

Conference Paper

Performing a Victory in Performing Arts Competitions

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ORCID:*Rully Aprilia Zandra: <http://orcid.org/0000-0001-9127-3538>***Abstract**

Winning or losing is a natural consequence experienced when participating in an art competition. There is an individual or group that succeeds, then fails in another event or vice versa. But some individuals or groups always win in every competition. To bridge the gap, this research focused on strategies to sustain victory in group dance and traditional music competitions. Data were collected through interviewing, observation, and documentation analysis. Researchers took data before, during and after the competition. The researchers interpreted the data then grouped them according to research questions. Habitus and domination theory were used to analyze the data. Confirmed or negated information was used to find winning strategies. The results of this study indicate that the way to perpetuate victory is to equip students with adequate capital, map out the jury's tastes, and have a unique art Olympiad class.

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1. Introduction

Winning or losing is a natural thing in every art competition [1]. If you want to win, you must have high effort and discipline [2]. However, sometimes defeat can also occur even though the execution of the achievement has been fought for [3]. Experiencing defeat and victory is a natural thing, and anyone can participate it in an art competition [3]. The FLS2N art competition is a competition participated by elementary, middle and high school students [4]. The FLS2N arts competition has three branches, namely the dance branch, the music branch and the theatre branch [5]. The department of dance consists of dance branches in pairs and group dance branches [4], [6]. The department of music consists of a single singing branch, a trio singing addition, a choir branch, a musical poetry branch, a traditional musical branch, and a band branch [5], [6]. At the same time, the theatre branch consists of two, namely the theatre branch and the monologue branch [6]. Each school targets to win in every addition it participates in [7]. However, as usual in the competition, more participants lost than won [3]. And in some branches,

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the winners survive from year to year without being displaced by other schools, even though they have changed generations [8].

Maintaining victory in an institution is not easy [9]. It takes time and different strategies for each race so that the institution can perpetuate its victory in each race [8], [10]. Teachers, student characteristics, and institutional approach are the keys to perpetuating a success [11]. A mature and robust strategy makes the institution win in all competition situations [12]. So, the victory can be perpetuated by the institutions participating in the competition [11], [12].

An institution that can defend its victory is formidable. This toughness has a recipe that no challengers have. Based on this explanation, the researcher is interested in focusing research on the strategy of a school to perpetuate victory in group dance competitions and traditional music branches..

2. Method

Researchers conducted interviews with teachers, students who participated in competitions, and parents who accompanied students. Also, the researchers documented and observed the process of implementing the exercises. Researchers took data before the race, during the race, and after the race. Researchers interpret the data then group them according to research questions. Habitus and domination theory takes the role of confirming and affirming the analysed data set. Confirmed or negated information is used to find winning strategies.

3. Result and Discussion

The committee always makes technical instructions for each competition on each branch. They also make different themes. The committee created a separate piece to minimize monotony both the atmosphere and the championship. The committee realized that if the work were monotonous, the old champion would be too easy to win again. The challengers will also have a hard time fighting the maturity of the winner because the sponsor has taken the lead early.

The committee also made the participants more creative. They made various ways and changes to technical instructions so that both champion and non-champion participants continued to innovate. Each participant will automatically innovate and strategize his team to gain excellence according to the theme and technical instructions announced by the organizer.

A school in Malang can use themes and develop long-term strategies carefully. This school won group dance branches eight times in 9 years. It has also won Traditional Music 7 times in 9 years. In mapping its winning strategy, the researcher found that this school focused its attention on the preparation of movement, costumes, make-up, stage and rehearsal. The losing school also made the five preparations. Therefore, the five practices cannot be said to be the distinction of the winning school.

There are 30 junior high schools in Malang. Only 3 out of 30 schools have had an arts olympiad class in the past six years. Only one out of 30 schools had an arts olympiad class in the previous 12 years. This one school has won a champion record of 15 out of 19 years of implementation. This record indicates that the arts olympiad class is a great way to succeed in the annual arts competition. The art olympiad class is the distinction of a school inconsistent with its victories.

Specifically, the arts olympiad class has different material from other courses. The arts olympiad class itself consist of two mappings, a music Olympic class and a dance Olympic class. The material for the dance olympiad class consists of seven graders and eighth-graders. Seven grader material focuses on strengthening the movements of the feet, hands, head, and supporting exercises at tempos above 90 bpm. The eight-grader material focuses more on the nature of dance movements, mastery of the stage, and mastery of more mature techniques. In addition to the seven graders and eight grader material, in the art Olympiad class, additional hours or teamwork hours are also added.

The application of additional hours or teamwork also applies to music arts olympiad classes. The music arts Olympiad class material consists of seven graders and eighth-graders. However, the music arts olympiad class focuses more on dance accompaniment music. Even though the material delivery on the seven graders and eight-grader is different. The difference in student ability is an indicator that the teacher makes the material. Teaching material in the music art olympiad class, which refers to the players' abilities is also adjusted to the learning needs. Adjustment of the fabric according to the needs of the competition as well as the needs of school activities. Teachers and teachers agree on each lesson plan.

