this metaphorical activity encourages the optimal use of visual modalities for deaf children. The process of getting information through seeing relatives, metaphorical activity contributes to learning dance which feels very enjoyable.

The Relate Stage

At the Relate stage, children are instructed to observe the structure of the tree through a

tactile stimulus by touching all the parts of the tree, starting from the leaves, stems and even shaking the tree to observe the tree's flexibility. Then the child compares with the shape of the human body or himself. In this process, children can find ideas/thoughts that are different from observing actual trees with their bodies, later these thoughts will grow their imagination on how to imitate the characteristics of trees on their bodies.



Figure 1. Deaf Children Observing Tree Objects

Metaphoric activities make it easy for deaf children to use learning modalities, through the use of visual and tactile stimuli their imagination process in recognizing the characteristics of trees conveying information will be easy for deaf children to get.

The Explore Stage

Metaphoric is an attempt to compare objects or concepts simply. In this case, children are trained to analogize problematic conditions into new containers (Barnas, 2016). After the children can find their imagination regarding the shape, characteristics of the tree, and even the growth process of the tree, the teacher gives instructions so that the children move their bodies according to the imagination of the tree that has been found. This stage is called the exploratory stage. In this process, the deaf child can move his body based on the simple concept of a tree, starting with the shape of the tree which is depicted in a standing position, to the process of the tree growing which is described by the child, by moving from a squatting state, then straight up to tiptoe with a slow process of movement. Then in the Analyze stage the child identifies things that have been thought of, such as deaf children re-sorting dance movements according to possible conditions that will occur, for example a tree hit by the wind, a tree that has fallen and others.



Figure 2. Deaf Children Implementing Tree-Like Movements

The deaf child succeeded in making 4 movements from the results of his imagination, namely, the condition of a growing tree by changing the position of the body from the bottom (squatting) to the top (tiptoe) with both arms stretched out as a leaf-like effect. Then the tree is blown by the wind, the movement is carried out by maintaining the position of the body, the hands are raised up like a tree branch and the body is swayed to the right and left alternately. Furthermore, trees that are bearing fruit, this movement is their creative idea that imagines when trees bear fruit and can be harvested where in this movement they are positioned as humans picking fruit from trees, the movement of changing positions by walking but the hands are still above the squeezing position as if picking fruit and the last one is the movement of a fallen tree, with the implementation of the movement of moving the position of the body from above (straight) to downward (squatting) interspersed with the body being rocked forward, backward and left and right by taking turns, this movement resembles a tree that will soon fell.

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Table 2. The composition of the dance movements

| Move Code | The Name of the Movement | Movement Implementation |
|-----------|---|-------------------------|
| | According to the Condition of the Tree Object | |

| | | |
|---------------|---|--|
| One Finger | A Growing Tree | The movement of moving the position of the body from the bottom (bent) to the top (tiptoe) with both arms stretched out as an effect resembling branches and leaves. |
| Two Finger | Trees Blown By The Wind | Movement in place with the hands above, then the body is tilted to the right and left in turns. |
| Three Fingers | A Tree With A State Of Starting To Bear Fruit | The movement of changing position by walking but the hands are still in the above position squeezing as if he were picking fruit. |
| Four Fingers | A Fallen Tree | Move the position of the body from the top (straight) to the bottom (squatting) interspersed with the body being rocked forward, backward and left and right by taking turns, this movement resembles a tree that will soon fall |

Analyze and Transform Stage

The next step is to instruct the deaf child to identify which movements correspond to the state of the tree. As in the movement of a tree growing from a bud to a tree, a deaf child is asked questions about the different levels of dance movement. In this process, deaf children can validate their movements according to the actual state of the tree. The main point in this stage in learning the art of dance for children is understanding the elements of dance movement. Then the evaluation process after they identify the suitability of the movement with the phonemes found in their environment is transformed into the appropriate gestures.

