



## Creative Process of Creating Butterfly Dance as a Means of Growing Educational Value to Elementary School Students

Fajar Indah Sari; Susilo Pradoko

Department of Language and Art Education, Yogyakarta State University, Yogyakarta, Indonesia

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### **Abstract**

Butterfly Dance aims to attract elementary school students to dance and traditional values that are inserted with educational values. The creative process of creating the Butterfly dance focuses on describing the creative process of creating the Butterfly dance and motivating artists to always be creative in order to create innovation in creativity in Lampung Province. The creative process of creating this Butterfly dance uses the theory according to Alma M. Hawkins. The form of presentation of the Butterfly dance has dance-forming elements according to Suzanne K. Langer, including movement, music, make-up, clothing, floor patterns, place and time of performance. The result of the creative process of creating the Butterfly dance passes through 3 stages, namely the process of exploration, improvisation, and composition. The form of presentation of this dance consists of 42 motifs and 11 various motion packages, 11 musical instruments with 4 wasp makeup eyeshadow such as a combination of light purple, yellow, and pink, according to clothing and accessories. worn, as well as the place and time of performances that can be carried out anywhere. This Butterfly Dance can be used as a stimulus for the creation of a dance created specifically for elementary school students to support the process of learning the arts and culture of the Lampung region. Butterfly Dance can be used as an example for artists to educate students through dance that is easy, simple, interesting, and fun.

**Keywords:** *Creative Process; Dance Creation; Butterfly Dance*

### **Introduction**

Indonesia at the beginning of March 2020, experienced disease outbreaks which were also experienced by many countries in the world. The case of the spread of the Corona virus or COVID-19 (*Corona Virus Disease 2019*) started from the city of Wuhan in China and then quickly spread uncontrollably to other cities and countries in the world. It should be noted that the Corona virus is a new type of virus for which a cure has not been found, this has caused many deaths in various areas affected by the Corona virus.

Indonesia has launched several solutions to prevent the Corona virus, namely by washing hands, wearing masks, and maintaining a safe distance. The new habit is expected to protect the public from the Corona virus. In addition to these efforts, the Indonesian government's next step is implementing PSBB

(Large-Scale Social Restrictions) and directing the public to continue doing activities from home including work, study and worship activities. Temporary closure of public facilities, such as offices, schools, and other public places. This effort was made by the government to reduce the number of cases of the spread of the Corona virus.

These problems have an impact on the education system in Indonesia, where initially students were able to study freely at school, now students can only study at home through *online* such as *Zoom Meeting* or *Google Meet*. The scope of students becomes very limited in terms of exploration and adaptation to their environment, including stimulating their interest in learning at school. Teachers as educators, here have a very important role in attracting students' interest in learning. The teacher must be able to describe that Indonesia as an archipelagic country is known to have many customs, tribes, and cultures (Thomas Sunaryo. 2019: 97-105). This is a manifestation of Indonesia's identity as a country rich in works of art in each region. Lampung Province is an area that has many works of art. Including traditional dances typical of the area which generally have some similarities in floor patterns or are identical to monotonous movements and there are also dances that use complex movements with a high level of difficulty. As is the case with the mangibel dance, which is a dance using body movements that can stimulate a person's kinesthetics (Erna & Astuti. 2022: 195-208). In general, this dance can only be danced by adult dancers. At least the variety of traditional dances that elementary school students can dance is the basic reason for the process of creating creative dance works. The concept of the dance that will be created was born from the idea of developing a traditional dance called the "*Halibambang*" dance. This dance is a traditional dance that depicts the imitation of a butterfly.

The process of metamorphosis in a butterfly has a lot of positive values contained in it. The philosophical values behind the Butterfly dance are implied by the values of beauty, elegance, joy, and peace. As with this philosophy, children's funny habits and behavior are synonymous with joy, excitement, and a cheerful atmosphere full of enthusiasm. These values are expected to be a fun medium of learning for elementary school students as well as having educational value. The existence of a creative process in the creation of this butterfly dance is expected for elementary school students to have a high interest and motivation in art, especially dance. In addition, this dance also aims to foster a sense of love in students for fauna, protect the natural environment by creating a clean environment, and teach the process of life in stages like the metamorphosis process of a butterfly. The hope is that through the creative process of creating the Butterfly dance, we will be able to produce new dance creations that can foster high educational value, are unique, and even create a new presentation that is different from other dance works. The process of creating the butterfly dance art includes:

### **Creative Process**

Basically a process is something that resembles the stages of the scientific method, such as when finding a problem, being able to formulate the possibilities that will occur, and re-checking it so that it produces something desired. In a process, among others includes motivation, perception, learning, thought processes and communication (Torrence in Munandar, 2009:20). Another opinion was also expressed by Wallas, that the *process* is categorized into four stages, among others; preparation stage, incubation stage, inspiration stage and verification stage (Wallas in Hanifah, 2019:11).

