

DEVELOPING CREATIVITY USING COOPERATIVE SCRIPT METHOD IN CREATIVE DANCE LEARNING AT SMPN 1 PANDEGLANG

Wulan Deasari¹, Alis Triena Permanasari², Syamsul Rizal³

¹²³Program Studi Pendidikan Seni Pertunjukan, Fakultas Keguruan dan Ilmu Pendidikan,
Universitas Sultan Ageng Tirtayasa, Serang, Indonesia

Correspondence Email: wulandeari18@gmail.com

ABSTRACT

This study explores the implementation of the Cooperative Script method in enhancing creativity through creative dance learning for Grade VIII A students at SMP Negeri 1 Pandeglang. The objective is to foster student creativity by integrating cooperative learning with artistic expression. The research uses a qualitative descriptive approach, involving observations, interviews, and documentation. The learning process was carried out in five stages: planning, group division, collaborative material discussions, mentoring, and final performance. The Cooperative Script method allowed students to actively engage in summarizing, presenting, exchanging roles, and creating original dance compositions based on the Rentak Rebana theme. Results show increased student enthusiasm, improved critical thinking, and stronger collaboration skills. Supporting factors included adequate school facilities, responsive student attitudes, and teacher guidance. However, challenges were identified, such as limited learning time and low initial interest, especially among male students. The application of this method proved effective in promoting student-centered learning, creative expression, and social interaction, aligning well with the curriculum's goals. In conclusion, the Cooperative Script method is a valuable strategy in developing students' creativity in cultural arts education, particularly in dance learning, by creating an interactive and meaningful learning environment.

Keywords: Cooperative Script, Creative Dance, Cultural Arts Education, Collaborative Learning

INTRODUCTION

Creativity is the ability to create new or existing things that have never been thought of by most people. One of the goals of creativity is to have an active behavior pattern, to have great curiosity, to be unable to stay silent about something and to be encouraged to develop in oneself and others. Creativity can explore ideas that provide satisfaction and encouragement to expand their exploration, then it will produce a direct or indirect appreciation for what has been created.

One of the abilities that must be honed in creating creativity is the ability to think creatively. Creative thinking requires an attitude that does not give up easily in facing challenges and self-confidence. It aims to increase creativity in oneself as well as in learning dance at school, it requires the ability of creativity in creating the concept of dance works. Starting from the ability to think creatively in expressing ideas or ideas in the form of creative and innovative movements, it requires strong concentration and imagination so that the meaning and value contained can be conveyed, and students can explore it in the form of traditional and modern dance works. Every element of dance learning in schools is faced with differences in student abilities. Thus a stimulus is needed that can hone student creativity, especially in dance learning.

The stimulus to develop creativity in art learning is to make dance creations that have an impact on improving skills in art and fostering creative ideas, fostering strong self-confidence, strengthening a sense of solidarity, and increasing students' ability to interact and socialize with friends or people around them. In the creation dance process consists of art learning activities that are not only educational but fun and entertaining. In the end, learning will produce a learning outcome that is in accordance with the dance learning objectives to be achieved.

Student learning outcomes in the cognitive component, which places an emphasis on knowledge, the affective component, which may call for students to be disciplined and morally upright, and the psychomotor component, which is a motor skill or practice, demonstrate how effective and efficient dance education is. In these areas, students must actively seek out information through a variety of learning-related activities. Students' learning outcomes and the caliber and size of the institution itself both demonstrate how learning quality has improved. The expansion of students' creativity and critical thinking abilities can be the first step towards their full potential. SMP Negeri 1 Pandeglang is an A accredited school that uses the 2013 curriculum and the independent curriculum. This school has many achievements in the academic and non-academic fields. In addition to achieving students in this school have good creativity, in terms of theory and practice, especially in cultural arts learning. It can be said to be creative because during learning students show curiosity, can solve problems, provide intelligent responses, formulate and define problems. Based on direct observation at the first meeting that has been conducted in July to December 2023, that SMP Negeri 1 Pandeglang, especially class VIII A in learning activities at this meeting students are given material about dance creations and students are given examples of dance creations with school themes. The teacher gave examples of dance movements taken from movements such as walking, picking up trash, throwing trash and sweeping. In this meeting, students actively asked questions and responded to the material presented. Furthermore, students are directed to make groups, each member looks for material for presentation and then students discuss the concept of dance works from the material that has been presented by other groups and create dance works. Each group formulates the concept of dance with a stimulus using mind mapping with a predetermined theme to visualize it in the form of a script.

