

Choreography Teaching Module Design (With The Borg And Gall Approach)

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Abstract

This study aims to design teaching materials for choreography courses with a personal approach to facilitate the learning process in the Dance Arts Department of FSD UNM. The design of this textbook uses the Borg and Gall design method (1989). This method begins with a needs analysis to produce hypothetical products as a basic research method. Experiments or action research are then used to test the hypothetical product. After the product has been tested through expert validation, it can be applied on a small and then a large scale. The process of testing products with experiments is called applied research, although this initial research is limited to situation/needs analysis. The results showed that: 1) Learning is less effective due to the lack of books or teaching materials related to choreography, especially for learning environmental choreography. 2) When students learn independently, the materials and concepts of dance compositions they produce will vary. Therefore, it is important to design teaching materials packaged in the form of teaching modules specifically made for choreography learning. This teaching module is important to help the teaching process because it contains teaching materials according to the curriculum and can also facilitate communication between teachers and students. 3) Dance study programme students are in non-educational study programmes or more familiarly called study programmes with pure dance science, whose outputs are prepared to become choreographers and researchers, but currently, there are also opportunities as educators. For this reason, the provided teaching material can help students achieve this.

Keywords: Design; teaching module; choreography

1. Introduction

Teaching materials, whether in the form of textbooks, modules, or reference books, are essential for supporting the student learning process. However, it is crucial that these materials are developed based on standardized guidelines and consider principles such as writing format, ethics, and the content of the curriculum. They should be designed as structured learning tools that encompass the necessary learning materials, methods, boundaries, and evaluation criteria [1].

Good teaching materials are indispensable for the effective application of various learning approaches. In the context of choreography learning, existing books are often general reference books that do not provide a coherent presentation of choreography learning stages [2]. This also affects the evaluation and assignment processes, which tend to depend on the lecturer's style. To address these limitations, the development of a well-structured teaching module is essential to enable independent student learning and provide course lecturers with clear guidelines.

Choreography learning goes beyond the mere acquisition of dance movements and beauty elements; it requires students to think critically, be sensitive to their environment, and

demonstrate high creativity [3]. This necessitates the integration, application, and communication of theoretical learning into practical work, rather than simple memorization. Additionally, students must be able to translate their observations, feelings, and knowledge into dance compositions, which requires the development of the right concepts for their work.

The process of determining the concept for a dance composition presents a distinct challenge, as it demands sensitivity and social intelligence in understanding the surrounding environment and behaviors. This ability can be honed through the concept of "Personal Front," which involves observing the objects and behaviors associated with individuals.

2. Methodology

a. Research and Development Model

The development research process, as per the Borg and Gall model, encompasses several essential steps, including research and initial information gathering, planning, development of the initial product format, initial trial, product revision, field trial, product revision, field test, final product revision, dissemination, and implementation [4] [5]

In this research, the procedural development model is employed. The descriptive procedural model outlines the flow or procedural steps necessary to produce a specific product [4]. The Research and Development (R&D) method is utilized, aiming to produce and assess the effectiveness of certain products [6]. This method is instrumental in developing and validating educational products.

The development research process follows a cyclical pattern, commencing with the identification of a need or problem that necessitates the creation of a particular product. The steps in the development research, as outlined by Borg and Gall in [4], include research and collection of initial information, planning, development of the initial product format, initial trial, product revision, field trial, product revision, field test, final product revision, dissemination, and implementation. However, it's important to note that this research focuses solely on the product development stage, with its continuation intended for further research.

b. Research and Development Procedure

The Research and Development (R&D) development research, following the Borg and Gall model, involves the following procedural steps:

