



Kabela for Enriching the Contemporary Concept of Choreography at Gorontalo

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Abstract (Bahasa Inggris)

The Kabela is one of traditional dances of Bolaang Mongondow, which reflects the cultural values of North Sulawesi. Behind the ephemeral form and nature, it is necessary to investigate more deeply the rules and essential values, so that the understanding of the meaning of this dance is completely intact for the Gorontaloese as well as the Bolaang Mongondownese. This research is a starting point for mapping dance styles in eastern Indonesia, through strengthening local cultural values in northern Sulawesi in the construction of contemporary choreographic concepts in Gorontalo. The research integrates the ethnographic techniques with methodical experiments in learning process of a non-traditional choreography for the department of Pendidikan Seni Drama, Tari dan Musik at Universitas Negeri Gorontalo. Ethnographic techniques place field research simultaneously with literature studies, to create a qualitative-phenomenological analysis process that considers emic and ethical data. The choreography process adapts Hawkins' exploration model as a guide for realizing experimental works, which also creates an intersubjective understanding discourse process on the Kabela. The results show the Kabela's presence as symbols of a noble tradition of the Bolaang Mongondownese as well as its structure. The choreographic concepts then intensify the meaning in the production of imaginative and sensory effects, so that the appreciation towards the dance is active and dynamic. This also shows that, it is by understanding others, that the appreciation of one's own is deepened.

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1. INTRODUCTION

The nature of traditional dance expresses phenomena and reality through symbols, which reflect the significance of the region and the culture of its people. This significance becomes crucial especially when the life of contemporary society with its multicultural state brings with it the spirit of assimilation. Traditional dance works, especially, according to Sal Murgiyanto (2004: 10), bring the whole knowledge and culture of

the past where thoughts, habits and beliefs are passed down from generation to generation, and from ancestors to posterity, which usually take place orally. As part of the cultural treasures of the archipelago, the *Kabela* is one of the dances in the Tomini Bay area that really needs to be investigated more deeply for its essential rules and values. The Bolaang Mongondowese is familiar with the dance presence as a form of dance presented at official events, traditional events, and even special religious events at the church (Suoth, et al, 2012:9). However, the Bolaang Mongondow cultural values need to be revealed so that the understanding of the meaning of this dance is comprehensive. As Widaryanto said, that the specific value of artistic expression in mixing various collective conventions and then reformulating them in a new form of expression, makes art always contain shocking values that are able to carve new awareness (2013: 255)

Postmodern era has indeed become an ideal space for the growth of creativity that is increasingly rich and varied among millennial choreographers. Murgiyanto agreed with J.B Kristanto, revealed that today's Indonesian dance works tend to mix ethnical elements casually, and do not have a clear basic concept or do not use the common sense (2018: 4). At a further level, art is very likely can drive emotional acuity and critical thinking, art can be used as a teaching and learning tool. Gonçalves (2013: 9) believed that through relations with the world of education, art, culture and identity establish a very strong intercultural experience and make educational institutions the right context to learn and understand about human existence as citizens of the world. The concept of a contemporary choreography, in particular, is often a kind of trial and error project, using different artistic media and deconstructing theory, as an implementation of artistic-based research.

The concept of experimental creativity of millennial choreographers can easily fall on the quality of works that pursue spectacularity and race for new forms of expression (Sitharesmi, 2019: 105). Therefore, the challenges of this contemporary civilization must be responded wisely and strategically so that the direction of the development of creativity in dance works does not eliminate the essential values of regional dance. In principle, the contemporary of the art that accommodate hybrid forms as its manifestations actually leads to humanism, which can appreciate the diversity in overall aspects, including the *Kabela* and its intrinsic value. In previous research, the author (Sitharesmi, 2017:3; 7) embodies Gadamer's hermeneutics in an integral process that involves applicandi subtility, intelligendi subtility, and explicandi subtility to get the meaning of a dance as "text".

