



Teaching Pantomime for Elementary Students

Nuryansyah Adijaya¹

¹Universitas Esa Unggul, Jakarta, Indonesia

ABSTRACT

Background: The development of digital teaching materials is sought to help teachers in the learning process. solitary materials were selected and believed to be able to be teaching materials that could facilitate teachers in the learning process both synchronously and asynchronously. The learning material referred to in the research is mime material.

Purpose: this study aims to determine the extent of mime learning efforts for elementary school students.

Design and methods: This research belongs to the category of literature study research considering that the data sources mostly refer to document analysis. Documents were collected through various sources, including journals, books, online news media, and video documents related to pantomime.

Results: Pantomime learning for elementary school children is embedded by the government through a number of activity programs on the content of learning arts and culture.

Keywords: pantomime, learning support, teaching materials

Introduction

Reflecting on the implementation of learning during the pandemic, the majority of students learn by relying on their internet technology (Jayul & Irwanto, 2020; Lathifah et al., 2020). Internet access that is used produces a variety of learning obtained by each individual student, both synchronously and asynchronously. The expertise of students in using technology to support internet-based learning processes greatly determines the quality of themselves.

It should be understood that the pandemic conditions have encouraged the highly anticipated learning habit of students becoming autonomous learners. Autonomous students can be interpreted as individuals who continuously improve their knowledge and skills with full responsibility based on what and how questions for themselves (Hapsari, 2020). This habituation can be proven by efforts to fulfill the tasks given by the teacher through the platform every day. Students are no longer monitored during the task creation process. Instead, students independently try to find solutions based on their personal capacity to fulfill the assignment.

This is indeed good, but slowly the teacher's role will be replaced by the assignment text. In order to continue to position the function and position of the teacher as a learning facilitator, the teacher must continue to carry out the process of monitoring learning activities (Sastrawan, 2016). Teachers are only allowed to give assignments in order to confirm learning

CONTACT Nuryansyah Adijaya ✉ nuryansyah@esaunggul.ac.id

© 2021 The Author(s). Published by CV. MitraPalupi. This work is licensed under a Creative Commons Attribution 4.0 International License (<http://creativecommons.org/licenses/by/4.0/>).

Smartphone users at the elementary school level are a vulnerable point in the stages of educational development. At the age of children, elementary school students still need the direction of teachers or people who are more mature in making decisions for themselves. The tendency to fulfill personal pleasure is much greater than the fulfillment of knowledge held by schools. Therefore, teaching materials that integrate with technological developments and habituation of autonomous learning are needed.

The development of digital teaching materials is an alternative solution that can be integrated with technological advances (Ghufron, 2008; Syamsuar & Reflianto, 2019) and with the habituation pattern of autonomous learning. This application must of course be easily accessible by students via their smart phones (Sabri, 2019). In addition, the solitary nature of smartphone users can still support the habit of learning autonomy.

The development of digital teaching materials is sought to help teachers in the learning process. As for this research proposal, it is focused on learning Cultural Arts (Theatre). In essence, theater learning is thick with collaborative learning.

Learning theater arts is not just transferring knowledge and art insight to students. Rather it forms students to utilize art on themselves in actualizing the need for expression, economy, and social interaction. These three needs can be implemented by encouraging students to create works both individually and in groups.

As a consequence of limiting activities to prevent virus transmission, the creation of theatrical works is sought to be solitary (Nasucha & Moenawar, 2020). In this study, solitary materials were selected and believed to be able to be teaching materials that could facilitate teachers in the learning process both synchronously and asynchronously. The learning material referred to in the research is mime material.

Pantomime is understood as a performance that is dominated by gestures and facial expressions. The pantomime structure puts more emphasis on delivering messages to the public through movements that are understood semiotically by the general public (Haerudin & Helmanto, 2019). For example, the motion of holding a cup is formed by using the index and thumb of the right hand to form like a claw and the palm of the left hand looking up under the right hand.

Although pantomime is better known as Charlie Chaplin in Europe. Pantomime is also in harmony with the richness of Indonesian culture, especially in the wayang characters, such as wayang wong. A number of traditional wayang wong characters are identical with white and black makeup as well as mime in foreign countries. In other words, learning pantomime makes a good contribution to the world, especially theater.