The teacher gives verbal directions for the achievement of the material. The outcome plan is repeated to students, likewise with the content of the material. Students play the notation written on the board over and over again after getting an example from their seniors. At the end of the drill, students have understood the structure and mechanisms of the music they are learning. The teacher puts on a performance display to appreciate the technique and adopt its advantages. The impressions that are displayed are generally ludruk performances, East Javanese traditional music, dances with East

Javanese accompaniment music. Results of this drilling achievement cross-checked the results of the strategy interpretation that had been appreciated from the videos. The development of the combination of appreciation and drill, the trainer, believes that it will improve the quality compared to just exercise.

Dance teachers also do the same activities in dance class. The teacher shows videos from other regions to adopt a good standard of motion mode and adopt its advantages. The appreciation is used to design students' mastery of stage layout, fashion, make-up, stage mastery, strengthening of expression, and harmony of movements. Equalizing perceptions and appreciating videos. On the other hand, like a traditional music teacher, a dance teacher gives a demonstration of a senior who has won the title. Most of the poses and modes of motion are used as drilling material for his undergraduates. The results of the appreciation tidy up the results of this drilling achievement.

The material from the arts olympiad class must match the previous winning arena mapping. Mapping the dance victory arena consists the quality of pose, quality of the motion, synchronization the movement, the accuracy of the beat, the accuracy of the upbeat, the appreciation of the theme, the appreciation of the expression, the adjustment of the piece, the make-up, the costumes, the lighting, and the jury's taste. The eleven of the twelve elements conclude that there are four aspects into 4, namely wiraga, wirasa, wirama, and wirupa. Wiraga consists of the quality of the poses and movements of all dancers. Wirama consists of synchronized movements, beat accuracy and upbeat. Wirasa consists of appreciating themes and expressions. Wirupa consists of adjusting the composition, make-up, costumes, and lighting.

Apart from the assessment of wiraga, wirasa, wirupa, and wirama, there is another key, namely the taste of the jury. The jury's taste, regardless of right and wrong, but the jury's taste is like and dislike. Dance teachers always consider this element of jury taste. Dance teachers are always looking for potential figures for judges and mapping out their preferences. The results of mapping have used the finalization of the work products that will be displayed at the dance Olympics.

The mapping of the arena for the victory of traditional music consists of sound synchronization, dynamics, texture, stage sets, make-up, costumes, lighting, theme suitability, and the jury's taste. Apart from the eight technical assessment aspects, the jury's taste also received special attention from the music teacher. The music teacher also looks for potential jurors and maps out their preferences. The results of this mapping used as a finalization of the work products that will be displayed at the music arts Olympiad.

Based on the presentation of data from the group dance Olympiad and traditional music, the teacher focuses on the strategy of building cultural capital. Likewise, in the arena mapping. The teacher looks opportunities not from the point of view of economic prosperity and social capital but instead focuses on cultural capital. The capitals sought were musical skills, kinesthetic skills, compatibility with the jury's tastes, and adaptability.

The annual art competition win is divided into three stages. The first stage is the city level competition. The best representatives at the city level were sent to the second stage. The second stage of the annual competition is the provincial competition. Representatives of the best score at the local level are sent to the third stage. The third stage is the state level competition.

The judging data announced that schools that have the Malang arts Olympiad class are always on the list of the five best performers. In the 12 group dance contingent dispatches, 12 times were also included in the list of the five best performers at the city level, and only one of the five will be selected for the second stage of the Olympics. As the non-ranking best five winners, the chances of being sent to the second stage of the annual competition are only 20%. However, research records show that schools that have art olympiad classes were sent to the second stage of the Olympics twelve times in the twelve years of being held. This means that there is an anomaly of 80% in schools that have art olympiad classes. This anomaly changes the chance from 20% to 100% in city selection to the provincial level Olympics.

Every time a school that has an art olympiad class wins a passing grade of the five best performers, this school is automatically deemed to have met the requirements to represent the city. City representatives are entitled to participate in the second level arts Olympiad and so on. This fact explains that schools that have a symbolic capital, in the form of an art Olympiad class, get a golden ticket to achieve further victories.

All data shows how to sustain victory in performing arts competitions in three ways. First, schools need resources that have kinesthetic, auditive, and adaptive abilities. The teacher trains kinesthetic, auditive, and adaptive skills in a particular class. This special class has intracurricular material that supports the development of their cultural capital modalities. This special class also has additional hours outside of the intracurricular. Second, the teacher is actively seeking out which figures have the opportunity to become judges of the arts Olympiad. This information is used to map the cultural tastes of prospective student assessors. The mapping of domination arenas is focused on the basis of cultural capital. The teachers who have an art olympiad class project their students to pass the city passing grade. The three schools that have special classes for the arts olympiad benefit from cultural and symbolic capitals. A special class is a

cultural capital provision facility for students. The special type also received attention from the city tourism office. An institution that hopes to win must have a capital that is one of the social, economic, symbolic and cultural capitals. The capital that is most easily duplicated is cultural capital. And the capital that can be obtained legally is symbolic capital.

4. Conclusion

The strategies that sustain victory in participating in performing arts competitions are to equip students with adequate capital, map out the jury's tastes, and have a special art Olympiad class.

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