This research intent to accommodate the efforts to develop dance and empower local culture through the basic principles of choreography concept. The direction of research is to strengthen cultural values, the application of science and technology as well as area-based innovations can seek the dynamic resilience of the cultural values of Gorontalo, and the surrounding area. This is what Gusmao believes that, the representation of works of art in society actually provides more than just repetition or total imitation. Artwork becomes contemporary through holistic recognition and interpretation, to reveal the truth (da Silva Gusmao 2012: 94). Representing the *Kabela* in the creative construction of dance creation in Gorontalo is an effort to further read the cultural values of the Bolaang Mongondow area in the context of Gorontalo's. Choreographic learning encourages and directs students to apply the right method in the creative process of creating dance. The studio process of preparing contemporary dance works is guided towards a new experience through 'Moving from Within', a unique method by Alma Hawkins. Hawkins' concept focuses on the creative process that puts forward experience, as a physical process that is integrated with philosophical, psychological, and lesson plans through choreographic stages that define sensitivity, meaning, and inner understanding as the main stimulants for creating dance (Sitharesmi, 2019: 218).

2. RESEARCH METHOD

This research applies qualitative research methods in the field of art, which are integrated with methodical experiments in a contemporary choreography learning at the prodi Pendidikan Sendratasik, Universitas Negeri Gorontalo. Fieldwork was carried out in Bolaang Mongondow Regency to collect data on the dance material (the object). The data obtained are related to the historical aspects of the *Kabela* in the context of its presence in the Bolaang Mongondow community. Fieldwork is carried out simultaneously with reduction, classification, and provisional analysis of data, so that in-depth interviews with the source persons are qualitative - phenomenological. Intensive observation of the video recording of *Kabela* from the collection of Sanggar Komalig Kopandakan was carried out to unravel the structure of dance forms and symbols in the *Kabela*. Joost Fountein (2014: 58) suggests the importance of literature studies on research that applying an ethnographic perspective as a vital material that can come from unpublished magazines, newspapers, reports, letters, manuscripts, and office documents.

A focus group discussion (FGD) was carried out as a strategy and an effort to streamline data collection, where the interaction between the researcher and the resource person is participatory and interactive because the resource person is not only a passive object who answers questions, but is an active participant who conveys his knowledge and experience in discussing the discussion material. Following the

opinion of Keesing and Bleicher, Endraswara (2003: 20-21) recognizes that subjectivity has a central role in cultural studies which is an interpretive and contextual area, so that interpreters' subjectivity often includes reception, sensitivity, common sense, and open cultural depictions. Therefore, it is necessary to have an intersubjective process that can bring together the objectivity of the researcher with the validity of the cultural interpretation itself (hermeneutics). The FGD is a space for the process of exchanging views between cultural owners and researchers as a form of intersubjectivity needed by artistic and cultural research to achieve scientific objectivity. The concept of interpretation that Fontein (2014: 65) refers to as part of "local interpretation" offered by experts and lay sources through extensive discussions and conversations is a way of recording and direct representation that provides wide space for intersubjective relations, so that all information can be captured and communicated better.

Literature study has the substance of studying the structure of dance presentation, hermeneutics, contemporary dance art and works, and teaching choreography. It is used to build a dialogue process in the analysis stage, identify tensions in the research process, and then find reflective aspects of the results obtained. In Truth and Method (Gadamer, 2004: 239-240), it is emphasized that phenomenological analysis is always a difficult task to present the validity of something that is not an object (physical). This living world is a communal world that involves being with other people, and naturally the validity of the individual world will always be assumed. Therefore, subjective achievement must be returned to its essential activity which is transcendent – which clearly confirms horizon of universal consciousness. The transcendently reduced subjectivity is the source of all objectification.