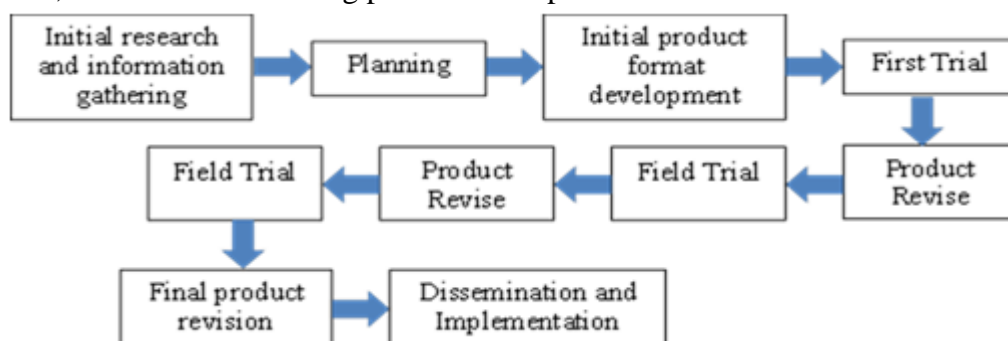


Figure 1. Borg and Gall Development Scheme

The concept of development research entails not only the development effort but also the accompanying validation. In summary, the R&D research steps, as per Borg and Gall in [7], are as follows:

1. Initial Research and Information Gathering:

This initial step encompasses field observations, needs analysis, literature studies, small-scale research, and the compilation of standard reports. The needs analysis criteria include the urgency of product development, the availability of competent human resources, and the main objectives of developing and testing the product's effectiveness in achieving its goals.

The literature study serves as a preliminary introduction to the product to be developed, aiming to gather research findings and other relevant information. Small-scale research is essential for providing insights into the product to be developed. In the context of this study, initial research and information gathering were derived from random interviews and classroom observations during choreography learning. These sources revealed the ineffectiveness of learning without dedicated teaching materials, as well as the lack of synchronization in choreography courses due to the unavailability of specialized textbooks.

2. Planning

After identifying the relevant problems, the subsequent step involves determining the type of development and the objectives to be achieved. In this context, the researchers aim to develop teaching materials, specifically designing teaching modules, to support choreography learning across genres. This initiative seeks to facilitate the learning process, thereby enabling uniform delivery of the course content and promoting independent student learning.

3. Development of the Initial Product Draft

This phase encompasses several key tasks, including the determination of the hypothetical product design, the identification of research facilities and infrastructure required, the planning of field test implementation stages, and the delineation of the responsibilities of the involved parties. It also involves the development of learning materials, learning processes, and evaluation instruments.

The design of the environmental choreography textbook with a personal front approach entails understanding the concepts of environmental choreography and the systematic structuring of teaching modules. This approach involves initial observations of the work's subject, focusing on individual behavior and objects associated with individuals.

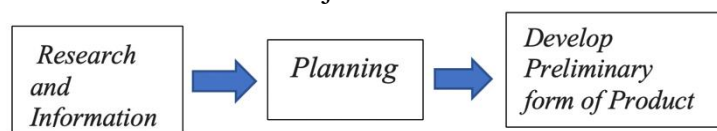


Figure 2. Procedure for Developing Choreography Textbooks with a Personal Front Approach for Dance Students (Adaptation of R&D Steps According to Borg & Gall)

4. Hypothesis

Hypotheses serve as the initial step in the research process, enabling researchers to plan and conduct experiments or studies in a systematic and targeted manner. The hypothesis related to the teaching module design, adapted from Borg and Gall, is depicted in Figure3:

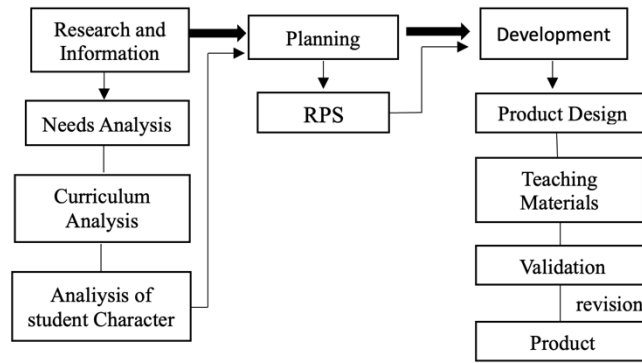


Figure3. Flow of Teaching Module Design.