The Experience Stage

Metaphoric Activities in Dance Learning Against the Creative Experiences of Deaf Children

In the final stage, all deaf children performed a tree dance using simple costumes. In the metaphoric activity this stage is called the experience stage, where at this stage the child is instructed to display the results obtained from different conceptual ideas in other containers. In dance learning, this process is carried out by performing dances from the exploration results of deaf children. The activity of finding ideas and changing them into different ideas can illustrate that deaf children are able to think creatively. Creativity is

modifying something that already exists into a new concept. In other words, there are two old concepts that are combined into a new concept (Semiawan, 2009). This is illustrated when a deaf child observes a tree object and implements the condition of the tree in dance movements. Before the performance of the dance work, the teacher invites the children to make simple costumes for the tree-oriented dance. In addition to exploring children's movements, they are able to implement tree-related observations of accessories that will be used during dance performances.



Figure 3. Deaf Children Show Exploration Results

In the entire dance learning process, it is illustrated that the teacher becomes a facilitator to accommodate deaf children's exploratory concepts. In this case it can be explained that in the process of learning dance through metaphorical activities the teacher does not become a source of learning where dance material is obtained based on teacher demonstrations which must be followed in the same way by deaf children. Learning dance using this activity can have a good influence on the level of creativity of deaf children. Deaf children can find ideas in dance moves through understanding the characteristics of trees which can then be implemented into tree movements.

This metaphoric activity is part of the metaphorming approach formulated by Sunito (2013). However, in learning the art of dance at SLB Tunas Kasih Bogor, it does not use metaphorical activities as formulated by Sunito (2013). This is reflected in the analyze and transform processes that do not look very detailed. The Metaphorming approach process must use the concept ideas that deaf children find, then transfer the concept ideas to other content. It's like a deaf child making dance moves through ideas in the work they've performed. For example, exploring dance moves from image stimuli they have made before. However, the teacher's activities at SLB Tunas Kasih Bogor are a very good effort, because the teacher tries active and creative learning strategies.

This is in accordance with the suggestions from the Merdeka Curriculum regarding active learning by children. In the Independent Curriculum, learning focuses on essential knowledge and the development of students' abilities according to their phase. Deeper, meaningful, unhurried and enjoyable learning. Then, in this case, learning is mostly done through project work and students are given the freedom to actively explore as a form of developing competence (Mansur, Fatkhuriza, Wijaya, 2022). So that deaf children can explore actively in the process of learning dance which will increase creativity in creating dance. Creativity is the ability of a person to find and create something new, new ways, or new models that are useful for himself and society (Astuti & Aziz, 2019). In deaf children

developing creative competence is needed so that deaf children can optimize their potential in society and can compete with normal children in general

CONCLUSIONS

Learning dance at SLB Tunas Kasih 1 Bogor for deaf children does not encourage children to be clever or skilled at dancing, but instead makes dance learning a creative dance process for deaf children. There are 4 deaf children at SLB Tunas Kasih Bogor at the age of 8 to 10 years. These children are given dance lessons by the teacher. The learning process uses metaphorical activities based on the surrounding environment. Metaphoric activity in dance learning at SLB Tunas Kasih 1 Bogor is an active and creative learning strategy, which can increase students' reasoning power. This can be seen in the connect and relate stages. These two stages are very helpful for students in connecting ideas with dance movements. Both stages of the process use visual and tactile stimuli. Through metaphorical activities in dance learning, deaf children are able to change the concepts that have been found from observing a tree object into body movements, illustrating that metaphors make it very easy for children to explore dance moves based on metaphors of the environment. The ability to implement imitation of tree objects and their conditions in a dance move is an illustration that explains that the creative ability in dance learning is very good. Metaphoric activities in dance learning do not make the teacher the main source of knowledge but rather the teacher as a facilitator who facilitates their creative power in turning ideas into analogies in different containers, so that deaf children can experience the process of learning dance in accordance with their learning modalities.

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