On an ongoing basis, some of the results of the analysis that are considered quite settled are integrated into the learning of the Koreografi III (Contemporary Choreography) course at the Prodi Pendidikan Sندراتاسيك, UNG. An artistic-based research in dance creation classes becomes a space and facility for internalizing the content of local values of Bolaang Mongondow culture through an appreciation of *Kabela*. The form of the presentation of the *Kabela* is included as a material for discussing the content of local cultural values in the ideational concept of creating contemporary dances. The experimental creative work process is carried out within the framework of Hawkins' choreography method: observing (and feeling), deep understanding, imagination, manifestation, and formation.

3. RESULT AND DISCUSSION

The Kabela: a window of Bolaang Mongondow Culture

The concept of decentralization splits Bolaang Mongondow into four urban districts, which from the latest data in 2008 became East Bolaang Mongondow Regency, North Bolaang Mongondow Regency, South Bolaang Mongondow Regency, and Kotamobagu City (Ointoe & Mokodompit, 1996: 9; Paputungan, 2011: 33 -34). A small part of the Bolaang Mongondow community assumes that their ancestors came from the Mongolian palae family in Indo China and Southeast Asia. Mokoginta (1996: 56-67) said that most likely those who entered Bolaang Mongondow came from the Mindanao Islands, Philippines. This assumption is also reinforced by the use of several words in the Bolaang Mongondow language with similar meanings in Mindanao, such as *loluwang* (road), *tondok* (fence), *tubig* (water), and *manuk* (chicken). Although the first monotheistic religion known to the Bolaang Mongondow community was Catholic, the latest statistical data notes that the majority of Bolaang Mongondow ethnic groups are Muslim. The transformation of Islamic belief in the Bolaang Mongondow community was continued by King Loloda Mokoagow who had established good relations with Sultan Khairun and Sultan Baabullah in Ternate, although in a formality level because the king himself was still Catholic and was familiar with the animist heritage - the dynamism of his ancestors (Assagaf, 1996: 201 -204).

As part of the Province of North Sulawesi, Bolaang Mongondow Regency traces its cultural footprint through the dynamics of social, cultural and political development of the community that experienced ups and downs due to the Dutch colonial influence, the entry of Islam, and the situation leading up to the independence of the Republic of Indonesia. Several cultural products, including the arts of dance, weaving and traditional games, only recorded their development during what Paputungan calls the "era of self-government" (2011: 42). The records regarding the genealogies of the Kings (*sil sila Punu*) of Bolaang Mongondow are quite complete, obtained from both manuscripts and data from the Dutch colonial administration, although unfortunately many artifacts and cultural relics stored in *Lipu' in Yoko'* (museum) were burnt down during the social turmoil of Permesta on September 14, 1959 (Paputungan, 2011: 43; Mokoginta, 1996: 67-68). From these records, it is known various policies in social order, marriage, inheritance law, land law, customs and governance in Bolaang Mongondow, including the ancestral motto which reads "Mototompiaan, motatabian bo mototanoban". This short series of words has deep meaning, which is briefly described by Mokodompit (2012: vii) as a series and guidelines for behavior with the point

of view of a comprehensive understanding of formal constitutional law within the framework of Mongondow cultural customs that are in harmony within religious values: Islam, Christianity and Hindus in Tanah Totabuan.

The gap in the introduction and understanding of the Bolaang Mongondow community towards traditional arts and ethnic culture itself, is not realised by thinkers in this region. In the religious sector, Islam is still partially understood, mainly because its practices are mixed up with the elements of tradition that are too material and worldly. Ideally, as Assegaf aspires (1996: 211), understanding the meaning of Islam should have entered into the essence of "what" and "why" to become Islam, not just revolve around "how" to reveal Islam to oneself. Affirmed by Al Katuuk (1996: 234-235), that to become Bolaang Mongondow who is also part of the Indonesian nation, the Bolaang Mongondow ethnic community must consciously and rationally integrate their religious understanding with cultural practices and ancestral traditions. The Bolaang Mongondow ethnic community, including the Minahasa ethnic group and other ethnic groups in North Sulawesi, has the potential to give birth to a generation that has been uprooted from its ethnic cultural history (the lost generation). Therefore, they must understand the importance of "getting closer" to the motherland and its cultural area, so that they have clear references for each of their axiological actions. It is the inheritance of local values and the right "family" tradition that will create a regeneration cycle that is ready to face the phenomena in the contemporary world.