Based on the results of interviews with cultural arts teacher Eka Agusdini, S. Pd at SMP Negeri 1 Pandeglang which was conducted on September 28, 2023, that before applying the Cooperative Script method, student creativity was not satisfactory. Students are still accustomed to the material that has been exemplified by the teacher. This is because, in the implementation of learning activities the teacher only provides the material presented without giving students the freedom to express and share student ideas in the learning process, this has an impact on student learning outcomes that are less creative. After applying the Cooperative Script method in learning dance at SMP Negeri 1 Pandeglang, it can result in increased student creativity, especially in class VIII A which has high creativity. When learning is done, it begins with dividing students into groups, each group prepares material, the speaker reads a summary or presentation by pouring ideas, while the listener pays attention and makes suggestions, then exchanges roles originally as a speaker exchanging with a listener, the speaker draws conclusions from the material presented and conceptualizes the work from the conclusion, and makes a dance work from the concept that has been determined. Using this method is considered in accordance with the results of creative learning objectives. This is because,

in the implementation of learning activities, the Cooperative Script method provides many opportunities for students so that it can encourage students to continue learning in improving creative thinking skills. This learning method facilitates students in conducting social interactions and making work, so as to develop discussion skills and students can respect others more.

The Cooperative Script method is a form of Cooperative learning model developed, the Cooperative Script learning method has undergone many adaptations, giving birth to several meanings and forms that are slightly different from one another. As is known, the Cooperative Script method is an effective strategy for students to achieve academic and social outcomes including increased achievement, self-confidence and positive interpersonal relationships between one student and another. This method also has advantages, including training students' critical thinking skills so that they can foster new ideas and ideas, foster a sense of responsibility and mutual respect between students, and help students establish good interactions with other students.

RESEARCH METHODS

The type of method used in this research is qualitative method. According to Bogdan and Taylor (in Lexy J. Moleong 2010: 4) explain that qualitative research methodology is a research procedure that produces descriptive data in the form of written or spoken words from people and observable behavior. In qualitative research a researcher speaks directly and observes several people, and interacts for several months to study the setting, habits, behavior and physical and mental characteristics of the person under study. Bogdan and Biklen suggest that the characteristics of qualitative research are: (1) natural, (2) data is descriptive not numbers, (3) data analysis with inductive, and (4) meaning is very important in qualitative research.

The use of approaches in this study is to use a qualitative descriptive approach. Descriptive research in this study is used to obtain information and describe or describe the conditions as they are based on the data obtained regarding Developing Creativity Using the Cooperative Script Method in Learning Deep Creation Dance Works at SMP Negeri 1 Pandeglang. With the descriptive qualitative approach, it is appreciated to know the learning process and the factors that influence the development of creativity using the Cooperative Script method at SMP Negeri 1 Pandeglang.

The source of research data is any data that is used in research. According to Sugiyono (2009: 137) the source of research data is divided into primary data sources, namely data given directly to researchers, and secondary data sources, namely data collected by researchers as a researcher from primary data, this data is in the form of documents. This research uses primary data which is done through direct observation and interviews with the sources of cultural arts teachers and students of class VIII A SMP Negeri 1 Pandeglang. Aldaipun secondary daitai sebaigaii penunjaai berupai observation dain dokumentaisi.

Data were collected by first observing the research site. Furthermore, observations, interviews and documentation were conducted with research informants. The researcher recorded all the data obtained into field notes containing what was heard, seen, experienced, felt, and findings encountered during the research. Everything is data collection material for the next stage. The research data collection in question is the results of interviews, observations and documentation about the learning process and influential factors using the cooperative script method.

RESULTS AND DISCUSSION

The period that begins at the age of 12–18 years, which roughly corresponds to the age of junior and senior high school students, is known as the formal operational stage. At this age, students develop the ability to think symbolically and to understand things meaningfully without the need for concrete or even visual objects. Learners are able to comprehend imaginative concepts. The implication for learning is that education becomes meaningful when the input (learning materials) aligns with the students' interests and talents. Learning will be effective if the syllabus designers and teachers are able to match the level of difficulty and variation of the input with the expectations and characteristics of the students. This way, their learning motivation can reach its highest potential. In creative dance learning, a teacher must develop creativity in managing teaching methods, such as in the cooperative script method. Creativity is generally understood as a reflection of a person's competence in innovating and creating something. In a broader context, creativity refers to a person's ability to respond to stimuli involving problems or ideas with creative thinking. Runco and J.P. Guilford emphasize creativity as the courage to present ideas that are different (in Kaufman, J. C., & Sternberg, 2006, as cited in Septian et al.).