3. Result and Discussion

a. Result

This research is limited to the initial information gathering stage, which includes research and initial information collection. The subsequent stages will be continued in the next research. The initial stages encompassed the following:

Research and Information Collection:

The first stage of this research involved conducting a needs analysis, curriculum analysis, and analysis of student characteristics. The results obtained at this stage are as follows:

1. Needs Analysis:

The needs analysis stage was the earliest step taken in this research. The analysis revealed that learning in choreography classes was less effective due to the absence of books or teaching materials related to choreography, particularly for environmental choreography learning. The existing learning resources only comprise various textbooks containing choreographic materials in general, which also impacts the teaching materials for the same course when taught by different lecturers, leading to confusion among students. Therefore, the development of a teaching guide or module is essential to enhance the quality of choreography learning.

Based on observations in choreography classes, several factors affect the effectiveness of the learning process. These include the absence of the course lecturer or the inability to meet face-to-face due to certain situations, particularly when students are directed to study independently. Consequently, the materials and stages of creation they encounter vary, leading to diverse dance concepts. Additionally, the understanding and insight into the material also vary. Another factor is the use of different teaching materials by different course lecturers, leading to confusion among students of the same generation with parallel class conditions and different lecturers. To address these issues, a teaching material design was developed in the form of a teaching module specifically tailored for choreography learning, particularly environmental choreography. This textbook design is crucial to facilitate the teaching process, as it contains teaching materials aligned with the curriculum and promotes communication between teachers and students. Notably, there is no special textbook available for the needs of this choreography course.

2. Curriculum Analysis

The analysis stage of this research involved analyzing the student curriculum related to choreography learning. This curriculum analysis was conducted on choreography learning in the Dance Arts Study Program of FSD UNM, where the teaching module was tested. The Dance Art Study Program is a non-degree study program that uses the KKNI standard curriculum. Profile identification and CP (learning outcomes) are necessary for the development of choreography teaching materials.

The dance curriculum emphasizes scientific deepening in the field of dance, particularly in the realm of dance creation (choreography), as one of the competencies in the dance curriculum is to educate and prepare students to become prospective choreographers or dance stylists. This process is supported by a distribution of courses, including basic choreography (revitalization), advanced choreography, and final projects for specialization works. Therefore, a textbook for choreography courses is necessary, as it can serve as a guide for lecturers in providing teaching materials and for students to learn independently.

3. Analysis of Student Characteristics

The analysis of student characteristics aims to determine the condition and development of students who will be targeted or who will read the choreography course textbook. In this case, the students who program the course are the target audience. Therefore, the analysis of student characteristics is directed at the basis of student needs or motivation.

Students of the dance study program are in a non-educational study program or commonly referred to as a study program with pure dance science. Although students are not prepared to become teachers, some may become educators. However, in the lecture process, students are more directed to become entrepreneurs or entrepreneurs who will one day be entrepreneurs in the arts, especially dance, become choreographers, and dance researchers. Therefore, the teaching material provided is designed to help students achieve these goals.

4. Analysis of Learning Resources

The learning resources used as teaching materials need to be analyzed in terms of availability, suitability, and ease of use. The analysis involves inventorying the availability of learning resources associated with the needs. The existing learning resources are still in the form of textbooks written by several experts, which are diverse, leading to different guides for each course instructor. Therefore, the teaching material is compiled by summarizing various sources to provide a standard guide for choreography courses. However, this does not limit the teacher's ability to develop the material.

5. Planning

The purpose of planning is to determine the sequence of material using concept maps to facilitate student learning. Concept analysis focuses on organizing the material to achieve learning objectives. To determine the scope of the material to be developed, mapping is carried out in the form of an RPS or Semester Learning Plan, prepared based on a needs analysis and a review of the curriculum, following the Guidelines for Preparing the Higher Education Curriculum. The RPS for the Choreography course is attached.