Another opinion was also stated by Guilford 1959 (in Kim, Roh & Cho, 2016) that creativity as an individual's ability to find ideas according to a *divergent* mindset *convergent*. In addition, the definition of creative thinking according to Weisberg (2006) revealed that the way of thinking can give birth to innovation. The results of innovation are the fruit of the thinking process that forms the basis for daily activities (*ordinary thinking*), considering that a creator is someone who is able to produce a new creation.

The definition of creativity according to Mel Rhodes (1961:307) is said that creativity contains four core points, among others; *person*, *process*, *press* and *product*, which is a phenomenon, where a

person (*person*) communicates a new concept (*product*) that is obtained as a result of a mental process (*process*) in generating ideas, which is an effort to fulfill a need (*press*). affected by ecological pressures.

Based on some of these definitions, it can be concluded that creativity is the skill of each individual in creating a work and developing ideas according to their imagination. The essence of creativity which is considered important in dance is a person's special ability to create by including ideas, objects, and symbols. Creators who want to develop their creativity must open up many opportunities to use their imagination and then put them into motion.

### **Dance Creation**

In the creation of dance, the selection process carried out by a choreographer in designing the arrangement of movements must be in harmony with the idea. The dance arrangement is based on the personal experience of a dance stylist with the aim of growing the results of creativity in his creation work in accordance with the experience of space, motion, and time through stages such as exploration, improvisation and composition (Hadi, 2011: 69).

Based on the experiences that have been seen and felt, the creation of dance works is carried out by a dance stylist by realizing the power of his imagination in the form of motion. The basis of the creation process is based on a motivation to express ideas in order to gain experiences in life (Hawkins, 2003: 1). From this description, it can be formulated that the creation of dance is the pouring of ideas from a choreographer in a work of various movements that are combined to form an arrangement based on experience and imagination.

### **Butterfly Dance Butterflies**

are fauna that are famous for their beauty and beauty, besides that Butterflies also usually live in clean environments such as flower gardens. Butterflies live through a complete or *holometabolous* that occurs in four stages namely egg, caterpillar, chrysalis, and butterfly. A butterfly usually eats the nectar found in flowers, so we often see butterflies perched on flowers. This phenomenon is then used as a source of inspiration to create a series of movements in a dance. The representation of the movements of a butterfly is then used as the basis for the concept of the dance work that will be created, namely a butterfly dance.

The Butterfly Dance in this creation is expected to add new creative movement patterns as one of the dance identities of the Lampung area. The inspiration of a choreographer in the process of creating it tends to highlight the beauty of a butterfly that is attractive to be used as a symbol as well as an attraction for elementary school students. The presentation concept, which will later be displayed, focuses on energetic and fun movements. The Butterfly Dance that will be created is specifically for students at the elementary school level. The range of motion that will be designed is made simpler in order to facilitate students' understanding when studying it. The simplification process in motion does not necessarily leave the elements of the Lampung tradition, but develops from the form of the traditional motion into a more flexible movement according to the age of the students. A choreographer needs to realize that it is important to instill the values of love for tradition in children from an early age, because this is one of the efforts that can be done to preserve local culture as well as through a dance.

In addition to being attractive and having a variety of beautiful movements, the Butterfly dance is also full of educational value in it. Educational values that can be introduced to students through this Butterfly dance work, among others, by fostering a love for fauna, teaching to keep the environment clean, providing insight to students about the metamorphosis process experienced by a butterfly, and instilling values. the traditional values of the Lampung region that are in it.

The estimated duration of this Butterfly dance will be approximately five minutes by bringing eleven different types of core movements. Each variety of motion consists of several series of patterns. The dance presentation which lasted for five minutes did not leave any supporting elements for the surrounding atmosphere. One of them, such as an element of tempo or rhythm, is none other than accompaniment music that acts as a strong unit in a dance work that will be staged. The accompaniment music that will be used in this dance consists of several *percussions* (instrumental strokes) typical of the Lampung area, including *dance percussion*, *khapot percussion*, *fan dance percussion*, and *Lampung percussion creations* which are expected to strengthen the traditional atmosphere of the Butterfly dance.