According to Huda (2013:213) Cooperative Script is to help students think systematically and concentrate on the subject. Students are also trained to cooperate with each other in a fun atmosphere. Cooperative Script also allows students to find the main ideas of big ideas. In contrast, according to Lambiotte, et al. quoted by Miftahul Huda, Cooperative Script is a learning strategy where students work together in pairs and take turns orally in summarizing the parts of the material learned.

In line with Slavin (in Maksum et.al 2013: 1074) states that Cooperative Script is a learning method where students work in pairs and summarize parts of the material learned. The description can be concluded that the Cooperative Script method is a strategy of learning students in pairs to create a handwritten script and summarize the material learned by systematically and concentrating on the subject. In addition, the Cooperative Script method can train students to work together to find the main ideas in the material. In the learning process, the cooperative script method is adapted to students' abilities and builds the ability to read, compile summaries based on the material they read so that students can increase creativity and increase students' conceptual understanding of the material being taught. According to Etin Solihatin (2008: 7-9), the principles of the Cooperative Script method are as follows:

1. Formulation of student learning objectives must be clear
Before using learning strategies, teachers should start by formulating learning objectives clearly and specifically. These objectives concern what the teacher wants which must be adjusted to the curriculum objectives and learning objectives and must be in the context of sentences that are easily understood by the students as a whole. The teacher should do this before the learning groups are formed.
2. Overall acceptance by students of the learning objectives
Teachers should be able to condition the class so that students can adjust themselves to work together in their learning groups to understand the knowledge and skills that have been set to learn.
3. Positive dependency
Teachers should design the materials and tasks in advance so that students understand and are likely to carry out activities in their groups. This learning condition allows students to feel positively dependent on other group members in learning and completing tasks given by the teacher.
4. Open interaction
In a study group, the interaction is direct and open in discussing the material and tasks given by the teacher. This learning atmosphere will help openness to express opinions between students and give and receive input, ideas, suggestions, and criticism from their friends positively.
5. Individual responsibility
One of the bases for using cooperative learning in learning is motivation to learn and do it together. Therefore, students' learning motivation is strongly influenced by the individual abilities of students who have learned. So that individually students have their own responsibility to do the task and understand the material with their respective groups.
6. Groups are heterogeneous
Group membership must be heterogeneous so that the cooperative interactions that occur give rise to different student characteristics. This condition is an excellent medium for students to develop their abilities and train themselves in an open and critical thinking atmosphere.
7. Interaction of positive social attitudes and behavior
In working on group assignments, students work in groups as a cooperative group. In interaction with other students, students cannot simply apply and impose their attitudes and stances on other group members. Students must learn how to improve their interaction skills in leading, discussing, negotiating, and clarifying various issues in completing group tasks.
8. Follow-up
After each study group has completed its tasks and work, it is necessary to analyze how the performance and motivation of students in their study groups. Therefore, the teacher must evaluate and give students the opportunity to provide feedback and ideas on students' learning motivation and their activities during the student learning group work.

9. Satisfaction in learning

Each student and group should have sufficient time to learn to develop their knowledge, abilities and skills. Students' learning gains are very limited so teachers should be able to design and allocate adequate time in using their learning model.

Implementation Process of Cooperative Script Method In Creative Dance

Planning

According to Purnomo (2014:1), learning in cultural arts education is an activity that emphasizes the production of artistic, aesthetic, and creative works, which are based on norms, values, behavior, and cultural art products through artistic activities. In contrast, Susanto (2016:265) states that cultural arts education is an art education based on culture, which includes aspects of visual arts, dance, music, and skills that aim to develop attitudes and abilities in creating and appreciating art. Similarly, according to Pekerti (2013:126), dance education encompasses the appreciation of dance works and self-expression through dance art. Therefore, having broad general knowledge about dance and how to develop teaching materials for dance will assist teachers in achieving students' basic competencies in the arts.