For this reason, this study aims to determine the extent of mime learning efforts for elementary school students. This study will provide an overview of a number of efforts made by the Indonesian people related to pantomime learning both at school and outside school.

The learning process is carried out well supported by the reliability of the teaching materials used by teachers to students (Saifuddin, 2017). The learning process demands that these teaching materials include a number of facts, concepts, principles and procedures as elements of students' knowledge in understanding and appreciating pantomime.

Methods

This research belongs to the category of literature study research considering that the data sources mostly refer to document analysis (Gall et al., 2003). Documents were collected through various sources, including journals, books, online news media, and video documents related to pantomime. The documents are further grouped in order to facilitate

the process of analysis to drawing conclusions. The results of the analysis and conclusions presented in this article are categorization based on the completeness and findings of documents about pantomime during the period 2013-2019. As for testing the validity of the document, triangulation of data sources is used as a validation technique.

Findings & Discussion

Nature of Pantomime

Pantomime is a theatrical performance that uses gestures as a dialogue (Brown, 2017). In a broader sense, the stories presented by mime players are displayed in the form of gestures without words, but the "dialogue" continues in the language of facial expressions and gestures.

Pantomime has existed since primitive Roman culture and is often used in religious rites (Beacham, 1991). As a form of mime art known during the time of Emperor Augustus. The form in Latin is called *pantomimus* which means imitating everything. The stories that are narrated are generally Greek mythological stories. At the time of Emperor Hadrian pantomime was performed as entertainment among the nobility, while during the time of Emperor Justinian, mime actors and dancers were classified as outcasts. Popular pantomime returned in the 16th century under the influence of the *commedia dell'arte*, an Italian comedy show. From Italy pantomime became popular in several other European countries, such as England and France.

In general, there are 6 basic pantomime techniques (Illiev, 2014) that need to be learned by actors before performing a performance, including:

a. Body Exercise

Body movement in pantomime performances is a very important basic technique, so careful preparation is needed in preparing the body for performing. In preparing the body for pantomime, 3 steps are needed, including flexing, warming up, and cooling down.

There are several movements that can be done in doing flexing, including head movements, hand exercises, body movements, hips, and legs. After flexing, the next step is to warm up. In warming up a mime actor will usually perform 2 basic movements, namely the *staccato* (broken) movement, and the *legato* (graceful) movement.

b. Facial Expression

The art of mime performance relies heavily on the power of movement and facial expressions without the use of words. Therefore, the technique to quickly adjust the expression according to the role played must be mastered by a mime actor.

c. Improvisation

In general, what is meant by improvisation is to create, lead, and make something. This is necessary because in every show it is unpredictable that it can run smoothly, and it often encounters various kinds of obstacles such as technical problems.

So, in minimizing the damage to the performance that occurs, the actors can improvise. Improvisation is the ability of an actor to adapt quickly to any sudden changes that occur on stage.

d. Sense Ability

In performing mime performances, an actor must have sharp senses. What they are about to convey cannot be expressed through words. This will cause the audience to face difficulty in understanding the story if it is not conveyed properly. Therefore, all the senses possessed by an actor must be utilized as well as possible.

e. Body Attitude and Facial Expression

An actor who will play on stage should have a posture and facial expressions that convince the audience of what will be conveyed. Body posture also shows the level of politeness to the audience so that there is no misunderstanding. The compatibility between body posture and facial expressions will produce a steady blend of movements so that the audience can understand the meaning of the story being told.

f. Emotions

An actor must be good at controlling emotions. An actor should know exactly when is the right time for all these emotions to be raised in order to produce an extraordinary show. This tests the level of sensitivity of the actors in dealing with a situation.

The form of pantomime script for Elementary School students

Pantomime is a theatrical performance without words (Kayiatos, 2010). However, pantomime still needs a script as a guide for pantomime actors in directing their actions. Each movement in the story is a continuous series of scenes from the beginning of the show to the end.

In other words, pantomime performances must be thoroughly enjoyed by the audience from the beginning. For the audience who watched the show in the middle, generally, they were not able to enjoy and appreciate the stories brought by the pantomime actors. Even so, the script that is presented still refers to the elements that make up the script of the show. Here is one of the pantomime performance scripts that can be done for elementary school students.