The choice of *makeup* in the make-up that will be used in the Butterfly dance chooses *makeup* with bright and diverse colors, this is adjusted to the characteristics of children, considering that the majority of children tend to like contrasting colors. The contrasting color also represents the physical form of a butterfly. The contrasting color elements are visualized through the use of *makeup* because the role of *makeup* greatly influences students' self-confidence when dancing this dance.

Meanwhile, the other elements behind the contrasting colors, not only on facial makeup, but also on the elements of clothing also greatly affect students' self-confidence. Therefore, the clothes designed for this dance use bright colors, and are wrapped with thin cloth like the wings of a butterfly which are flapped as an imitation of the movement of a butterfly when it is flying. The goal is to get a beautiful impression and harmony from the various elements that support each other in this dance.

## **Method**

The creative process of creating this butterfly dance uses the method of creation, especially the theoretical concept of Alma M. Hawkins (2003: 21), which states that a dance experience can provide opportunities for artists such as a choreographer who is able to control himself over a process. creative so that later it can contribute to the development of creative industrial arts. According to Alma M. Hawkins, the process of creating a work of art, especially dance, is divided into three main parts, namely exploration, improvisation and composition stages. The three stages are described as follows:

1. Exploration according to Alma M. Hawkins (2003: 28) is said to be a process of thinking, feeling, imagining, and responding. On the other hand, it is different from the imitative process, where the process tends to be contrary to the improvisation and composition process. Furthermore, the signs of this action are motivated from within. Therefore, the exploration process is very useful in the first dance experience. This stage is the initial activity in the dance creation process as an effort to recognize the existence of external phenomena or choreographed objects in order to get initial stimuli that aim to strengthen the power of creativity in creating a work. Choreographers design concepts, think processes, imagine, feel and respond. In contrast to the imitative process, this *responsibility* must be able to be controlled by oneself. In the exploration stage, motivation arises from external factors, so the series of movements taken adopt the movements of a flying butterfly. This exploration finally inspired a choreographer to create motions that have aesthetic value.
2. Improvisation is very broad, especially in the process of embodiment of imagination, execution of creation, and filtering of what has been obtained in the exploration stage. Improvisation is also inseparable from a motivation. The existence of motivation in this process makes artists move to take deeper actions, so that in the end it will produce a response for someone (Alma M. Hawkins, 2003: 24). At this stage there is a process to get the possibility of motion that will be used as teaching material for butterfly dance learning. In this butterfly dance, improvisation is used to highlight the joy, innocence, and enthusiasm of children in dancing.

3. Composition is the last stage in the creation process. The choreographer's composition is to combine a series of movements into one. This process is called composition. The motivation for compiling the composition arises from the artist's desire to realize the form of the planned idea. Therefore, the integration and selection of certain movements needs to be supported by spontaneous reflexes because of the importance of trying to explore things that may not have been realized before. The result of this process is much better, because the movements that are performed have been organized into symbolic forms and create a dance that is presented according to the unique expression of the creator. The composition stage requires control or imaginative encouragement and requires time, patience, and hard work to make it a quality dance work (Alma M. Hawkins, 2003:29).

The composition in the process of creating this dance unites several elements resulting from the exploration stage and the improvisation stage. Such as elements of motion, make-up, clothing, and musical accompaniment. Not to forget that the final result of the creation of this dance work will later be documented. The documentation process will be carried out in two different places, because the choreographer wants to formulate a concept of balance between *outdoor* and *indoor*. The two places, namely, the *outdoor* is carried out in the flower garden, while the *indoor* carried out in the living room.

The form of presentation of this Butterfly dance also has dance-forming elements. According to Suzanne K. Langer, the elements that make up the dance are related to form which is closely related to the visual aspect. In this form there is a reciprocal relationship with the visual aspects involved. Motion, music, make-up, clothing, floor patterns, staging sites, and dance duration are the most related elements to support a dance work (Langer, Suzanne K. 1988: 15-16).