In the process of applying the cooperative script method, the Rentak Rebana creation dance was carried out for 5 meetings which were attended by all students, it was written in the Learning Implementation Plan (RPP) which had previously been prepared by the cultural arts teacher including activities that would be carried out during the learning process starting from the initial activities, core activities, closing activities, to learning evaluation according to the material being taught in class (attached).

Implementation Of Cooperative Script

The application of the cooperative script method certainly has several syntaxes that must be implemented in accordance with the learning structure that has been compiled and planned, so the application has several stages, namely:

1. Planning activities which include the preparation of lesson plans (RPP) and class conditioning.
2. Core implementation activities include material delivery and appreciation, demonstration of Rentak Rebana dance as a creation dance sample, followed by proposing problems and determining projects, group division, exposure to the rules of the game, presentation, then determining the schedule, and assistance by the teacher in the process of making projects.
3. End of learning activities in the form of staging the results of the work project carried out in the classroom and evaluation of learning outcomes by the teacher.

Practice 1

The first meeting was held on Saturday, August 3, 2024. Cultural arts subjects were held at 09.05 to 10.40 interspersed with a break at 09.45 to 10.00. In accordance with the lesson plan that has been made by the teacher, learning begins with praying together and checking student attendance. Then students and teachers prepare the media and tools that will be used during learning in the form of projectors, laptops, electrical terminals, and loudspeakers, then the teacher presents the material to be learned, namely creative dance material and relates it to the material previously learned, namely basic dance movements and floor patterns. During the presentation of the material the teacher delivered it with power point media that displayed reading material as well as images related to the material.

The next activity is dividing groups, students are divided into 4 groups randomly selected by the teacher. For group 1 discussing costumes, group 2 discussing floor patterns, group 3 discussing Rentak Rebana creation dance movements and group 4 discussing Rentak Rebana creation dance music. Students were then asked to gather with their respective groups and listen to the presentation delivered by the teacher regarding the appreciation of Rentak Rebana creation dance. Students are given the opportunity to identify things that have not been understood from the material presented. When given the opportunity to ask questions, students look active and ask several questions about dance creations, such as questions about why the dance uses tambourine properties and also questions about the meaning of rentak rebana dance movements, the question is then discussed by the teacher with students so that there is an interesting mutual interaction.



Figure 1. Presentation of creative dance material

In the picture, the teacher is seen explaining the rentak rebana creation dance material for the learning process that will be carried out. Learning continues after the break, which is at 10.00 students are prepared to discuss the rentak rebana dance that has been watched and studied. This discussion is carried out with groups which will be presented at the next meeting. Things that are discussed range from movements, costumes, floor patterns to the properties used.

From this first meeting, there was a high level of enthusiasm and curiosity towards dance creations which can be observed from the emergence of students' critical questions about Rentak Rebana dance creations and the activeness of students giving responses to questions asked by other students. The condition of the class then turned a little uncontrollable after the break, students' enthusiasm in participating in learning decreased so that the teacher needed to give additional time to rest in the classroom so that students' moods returned to good and could follow the learning efficiently. The enthusiastic attitude of the students was very evident at the beginning of the lesson, even though the learning was carried out after the students did activities outside the classroom and high curiosity was also shown by the students, however, the break time between cultural arts lessons affected the students' mood for learning, after the break the students became less concentrated so they needed to be given additional time to finish food and drinks in the classroom before returning to the lesson.

Practice 2

The second meeting of cultural arts learning on Rentak Rebana creation dance material was held on Saturday, August 24, 2024. The deadline from the first meeting to the second meeting is quite far, which is 3 weeks after the first meeting. Previously, the teacher had made lesson plans for this second meeting based on student learning progress at the first meeting. The lesson started at 09.05 after students attended counseling lessons in the field. When entering the cultural arts lesson, the class condition was tidied up to present the results of the discussion that had been carried out in the previous meeting.



Figure 2. Presentation of the results of the Rentak Rebana creation dance discussion

The first presentation was from group 1, for groups that were not presenting had to listen to the content of the material from the group that was presenting, when group 1 finished presenting the results of their discussion, the group that was listening gave input ideas and questions related to the material presented. The presentation went smoothly, as seen from the many questions asked to the group that was presenting the results of their discussion. Students looked active and asked each

other questions and responded to the presentation. From the results of this presentation, students look creative in explaining the dance movements of Rentak Rebana creations, Rentak Rebana dance music, the concept of floor patterns and arranging costumes to be used during the evaluation later.