COME TO SCHOOL

One night, Adi was studying math. He seriously calculated his homework problems. It didn't feel like it was getting late. Maybe because of the difficulty of the question, Adi thought hard, until he finally fell asleep. In his sleep, he had a dream....

Early morning, Adi suddenly woke up and gasped in surprise. The alarm clock on his study table was already 06.30. Too late, thought Adi. He hurriedly went to the bathroom, didn't forget to brush his teeth, and because it was too late Adi only washed his face. Then he changed into his school uniform.

Wow, it's already past 06.30! Even faster, he grabbed his school bag, grabbed his bicycle, and set off quickly.

On the way, Adi is speeding. Overtake right, overtake left, glide fast, but don't forget to greet the neighbors. Suddenly there was a pedestrian, he suddenly braked his bicycle. However, luck could not be achieved, misfortune befell him. Collisions are unavoidable. Adi falls down rolling, but strangely he is okay, he doesn't feel any injuries, his bike is fine too. He immediately got up and took his bike. Bowing down, he apologized and explained why the rush; for being late for school.

Wow! It's 7 o'clock, I feel like I'm angry, Mr. Adi continues his journey. He raced his bike, but this time he didn't dare to speed. Until finally, the school gate was visible. With a face full of fear, he turned from right to left. Maybe some friends are late too.

Arriving in front of the school, Adi opened the gate. Locked. Wow, how is this? He looked inside and then reached over the fence, who knows if he could see the school guard. It's lonely..., there's no one inside the school.

Suddenly someone tapped his shoulder. It turned out that Joko was a classmate of his.

Ah, it turns out today is a red day, a holiday. Relief and shame mixed into one feeling in Adi's heart. Finally, Adi came home with a shy smile.

Arriving at home, Adi took a book in his bag to read until he finally fell asleep on his desk.

Suddenly... "Adi, wake up! You're not going to school? Come on, wake up, kid!" his mother wakes him up. Between conscious and unconscious, Adi points to the calendar. "Today is a day off, ma'am." "Hey, hey, look at the calendar again, it's not a holiday! Wake up. You're too late!"

Ha! Yes, today is not a holiday. Wow, less than five minutes until the school bell. Oh, Ma'am, this is reality, that was a dream. Wow, late again....

"Let's go to school!!" his mother snapped.

The script was made by relying on the play of one pantomime actor that brought orientation scenes — build up — climax — and solutions. However, the ending is often depicted with a second pantomime actor who gives a shocking effect so that the audience can understand that the show will end.

Pantomime learning for Elementary School

Pantomime learning for elementary school children is embedded by the government through a number of activity programs on the content of learning arts and culture (Asyary & Syailendra, 2020). As a form of the government's seriousness in introducing pantomime. Festival competition & national student art competition (FLS2N) were held by holding a pantomime contest. FLS2N is held in stages starting from the selection at the regional, provincial and national levels.

Pantomime has been used as a contest item in FLS2N activities since 2013. In the first year, not many schools participated, considering that there were not as many mime teachers as in the current year. With the consistency of pantomime as an FLS2N competition subject, of course, the school also prepares pantomime learning strategies, including Indonesian language subjects, arts and culture subjects, and extracurricular activities.

The enthusiasm of students also supports government and school programs to promote this type of pantomime performance. Even a number of learning methods in other learning content are also embedded. One method of English education that uses a pantomime approach is known as a total physical response.

In addition to direct learning carried out in class. A number of pantomime activists participated in producing tutorials on pantomime. These tutorial videos are uploaded to media content such as YouTube.

Learning through videos is enough to make children interested. Even for children to be videoed and uploaded to YouTube is an achievement. For example, child pantomime actors have succeeded in making pantomime performances at art performances at their schools.

Video performances are also used as teaching materials in schools (Sartika, 2013). Of course, the orientation of schools and children still refers to the FLS2N competition. As for certain circles, pantomime performance videos can improve students' skills as evidenced in a number of studies.

Conclusion

The expertise of students in using technology to support internet-based learning processes greatly determines the quality of themselves. It should be understood that the pandemic conditions have encouraged the highly anticipated learning habit of students becoming autonomous learners. In addition, the solitary nature of smartphone users can still support the habit of learning autonomy. The development of digital teaching materials is sought to help teachers in the learning process. The learning material referred to in the research is mime material. Pantomime is understood as a performance that is dominated by gestures and facial expressions.