## ***Results and Discussion***

### **1. Steps of the Creative Process of Creating Butterfly Dance**

In the early stages of the creative process of creating this Butterfly dance, the first step is the exploration stage. The exploration stage in the creative process of creation will be described in more detail as follows:

#### **1.1 Exploration Stage**

In the process of finding motion in the Butterfly dance, the first stage is carried out by a choreographer, namely conducting a survey in a flower garden to observe various types of butterflies. After the observation process is done, then the choreographer looks for references regarding the habitat, types and diversity of butterflies. Reference searches can be in the form of articles and information about butterflies available on social media, such as *journals*, *e-books*, and *instagram*. The information obtained is then used as a basis in the process of creating dance. The choreographer also explored by listening to traditional Lampung music which, if appropriate and in accordance with the concept, would be chosen as the accompanying music for the Butterfly dance.

The second stage in the exploration process, the choreographer records every detail of important things that can be used as a reference for the process of creating the Butterfly dance. The notes contain, among others, the number of dancers, patterns of movement, costume designs, accessories worn, video shooting locations, and staging venue settings. Based on these notes, concept ideas will emerge that can be systematically developed for each part according to the design, so that it will produce a maximum exploration process.

In the third stage, the choreographer practices from the results of the exploration notes thoroughly to compose motion motifs and form compositions. Next is the exploration of the make-up section, the

*makeup* chosen is *makeup* with light colors combined with clothing. As for the fashion concept, the choreographer designs patterns that are adapted to the variety of movements so that the clothes can be worn comfortably by dancers. Overall the concept is flexible, can develop in a more appropriate direction.

### 1.2 Improvisation Stage

In the process of creating dance, improvisation is the stage of experimentation and the search for various movements. This stage provides freedom for a choreographer to imagine designing dance moves, it aims to maximize the process of making various dance movements more efficient. The hope is that with these imaginations, it will produce motion that is in accordance with the object. At this improvisation stage, the choreographer further develops from the exploration stage, starting with experimenting with motion in accordance with the initial concept, if possible, it will be better developed than the previously determined concept.

If the range of motion obtained is still not in accordance with the scene to be created, then the motion is then replaced by another motion which is considered more appropriate and in accordance with the concept. The process of searching for motion is done by creating imitation movements of a butterfly, it can also be in the form of development movements. The results obtained are in accordance with the level of creativity of a choreographer without leaving the concept of dance.

In the process of creating the Butterfly dance, the choreographer goes through two stages of practice, including; 1). Independent exercise, 2). Combined practice with dancers. Independent exercises are carried out by a choreographer regularly and gradually to design a pattern of a range of motion. While the joint exercise with dancers is carried out after the choreographer finishes determining the pattern of movement that will be danced. In every training process always begins with a warm-up motion, this aims to relax the muscles so that the process of finding a variety of motion runs smoothly and avoids the possibility of injury during the training process. After the body is ready to move, then the choreographer performs movements that represent a butterfly, followed by the dancers including elementary school students as the main target.

These movements flow and then form flying motions, perching movements, metamorphic changes from the shape of an egg, turning into a caterpillar, then a cocoon, and a butterfly as well as the final motion or ending. After independent practice, the choreographer then performs joint exercises with the dancers by applying the previous independent exercises. After that, the practice is continued with the transfer of various movements from the choreographer to the dancer. The transfer of various movements is carried out, the process is immortalized through recording with a *mobile* as a medium for the evaluation process. Joint evaluation is carried out at each meeting. At the end of this stage, you will find a variety of basic movements that are compact, and can represent more varied concepts.

### 1.3 Composition Stage

In the process of creating the Butterfly dance, the composition stage is designed by compiling the results of the exploration stage and the improvisation stage, including; the results of the overall movement, the *makeup* chosen, the clothes and accessories worn, along with the music used as accompaniment. These elements are then combined to complete a new creation dish. The embodiment of the dance work will later be carried out in a documentation process, considering the *Covid-19* that have not made it possible for performances to be carried out. One other alternative is to upload the documentation of the dance work on social media pages, as proof of publication that the process of creating the dance created by Butterfly has been successful. The location for making the video as documentation was carried out at two different locations, including; in the flower garden and in the living room. The selection of the location of the flower garden does not seem without basis, meaning that there are certain things that are used as the basis, namely that the flower garden is a place where butterflies pass by according to their habitat. In the second location, the living room was chosen as the *background*

because the choreographer wanted to display the dance work *indoors*. Then in accordance with the purpose at the beginning of the concept, the results of the creation of the dance work are able to channel educational values and stimulate the creativity of students at the elementary school level.