The *Kabela* takes its title from the Bolaang Mongondow language, namely *kabela* which is intended to refer to a cultural artifact of the Bolaang Mongondow that has existed since the reign of King Eugenius Manoppo in the 1860s. As Anneke J. Suoth (2012: 3-4) mentioned, the *kabela* is made of overlapping *Pangkoi Kumbai* (the midrib of a sago palm) which is skinned and cleaned to be assembled/formed into a square-shaped container. This container is used to store the *betel* (*sirih*, *obuyu*'), areca nut (*pinang*, *mama'an*), tobacco (*tabaku*'), and lime (*kapur*, *silon*). *Kabela* and its contents are presented as a sign of respect and greeting to guests who come to visit. *Kabela* is accompanied by *donduyan* which is used as a place to spit after the guest and host are together chewing betel nut, areca nut, and lime. The tradition of "makan sirih pinang (eating betel nut)" is still ongoing today, even though the meaning and message behind it are much reduced due to practical matters. According to Anthony Reid (2011: 8; 49), several anonymous and dated manuscripts mention that the tradition of "makan siri pinang" is an activity that has been widely mentioned in many regions of the archipelago since the sixteenth century. The breadth of this tradition is not solely related to the number of betel nut trees in Southeast Asia and its surroundings, but is also a vital aspect for the construction of community relations in this region. The tradition of "makan siri pinang" has also become an aspect of the banquet of honor to welcome the official guests of the kingdoms in Sulawesi, Ternate, Formosa Island (Taiwan), and a group of islands in the Pacific. The Betel, areca nut, and lime are served together in a special place or container in the form of a square without a lid, which is woven from pandan leaves. Local people call it *Pomomamaan*.

In subsequent developments, the wood material was slowly replaced with the inside of the dry sago leaf midrib which was lighter and more durable. As the main raw material, dried sago leaf midrib is very precise and easy to get because there are quite a lot of sago trees grows in the Bolaang Mongondow area which has a surplus of water. The midrib is crushed, assembled and shaped in a rectangular shape, and often decorated with colorful fabrics and beads. There is no special color pattern in decorating it. However, according to Chairul Mokoginta (Kotamobagu, June 2021, allowed to be quoted), there are three dominant colors to decorate the *kabela*: red, white, and black. Red and white fabrics are used to wrap the basic material for it, while black and white beads are strung together and wrapped around to add value to their beauty.



Figure 1.

The *kabela* made from dried sago leaf midrib that has been decorated with cloth and beads
(Photo collection Mokoginta, Kotamobagu, 2021)

The three colors that wrap the cable above have deep philosophical values for the Bolaang Mongondow community. Red and white are the colors of life. Red is interpreted as a human who lives because of the flow of blood, while white is a symbol of the universe (the world). The combination of red and white means that humans should live their lives in harmony and balance in the universe. The black color symbolizes death, or another realm after death (hereinafter), which is a symbol for the fact that death is always the ultimate goal of human life.

Moved by the existence of ancestral traditions that at times will not be known by future generations, Erna Damopolii (1941 – 2019) arranged a dance work that departed from this essence of “*makan siri pinang*”. She created a piece of dance and named it with its reference, *Kabela*, in 1967. She had just returned to his hometown in Biga Village, Kotamobagu, after completing her study at the Faculty of Law, Hassanuddin University. Her younger sister, Rutniwati (Kotamobagu, June, 2021; allowed to quote) said that her sister's artistic blood came from a family that was close to the arts, despite her interest in working in the legal field according to her formal education. The *Kabela* has become a representation of the hostility of Bolaang Mongondowness in welcoming guests who come to visit. The *kabela* that is brought as a dance property which also contains betel, areca nut, and lime is a symbol that strengthens the representation of the traditions and culture of the Bolaang Mongondow community.