The learning process is carried out well supported by the reliability of the teaching materials used by teachers to students (Saifuddin, 2017). Pantomime learning for elementary school children is embedded by the government through a number of activity programs on the content of learning arts and culture. With the consistency of pantomime as an FLS2N competition subject, of course, the school also prepares pantomime learning strategies, including Indonesian language subjects, arts and culture subjects, and extracurricular activities. The enthusiasm of students also supports government and school programs to promote this type of pantomime performance. Video performances are also used as teaching materials in schools.

References

- Asyary, H., & Syailendra. (2020). Pantomim di SD Pembangunan Laboratorium UNP Kegiatan Penyaluran Bakat Teater Siswa melalui Kegiatan Ekstrakurikuler. *Jurnal Sendoratik*, 9(1).
- Beacham, R. C. (1991). *The Roman theatre and its audience*. Harvard University Press.
- Brown, S. (2017). Proto-acting as a new concept: personal mimicry and the origins of role playing. *Humanities*, 6(2), 43.
- Gall, M. D., Gall, J. P., & Borg, W. R. (2003). *Educational Research: An Introduction*. Pearson Education.
- Ghufron. (2008). Revolusi Industri 4.0: Tantangan, Peluang, dan Solusi bagi dunia pendidikan. *Seminar Nasional Dan Diskusi Panel Multidisiplin Hasil Penelitian Dan Pengabdian Kepada Masyarakat*.
- Illiev, Al. (2014). *Towards a Theory of Mime*. Routledge.
- Haerudin, D., & Helmanto, F. (2019). Aplikasi Role-Play melalui teknik Olah tubuh Imaji. *DIDAKTIKA TAUHIDI: Jurnal Pendidikan Guru Sekolah Dasar*, 6(2), 105-112.
- Jayul, A., & Irwanto, E. (2020). Model Pembelajaran Daring Sebagai Alternatif Proses Kegiatan Belajar Pendidikan Jasmani di Tengah Pandemi Covid-19 Achmad. *Jurnal Pendidikan Kesehatan Rekreasi*, 6(2), 190–199.
- Kayiatos, A. (2010). Sooner speaking than silent, sooner silent than mute: Soviet deaf theatre and pantomime after Stalin. *Theater Survey*, 51(1), 5–31.
- Lathifah, Z. K., Helmanto, F., & Maryani, N. (2020). The practice of effective classroom management in COVID-19 time. *International Journal of Advanced Science and Technology*, 29(7), 3263–3271.
- Nasucha, M., & Moenawar, M. G. (2020). COVID-19, asimetri dan keterbukaan informasi publik. In *Media, komunikasi dan informasi di masa pandemi Covid-19* (pp. 74–93). MBridge Press.
- Sabri, I. (2019). Peran Pendidikan Seni Di Era Society 5 . 0 untuk Revolusi Industri 4.0. *Seminar Nasional Pascasarjana 2019*, 2(1), 342–347.
<https://proceeding.unnes.ac.id/index.php/snpsasca/article/view/302>
- Saifuddin. (2017). PENGEMBANGAN BAHAN AJAR MATERI LARI SISWA SEKOLAH DASAR. *Jurnal Penjaskesrek*, 4(1), 10–20.
- Sartika, L. D. (2013). *Pengaruh Pemutaran Video Pantomim “Daily Activity” untuk Meningkatkan*

Kemampuan Menyimak Bagi Siswa Tuna Rungu Tingkat Dasar Kelas IV: Studi Eksperimen dengan desain "One Group Pretest Posttest Design" di SLB Sindang Sari Ciamis. Universitas Pendidikan Indonesia.

Sastrawan, K. B. (2016). Profesionalisme guru dalam upaya meningkatkan mutu pembelajaran. *Jurnal Penjaminan Mutu*, 2(2), 65–73.

Syamsuar, & Reflianto. (2019). Pendidikan dan tantangan pembelajaran berbasis teknologi informasi di era revolusi industri 4.0. *E-Tech: Jurnal Ilmiah Teknologi Pendidikan*, 6(2).