## 2. Elements of the Butterfly Dance The

form of presentation of the Butterfly dance consists of several arrangements of motion sequences accompanied by other supporting factors so that they can be enjoyed. Factors supporting motion include music, make-up, clothing, and staging areas. Additional elements are in the form of presentation structure, property and floor patterns” (Widyastutieningrum, Sri Rochana 2011: 45-50). The elements of form in Butterfly dance will be discussed as follows:

### 2.1 Motion

There are two types of motion, namely *representational* and *non-representational* (Soedarsono, 1978:22). In the Butterfly dance, the most common movements are representational movements, this can be seen as in the movements that compare the activities of a butterfly, including the activities of a butterfly flying, looking for food, and perching on a flower.

The dance moves in this work use a 1x8 count for each set of movement patterns. There are 42 motifs of various movements in this Butterfly dance, including two kinds of connecting movements. A total of 42 movement motifs are then assembled into 11 various motion packages, which aim to facilitate the learning process of the Butterfly dance where each movement package has a different number of counts. The range of motion is divided into 11 packages, including: 1). Has 6 motifs with a count of 11x8, 2). Has 3 motifs with a count of 3x8, 3). Has 6 motifs with a count of 8x8, 4). Has 6 motifs with a count of 8x8, 5). Has 5 motifs with a count of 6x8, 6). Has 2 motifs with a count of 3x8, 7). Has 4 motifs with a count of 10x8, 8). Has 3 motifs with a count of 4x8, 9). Has 2 motifs with a count of 4x8, 10). Has 2 motifs with a count of 4x8, 11). Has 3 motifs with a count of 7x8.



Figure 1. Flying Butterfly Movement (Doc. Fajar Indah Sari:2021)

### 2.2 Music

Musical accompaniment has a very important role in a performance, namely as a supporter of the atmosphere and dance movements. Since prehistoric times until now, when there is dance there must be music. Music in dance does not only act as an accompaniment, but music is an inseparable support of dance (Soedarsono, 1978: 26).

Musical instruments to accompany the Butterfly dance include: a set of *Talo Balak*, 12 pieces of *Kulintang*, *Canang* large and small gongs, *Bende*, *Gendang Dok-dok* (typical of Lampung), *Gujhi* (check-check), *Tambourine*, *Bedug* (typical of Lampung), *tambourines*, and *cymbals*.

Musical accompaniment in the Butterfly dance uses 4 types of *wasps* (instrumental strokes) typical of Lampung, including:

- a. *Tabuh Dance*, this *percussion* is usually played at the time of welcoming traditional guests, grand guests, greetings and as a dance accompaniment.
- b. *Tabuh Khapot*, is a *beat* that is used to accompany energetic movements that have a fast tempo and a happy atmosphere.
- c. *Fan Dance Tabuh*, is a *percussion* to accompany the dance in which dancers usually dance using fan and other properties.
- d. *creation Lampung*, is a *wasp* that has been created from various types of Lampung wasps.



Figure 2. A Set *Talo Balak* Lampung (Doc. Arieyadi:2021)

### 2.3 Makeup

Makeup used in dance performances is very important to support the dance performances, including for character building and suitability of makeup with dance concepts. A dance work is not only in the form of gestures displayed by a dancer, but there is a very important supporting element in it, namely makeup (Humardani in Wahyudianto, 2006: 138).

Butterfly Dance in its make-up concept uses the same *makeup* -up as children's dance. This makeup is simply polished and focuses more on specific areas, such as the eyes, nose, lips, and eyelashes. Special details are paid attention to in facial makeup to give a *fresh* and cheerful impression. In this dance work, the dancers use *eyeshadow*, such as a blend of light purple, golden yellow, and pink. The color is adjusted to the clothes and accessories worn to make it an attractive and harmonious combination.

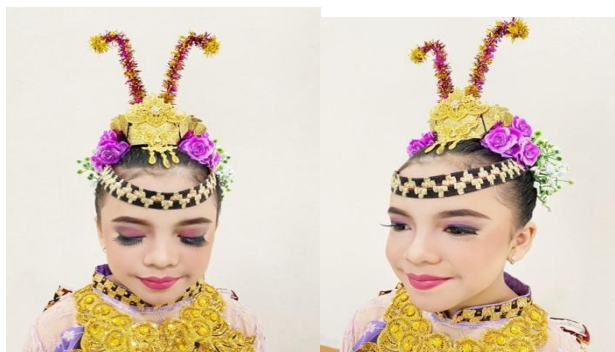


Figure 3. Butterfly Dance Make-up (Doc. Fajar Indah Sari: 2021)



## 2.4 Clothing and Accessories

The fashion design in this Butterfly dance is of course adapted to the profile of a butterfly which has beautiful colors. The form of clothing is also made as simple as possible with the aim of facilitating and supporting the dancers' movements. In designing clothes in this dance, the aspects of comfort and beauty are the most important things.