It was explained that in welcoming guests, the people of Bolaang Mongondow always prepare themselves as well as possible, clean and tidy up the living room, and dress up. Usually, the female family members or friends are given the responsibility of being the host or serving of treats, especially serving the *kabela* containing betel, areca nut, and lime. The guest banquets at home (informal) are done by sitting on the floor on mats or rugs, while more formal banquets use chairs (Suoth, 2012: 5). Along with the spirit of reform and regional autonomy of Bolaang Mongondow, this dance became popular in the 2000s as part of the local content of subjects in all schools in the Bolaang Mongondow Regency area. At its peak in 2007, the *Kabela* mass performance at the Kotamobagu field received recognition from the Indonesian Record Museum (MURI) for featuring 2950 dancers from children to teenagers. To this day, the *Kabela* is often performed both at the provincial district level and even on the national stage, although the majority are danced by dancers from Sanggar Manduru managed by Taha Dadu Mokoginta.

The Observational Aspects and Internalising the Value at Contemporary Choreographic Concepts

The structure of the form of the presentation of the *Kabela* shows tangible aspects in the form of the presence of vocal movements, variety of movements, floor patterns, dancers, costumes, props, and dance accompaniment. Meanwhile, the intangible aspect presents a transcendental dimension, which makes the value of the beauty of the *Kabela* intrinsic and ontological. These components embody a visual structure, which Langer calls “dynamic imagery”, from which the specific dimensions of dance can be identified through various perspectives. It takes a “sufficient” knowledge horizon, a kind of preliminary competence to be able to carry out an organic dance analysis process. To understand art, as Rohidi put it (2011:74-75), a person must learn to see, hear, and feel, consciously and intentionally, personally involved with artistic and artistic experiences. The presence of the *Kabela* is not to replace the tradition of “*makan siri pinang*”, but rather a reminder that the good and noble tradition of the way the Bolaang Mongondowness welcoming the guests, newcomers, or “others” who visit their area, must be preserved. The presentation of the *Kabela* is symbolic-representative, one of which is through the emphasis on presenting the properties of the *kabela* and not the content in it, as Suoth (2012: 10) said, that in the *Kabela* performance, what is shown is the shape and size of the *kabela*, as well as knick-knacks that decorate it. The variety of movements displayed by the dancers are more representative, which overall means the happiness and joy of the Bolaang Mongondow community in receiving the presence of their guests.

The *Kabela* is presented in a variety of movements which sequentially consist of: 1) The movement to enter the stage; 2) Sitting (transition); 3) The gesture of respect; 4) Variety of flower arrangement movements; 5) Variety of left and right sideways motion; 6) Variety of motion around the cable; 7) Sitting motion (transition); 8) Kayang's range of motion; 9) Variety of piling movements (turning hands above head); 10) Variety of make-up movements, consisting of a) combing hair, b) applying powder, c) painting eyebrows, d) applying lipstick, e) *makan siri pinang*, and f) looking in the mirror; 11) Variety of flower sowing movements; and 12) respectful and closing gestures (Suoth, 2012: 20-41). The floor design for the presentation of the *Kabela* has a basic pattern of linear lines with a forward-facing direction. The most displayed level is low level II or sitting. The middle and upper levels are used for transitional movements and movement of dancers' positions, but are rarely used as a space for movement itself.



Figure 2.