6. Development

The design of the product to be developed is in the form of a textbook. In this initial stage, the development steps taken include pre-writing assessment of material in the form of

modules or teaching materials, which involves collecting sources related to choreographic material. The teaching materials contain an understanding of choreography in general, aspects of choreography, elements in choreography, how to identify objects of work with a personal front approach, script making based on Soedarsono's theory, and how to develop movements using the Jacqueline Smith method. The module is also equipped with competencies, learning outcomes, and learning objectives.

7. Product Design

Prepare the material text presented in interactive teaching materials. This material text is adjusted to the Semester Learning Plan (RPS). In addition, there is media content in the form of text, images and tables of thought flow with a personalised Front approach, so that the teaching materials developed are easy to use. Product design The design of the choreography textbook consists of a cover, preface, Learning Objectives, Scope of learning materials, Teaching Materials and meeting assignments. The cover or cover is designed as interesting as possible so that it can attract students to read, as for the cover design as follows:



Figure 4. Cover design of choreography teaching module design

DAFTAR ISI

Halaman Sampul	
Daftar Isi	1
Kata Pengantar	2
Bagian I:	
Pendahuluan	6
Deskripsi Mata kuliah	7
Tujuan Model Pembelajaran	8
Tujuan dan Manfaat Mata Kuliah	8
Tujuan Khusus Perkuliahan	8
Rencana Pembelajaran	9
Capaian Pembelajaran	9
Bagian Ke Dua:	
BAB I Pengertian Konsep Koreografi dan Analisis Koreografis	10
BAB II Ruang lingkup Koreografi	17
BAB III Elemen-elemen Koreografi	23
BAB IV Aspek-Aspek Koreografi	34
BAB V Jenis Pola Garapan	39
BAB VI Relasi Koreografi dengan Bidang Lain	40
BAB VII Pendekatan dalam Koreografi	52
BAB VIII Pengembangan Gerak	57
BAB IX Proses Koreografi	61
DAFTAR PUSTAKA	68
DAFTAR GAMBAR	69
DAFTAR TABEL	70

8. Choreography teaching material

Figure 5. Table of contents of teaching module

The design of this teaching module departs from the RPS that has been compiled previously to adjust to the competencies contained in the dance study programme curriculum and analyse student needs. The teaching module is compiled based on the analysis of student needs in the choreography course by first collecting and mapping choreography material from various sources considering that the problem of choreography has been compiled by many previous writers, combined with the author's experience in teaching choreography material so far, besides that in this module the material is mapped according to student needs. This module consists of three parts, including: 1) competencies, learning objectives, 2) Section one which contains: Introduction, scope of choreography, 3) Section 2 includes: Terminology of choreography, aspects of choreography, elements of choreography, relation of choreography to other fields, approaches in choreography, development and process of choreography.

The selection of Borg and Gall design and development because this method allows for continuous revision as needed so that improvements can continue to be made and truly this module can help students in understanding choreography and creating dance works.

b. Discussion

A separate obstacle that is often encountered by students in composing dance works is determining the idea of work and making the plot compared to the studio work process, so that in composing dance sometimes students take a long time and even change the title and topic (theme) many times because they feel that the topic chosen previously cannot be continued at the studio work process stage. For this reason, in order to facilitate the process of composing works in this book, one of the ways that is considered the most effective and makes it easier for students to determine themes and flows as well as the studio work process, namely by using a personal front approach at the exploration stage or exploring themes and objects of work, especially for choreography courses.