The dominant colors used in the design of this dance dress are purple, pink, white, and golden yellow. Purple, pink, and white colors represent colors that are often found in a butterfly. These soft colors also represent the characteristics of children who are enthusiastic, energetic, and cheerful. While the golden yellow color comes from the use of *tapis* (a typical Lampung cloth) and accessories which are characteristic of the Lampung region, where Lampung dances tend to wear golden yellow in clothing and accessories.

The clothing equipment used in this butterfly dance is purple pants with a *filter* on the ankles, a *kebaya* combined with pink, thin and soft cloth on the back of the back as an imitation of butterfly wings, *bebe* golden yellow on the front of the chest, and *pending* (belt) with a *filter*.

The use of accessories in this dance, including a *bun*, *gaharu* (antenna-shaped wire on the butterfly's head), *siger* (a typical Lampung crown), *brooch* golden yellow *siger* on the front and back of the *bun*, a *canoe bracelet* (an accessory in the form of a thorn. ), earrings, and plastic flowers, as well as a *sign* patterned forehead cover *filter*.

## 2.5 Floor

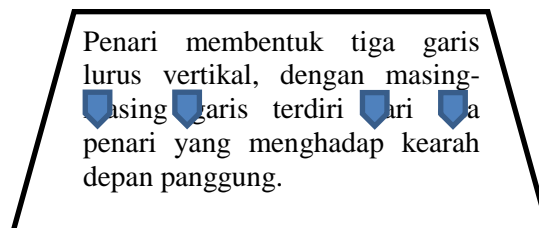
Pattern The floor pattern can be understood as a transparent line that is used as a guide for dancers when changing positions according to the formations that have been formed by the choreographer, either circular, curved, or straight, depending on the concept (Murgiyanto, 1983: 28). The creative process of creating the Butterfly dance uses 10 types of floor patterns, including the following:

### 1. Floor Pattern 1



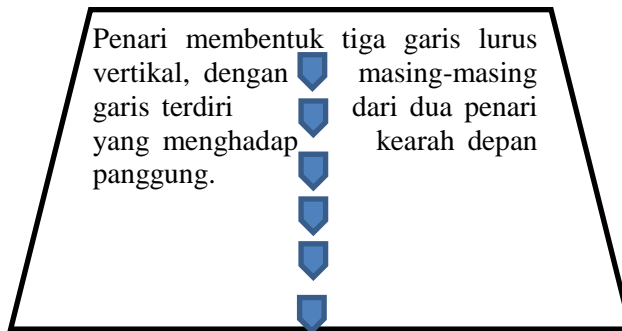
Dancers form three straight lines vertically, with each line consisting of two dancers facing the front of the stage.

### 2. Floor Pattern 2



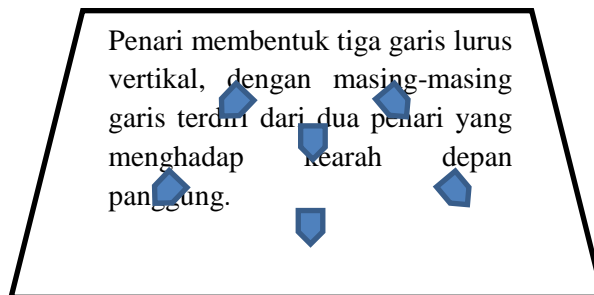
Dancers form three straight lines horizontally, with each line consisting of two dancers facing the front of the stage.

### 3. Floor Pattern 3



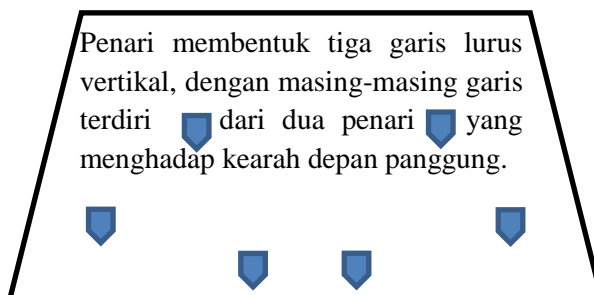
Dancers form a straight line vertically facing the front of the stage.