The *kayang* movement in the presentation of the *Kabela*, putting the property *kabela* behind the head (Photo from Sanggar Komalig collection, Kopandakan, 2021)

The *Kabela* is performed by 3, 5, 7, 9, or multiples of female dancers in odd compositions. The dance costume uses a typical Bolaang Mongondow attire called *salu* which consists of a long-sleeved top (such as the Malay brackets shirt), and a long skirt up to the ankles. The completeness of the costume is a *hamsey*, a kind of chest covering that extends to the shoulders and extends to cover the chest area. The dancer's hair is styled using a cone-shaped *puyung* (*konde*), which is decorated with white rampega flowers, and decorated with 5 (five) stalks (Suoth, 2012: 12). The musical accompaniment of the *Kabela* if played in full will consist of ethnic Bolaang Mongondow musical instruments, namely one large *gulantung* (*gong*), two iron *kulintangs*, one medium-sized tambourine (*tamburin*), and one *bansi* (flute). The rhythm or song refers to the previously existing Bolaang Mongondow song, entitled *kosili-silig* which was composed by B. Ginupit (2012: 18). The musical accompaniment of the *Kabela* has a monotonous rhythm pattern from beginning to end without any pauses or certain variations, which also form the dynamics of the dance movements.

The essence of art is to "humanize humans", and the purpose of education is to eradicate mute consciousness that is unable to see things that are human. So, art education is a holistic unity that is ideal for "wholesome" humans. The reality that is happening today is that many art education in Indonesia deviates from its concept, if not without a concept at all. One of them, conveyed by Rachmat (2017: 41-42) is the dominance of students because educators do not use or do not understand the right method for the art learning process, but present themselves in front of students as people who always know and treat students better. as an easy-going creature. It is not impossible, that art educators with a certain agenda actually emphasize structural hegemony and superiority, while bringing out da'wah, advice and religious beliefs but sparing the space for creativity and the experience of art activity itself. This is where the function of art is treated pragmatically, and understood only at the superficial level, because the character of students is directed to become a generation that is religious and obedient (not religious and critical). Hegemony, mainly because of dogmatic doctrines in the learning process, fades identity and personal identity gradually, which will eventually disappear altogether. So, art education institutions only produce art teachers with poor artistic competence and have almost no "art" experience, which is far from understanding the universality of art, including ethics and aesthetics.

Gonçalves (2013: 9) asserts that art at the level of deep understanding is very likely to be used as a space of relations, whose effects can work well when produced and performed in a neutral arena. The power of one's understanding through and in art can move one's emotional sharpness and critical thinking in building relationships with the world around him. The harmonious relationship between the soul (inner depth), mind (analytical power), and body (practical health) should be the foundation in building relations between the world of education and the arts, thereby confirming intercultural experiences that can make educational institutions the right context for learning. and understand the existence of humans as citizens of the world. The concept of creating non-traditional (contemporary) dances can make sense of the meaning of *Kabela* in the production of sensory effects, imaginative and visual compositions. This concept needs to be integrated into the learning and creative process of contemporary choreography at the Prodi Pendidikan Seni Drama, Tari dan Musik (Sendratasik), Universitas Negeri Gorontalo. The Creativity is focused on revealing the unique sides, otherness and hidden possibilities that are implied from the reality of the existence of the two dances. It is in this way that contemporary dance works become important to show the complexities of

life through an ever-renewing understanding; as metacognition that continuously reconstructs the nature of cognition itself (Sugiharto, 2013: 35).

The young choreographers are motivated and guided to find their own organic significant forms in their creative process of creating dance within the direction in exploring new experiences through Hawkins' method. Hawkins' concept focuses on the creative process that puts forward experience, as a physical process that is integrated with philosophical, psychological, and lesson plans through choreographic stages that define sensitivity, meaning, and inner understanding as the main stimulants for creating dance (Sitharesmi, 2019: 218). A Non-traditional Choreography class (Koreografi 3) is designed to be an integral learning space, where students use their cognitive and praxis in the creative process of making dances. Learning activities through this method aim to provide an environment that can motivate individuals to find themselves in dance creations that have "content" as well as aesthetically satisfying. Hawkins (2003: 88-89) believes that creativity in novice dancers can be fostered by encouraging them to explore inner sources as well as awareness of the forms and meanings of concepts. In this way, budding choreographers are motivated to develop further motion ideas, determine their respective directions, and organize their own creative activities.