Dance composing with identification or data collection of work ideas utilising the personal front approach has previously been researched with the research title Critical Thinking Ability in the Conceptual Work Process of the Dance Art Study Program in 2017, and since that year it has always been applied to choreography courses, but only now is it designed for choreography learning in the form of teaching modules. The use of personal fronts in the theme identification process in choreography courses is carried out in the following stages:

1. Identification ability

Identification is done by observing objects in detail, this activity is carried out as a form of exploration of the object of work to get to know more specifically the object that will be the focus in the creation of dance works, whether the object is in the form of rituals from certain communities, activities of a community that is considered unique, buildings, or social phenomena in society. This activity is carried out by directing students to observe and analyse each object in accordance with the chosen theme. This process is carried out by going directly to the field and seeking information from various sources on matters related to the objects and themes that have been chosen. Objects can be places, actors, the general public, and community leaders and cultural figures who are directly involved in social processes in society.

A particular difficulty experienced by students is in determining the object of work, so that sometimes in the process of working there are things that should not be done because they violate the ethics of the culture, but are done because they do not know the object well. This is usually related to the equipment or completeness of a culture, ritual, or other activities that are usually carried out by certain communities and chosen to be the theme of the work. This is also the case with behaviour that is sometimes owned by a certain community that is not owned by others or in other words, uniqueness. On the other hand, this will be a support that will make it easier for the audience to recognise and understand the flow of a performance.

The Personal Front approach in the identification process is carried out to make it easier for students to recognise in detail the topic that becomes the theme of the work. The Personal Front approach places more emphasis on identifying the appearance or objects attached to individuals and individual behaviour. An example of an identification table that must be filled in by students is as follows:

Table 1. Personal Front Adaptation Identification

No	Objects	Appearance/objects attached to the individual	Behaviour
1	Location:		
2	Actors:		

2. Ability to Evaluate

Evaluation at this stage differs from assessing something. It is related to the ability to analyze data, classify, and adjust or relate it according to the work's needs. The ability to evaluate students involves sorting, analyzing, and processing data, and correlating the results of observations with the desired goals. This ability is developed by directing students to create notes about the objects to be explored, including their location, culture, and daily life in relation to specific activities and behavior.

It is important to have a comprehensive understanding of the object so that students can easily find forms, situations, and conditions related to the object's movement style, peculiarities, habits, attitudes, body language, and personal and community habits during the process of conceptualizing and composing the work. This activity is carried out through direct observations of the object and by gathering as much information as possible about the object from various sources. This can be achieved through direct observation, involvement in the cultural process, reading literature, or interviewing knowledgeable individuals. The results are then processed, analyzed, and grouped according to the concept's needs.

3. Ability to Conclude

At this stage, students are guided to make notes about the observations related to the concept being worked on. Concluding is the final part that leads to the creation of dance concepts. In this section, students determine and select data directly related to the topic being worked on. This is the most challenging part because all the obtained data must be correlated with the students' desires as dance stylists.

The ability developed at this stage is the skill to extract the key elements from the various information about the objects, which will later become the theme in the created work.

Not all information or data obtained can be incorporated into a dance work, but it can serve as a source of inspiration that leads to the discovery of the real theme, after considering several factors related to the requirements in selecting a theme, as not all desired themes can be translated into a dance work. The revised text aims to provide a clearer and more grammatically correct explanation of the evaluation and conclusion stages in the context of dance concept creation.

4. Conclusion

This research activity on the design of choreography teaching modules whose benefits can be disseminated in the form of journals, books, or other dissemination on social media, etc. is intended to provide references or alternatives in designing teaching modules that can facilitate learning and facilitate students in learning independently. This choreography teaching module contains various methods proposed by experts which are arranged based on the stages in the choreography learning process starting from understanding or choreography terminology to developing movements and composing into a complete choreography.

This teaching module is relatively easy to learn because it contains the stages of learning choreography along with learning methods that will make it easier for readers and students to understand and compose a form of choreography. In the preparation of this Choreography Teaching Module using the Borg and Gall R&D development method with two expert validations, this module can provide knowledge and insights related to the design of teaching modules with the same approach in different fields.

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