### 4. Floor Pattern 4



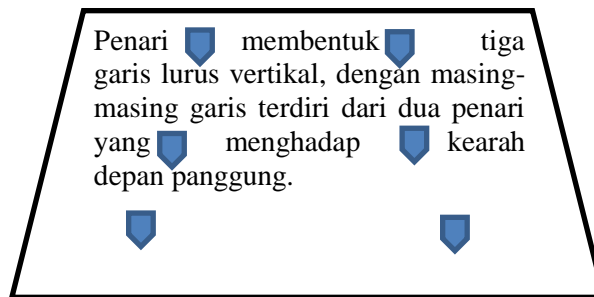
The dancers form a pattern, with two dancers lined up to form a vertical line facing forward, two dancers forming a right diagonal line and facing right and two more dancers forming a left diagonal line and facing left.

### 5. Floor Pattern 5



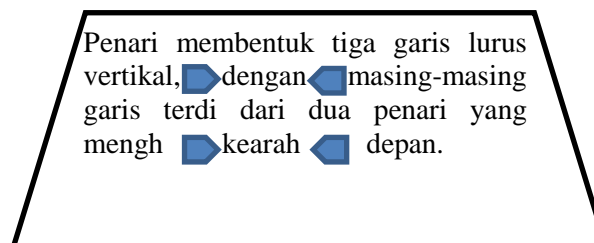
The dancers form a pattern with two dancers at the front parallel to the front and the other four dancers scattered on the right and left and facing forward.

## 6. Floor Pattern 6



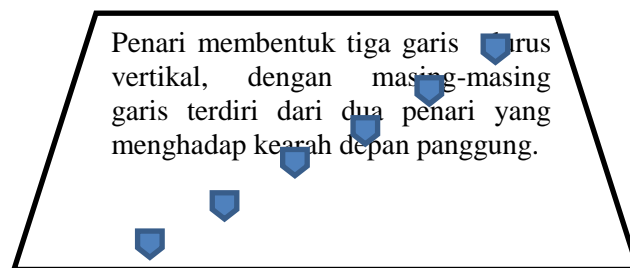
The dancers form a V pattern with the six dancers facing the front of the stage.

## 7. Floor Pattern 7



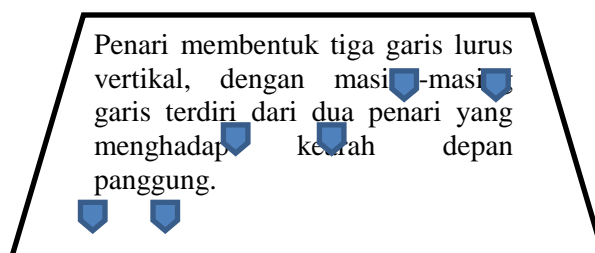
The dancers form two straight lines vertically with every two dancers facing each other.

## 8. Floor Pattern 8



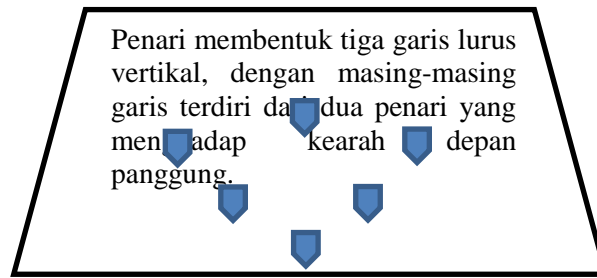
The dancers form a diagonal line and face the front of the stage.

## 9. Floor Pattern 9



Dancers form a diagonal line with two dancers forming a vertical line in pairs and each facing the front of the stage.

## 10. Floor Pattern 10



The dancers make a pattern, with five dancers forming the letter V towards the front of the stage and one other dancer behind and also facing the front of the stage.

### 2.6. Staging Area

Staging area is a location where a performance is held. The butterfly dance performance can actually be anywhere, both *indoors* and *outdoors*. Performance *indoor* could be in the school hall, while *an outdoor* could take place in the school yard. The venue for the performance is very strategic because it can support the purpose of creating this dance, which is to educate and attract elementary school students to art through traditional dance works.

### 2.7 Dance Duration

Duration Duration is the length of time a performance takes, starting from the time the performance is in progress. The duration of the Butterfly dance show lasts for 5 minutes. The time is adjusted to the classification of the dancers and the audience, the duration of the dance is deliberately not too long so as not to be boring for elementary school students. The timing begins when the musical accompaniment is played until the dancers leave the staging area.