Figure 3.

Exploration of the various movements of the *Kabela* in the early stages of the choreography process (Photo from Sitharesmi's collection, UNG Dance Studio, Gorontalo, 2021)



Figure 4.

The tendency of interpretation results on the variety of motion of *kayang* (Photo from Sitharesmi's collection, UNG Dance Studio, Gorontalo, 2021)



Figure 5.

One of the presentations of a student's dance work in understanding the meaning of the *Kabela*
(Photo from Sitharesmi's collection, UNG Dance Studio, Gorontalo, 2021)

Choreographers are strongly advised to accompany their work with a critical essay that explains their background, artistic beliefs and tendencies, as well as the attitude to life from which the idea for their work originates. This is to underline that the human mind and body are one unit, so that a choreographer is not only skilled at moving and dancing, but also able to think reflectively. After the knowledge and choreography skills are mastered, the dance creation process can begin with reflection and then proceed to the 'action research' stage. Murgiyanto believes that with a work process like this, choreographers are able to create artistic and innovative works that can also make meaningful changes for themselves, the community and the environment in which they live (2018: 256). This research is limited to the choreography process until the initial formation stage, to see the development of the work concept in its most practical form. This is done by considering the implementation of Non-Traditional Choreography lectures in the odd semester starting in September 2021. The choreography process only lasted eight meetings which were conducted semi-intensively with three to four hours each meeting. The meeting was also held under the medium-scale Covid-19 social restrictions, which recommended the implementation of blended lectures through offline and online.

4. CONCLUSION

In every integration there will always be reductions and adjustments, depending on what you want to highlight to give your identity and unique character as a "cultured" human being. A strategy in the context of culture to face the future must be made and implemented, if someone does not want to be considered a "guest" in his own hometown. A holistic understanding and appreciation of the *Kabela* is important, before its noble cultural values are eroded by industrial civilization in the life of contemporary society. By positioning the *Kabela* as an inspirational local content material in the creative work process of the choreography class at the State University of Gorontalo, the process of appreciation of traditional dances is active and dynamic. This process becomes the starting point for the next process of understanding, which in the end is spiral-circular: understanding one's own traditional art gives oneself the ability to understand the traditional arts of others, and it is by wanting to understand others that one's appreciation for one's own will be deeper.

The appreciation of dance and the substantial values of Bolaang Mongondow's tradition in the *Kabela* is achieved through a circle of creative processes consisting of observing (and feeling), deep understanding, imagination, manifestation, and formation. Hawkins' method placing human creativity as an enigmatic challenge to the richness of artistic development. Creativity is a continuous process of search and discovery, which involves the complexity of human experience as a circle of self-existence. Eight meetings in a non-traditional choreography class produced movement motifs in contemporary forms. Through the studio process which is only half way through, students have been able to recognize and identify each component of the movement that will soon become a solo dance piece in a group composition.

Although the dance works are not in the form of ready-made works intended for aesthetic performances on a conventional stage, the concept of the works will still be accountable. The creative process itself becomes the principle of the validity of the basic competencies to be obtained in the learning achievement plan. The rest, the manuscript of the work that is included will also be a complement to the validation. Manuscripts function not only to be worthy of being called “scientific”, but rather to train students, these young aspiring choreographers, to be able to explain the background, beliefs, artistic tendencies, and attitudes of life from which the idea of creating works comes from. Through this, they are able to underline that the human mind, body and mind are a holistic unity that makes a person dance while also being able to think critically and reflectively. In particular, this learning process is a manifestation of a dialogical discourse on the horizons of researchers' understanding and the perspectives of students (young choreographers) on the meaning of the *Kabela* and its sustainability in the future.

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