Figure 4. Memorization of group movements

In addition, the teacher directs students to invite students in each group to re-enact the dance movements that have been learned from the beginning to the end of the dance. This is intended as a reminder for the upcoming meeting.

Practice 3

At the third meeting on Saturday, August 31, 2024. Students changed classes temporarily because the class was being used for school activities. The lesson plan was made before carrying out learning in the classroom while still referring to the learning progress in the previous meeting. According to the schedule that has been agreed upon by the teacher and students, it is the first assistance activity of making work. Learning activities began with reading prayers and checking student attendance by the teacher. At this meeting many students were absent from class with various reasons but learning continued as it should.



Figure 5. Learning activities in the third meeting

Students display the discussion process carried out by students in describing the floor patterns and arranging the costumes they use as variations in the performance with their respective groups. Next, the teacher asks the students to rehearse around the classroom for 20 minutes before they display their creations and the teacher assists the work of each group by seeing each group's performance in the classroom.

Practice 4

On Saturday, September 7, 2024 was the fourth meeting for Rentak Rebana dance creation material in class VIII A with the agenda of the second assistance activity in making rentak rebana dance creations. Seeing the development of students in the third meeting, the teacher made a lesson plan for the 2nd mentoring activity at this 4th meeting with some adjustments, such as group merging. The activity begins with praying together followed by checking student attendance. At this meeting, the presence of students in each group was still incomplete, then the teacher again explained that students who were not present in this second assistance would not be included in the performance of the work.



Figure 6. Learning activities in the fourth meeting

Assistance is carried out per group with the teacher by performing their creations and then given directions regarding the suitability of the distance between dancers, evaluating the cohesiveness of the movements, as well as the memorization of each individual in each group. At this meeting, the performance of each group looked better than the previous meeting. No more empty floor patterns were seen because all floor pattern positions had been finalized for the final performance of the work with a reduced number of group members due to absence during the learning process.

After assisting, all students were asked to gather to discuss the final meeting of this work. The teacher reviewed the purpose of learning and making this rentak rebana dance creation, which is to train students' competence in dance creation and develop the creativity of students to be poured into this dance creation. Students are given directions for the technical performance of the final work at the next meeting, starting from preparing the class and the tools that will be used during practice in the form of loudspeakers.

Practice 5

The fifth meeting was held on Saturday, September 14, 2024. Before starting the learning in the classroom, the teacher had made a lesson plan for this fifth meeting as agreed at the beginning of the work planning that this meeting was a work performance. Previously, the teacher had given directions that students were given time to get ready to wear costumes and prepare the class at 09.05 to 09.30 so that when the teacher arrived the learning activities were ready to be carried out.



Figure 7. Performing Dance

The students is performing a tambourine dance creation. In presenting their creations, group 1 used costumes that they created with shades of red, black, and yellow. female dancers use red clothes as upper costumes and skirts for lower costumes, then wrapped in long batik cloth wrapped around to form outer costumes, as well as red tiles and belts on the waist used as belts and costume fasteners, for headdresses female dancers wear flowers and head accessories. Male dancers use red shirts and pants as costumes, then wear batik cloth as skirts and waist belts, for headdresses male dancers wear batik belts and brooches.

CONCLUSIONS

The results of the research on the application of the cooperative script method in developing creative dance creativity for Class VIII A students at SMP Negeri 1 Pandeglang show that the learning process of the Rentak Rebana creative dance was carried out systematically through planning, group discussions, presentations, mentoring, and a final performance. Students were divided into groups

to discuss costumes, floor patterns, dance movements, and music, followed by collaborative presentations and practice of six movement motifs, with further guidance provided during mentoring sessions before the final performance. Supporting factors that contributed to the successful implementation included adequate school facilities such as projectors, laptops, and sound systems, students' responsiveness, teacher and parental encouragement, and the teacher's firm class management. However, several challenges were also encountered, including less effective class schedules overlapping with recess, low interest in dance practice—especially among male students—and limited time allocation for the cultural arts subject. Overall, the cooperative script method proved effective in enhancing students' engagement and creativity in learning the Rentak Rebana dance, despite the obstacles faced.

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