## 3. Butterfly Dance Educational Values for Elementary School Students

The Butterfly Dance that has been created cannot be separated from the values implied in it. Including the value of education as a means of providing supplies to students that the importance of knowing traditional arts, loving the surrounding nature including caring for *flora* and *fauna*, maintaining environmental cleanliness, and understanding the stages in the life process.

This dance is the result of new discoveries from works that have never been discussed before. Butterfly Dance can be used as an initial stimulus as a provision for students to develop their own creativity. In addition, the creation of the Butterfly dance in the Elementary School is expected to support the learning process of cultural arts, especially in the Lampung area. This dance can also be used as an example and an effort to educate elementary school students through dance works that are easy, simple, interesting, and fun.

Lampung Province actually has many traditional, creative and contemporary dance works which are still often found in various events, both traditional and government. However, it is rare to find Lampung traditional dance works that were specifically created as a medium of learning for elementary school students, far, students are generally taught traditional dances and creations that previously existed, such as *the Sigegh Penguten*, *Bedana Dance*, or *Melinting Dance*. These dances generally have a very large variety of movements with a high level of difficulty and sacred themes. This is not very appropriate for the age of elementary school students. Students should get more attention, because students need to know from an early age about the culture and traditional values of the Lampung region. With this attention, it is hoped that students can find out their interests and talents early.

The creation of the Butterfly dance can motivate local artists to be more active and creative in creating new types of dances. Background created specifically for elementary school students. The role of the local government is needed to pay more attention to the artists in order to create good cooperation in maximizing the arts in the Lampung area. The good situation and conditions between artists and the government will certainly have a positive impact on the education sector, especially in the Lampung area. Through dance, students are able to express their talents. Educators in schools can also have references in teaching traditional dances from the Lampung region. Butterfly Dance can be a medium for the educational process for students at school.

### **Conclusion**

Butterfly Dance is a dance that was created specifically for elementary school students. The creation of this dance work is expected to add new creative movement patterns as one of the dance identities of the Lampung area. In the Butterfly dance, the movements are dominated by representational movements, this can be seen as in the movements that liken the activity of a butterfly. The motion in the Butterfly dance uses a 1x8 count in each series of movement patterns, consisting of 42 motion motifs including two types of connecting motions. A total of 42 movement motifs are then assembled into 11 various movement packages, which aim to facilitate the process of learning the Butterfly dance where each movement has a different number of counts.

The musical instruments used to accompany the Butterfly dance are: a set of *Talo Balak*, 12 pieces of *Kulintang*, *Canang* large and small gongs, *Bende*, *Gendang Dok-dok* (typical of Lampung), *Gujhi* (check-check), *Tambourine*, *Bedug* (typical of Lampung), *tambourines*, and *cymbals*. Musical accompaniment in the Butterfly dance uses 4 types of *wasps* (instrumental strokes) typical of Lampung. The Butterfly dance work uses *eyeshadow*, such as a blend of light purple, yellow, and pink. The color is adjusted to the clothes and accessories worn to make it an attractive and harmonious combination. These soft colors also represent the characteristics of children who are enthusiastic, energetic, and cheerful. While the golden yellow color comes from the use of *tapis* (a typical Lampung cloth) and accessories which are characteristic of the Lampung region.

The creative process of creating Butterfly dance, using 10 types of floor patterns. The butterfly dance performance can actually be anywhere, both *indoors* and *outdoors*, such as in the school hall or in the school yard. The venue for the performance is very strategic because it can support the purpose of creating this dance, which is to educate and attract elementary school students to art through traditional dance works. The duration of the Butterfly dance show lasts for 5 minutes. The time is adjusted to the classification of the dancers and the audience, the duration of the dance is deliberately not too long so as not to be boring for elementary school students. The timing begins when the musical accompaniment is played until the dancers leave the staging area.

Butterfly Dance has educational value as a means to provide students with the importance of knowing traditional arts, loving the surrounding nature, including caring for *flora* and *fauna*, keeping the environment clean, and understanding the stages in the life process. This dance is the result of new discoveries from works that have never been discussed before. In addition, the creation of the Butterfly dance in the Elementary School is expected to support the learning process of cultural arts, especially in the Lampung area.

The creation of the Butterfly dance can motivate local artists to be more active and creative in creating new types of dances. The role of the local government is needed to pay more attention to the artists in order to create good cooperation in maximizing the arts in the Lampung area. The good situation and conditions between artists and the government will certainly have a positive impact on the education sector, especially in the Lampung area. Butterfly Dance can be a medium for the educational process for students at school.

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