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Dance Learning Through the Nyantrik Program to Improve Dance Skills at the Laras Aji Tulungagung Dance Studio

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Abstract: Dance learning is a process of developing the ability of an artistic form that uses rhythmic body movements to express beauty. The reason for interest in the topic of writing lies in the nyantrik program in dance training at the Laras Aji Dance Studio. This study aims to describe the implementation of dance learning and the results of learning dance skills through the nyantrik program analyzing the implementation of dance learning through the nyantrik program at the Laras Aji Dance Studio in Tulungagung. The research method used a qualitative approach. The results of the study show that dance learning occurs through the student learning process by observing, imitating and being guided in a real context. The conclusion of this study is that the implementation of the dance learning process through the nyantrik program at the Laras Aji Dance Studio has the main objective of forming students who are able to master dance material thoroughly, both from the aspects of memorization of movements, quality of form, accuracy of technique, and appreciation. The results of learning dance skills directly provide changes in the dancing abilities of nyantrik students at the Laras Aji Dance Studio to improve dance skills and a deeper understanding of traditional dance art.

Keywords: *dance learning, nyantrik program, laras aji dance studio*

1. INTRODUCTION

Non-formal education can be defined as learning activities conducted outside the school system or formal education, conducted in an organized manner. Non-formal education has varied program formats and content, while formal education generally has uniform formats and content for each educational unit, type, and level. Non-formal education functions to develop students' potential by emphasizing the mastery of functional knowledge and skills and the development of professional attitudes and personalities. Training is specific learning that is clearly defined, can be directly practiced by participants, and can be easily implemented in the workplace. Systematically structured and implemented training will support the achievement of training objectives. One type of education and training activity categorized as non-formal, particularly in the arts, is a dance studio. One such studio in Bandung District, which offers classes for children, adolescents, and adults, is the Laras Aji Dance Studio, located in Bulus Village, Bandung District, Tulungagung Regency. The purpose of dance training at the Laras Aji Dance Studio emphasizes the process of delivering dance material so that students can master the material and be skilled at dancing by considering aspects of memorization, the quality of dance forms and can appreciate the dance well. The Laras Aji Dance Studio emphasizes training in new creative traditional dances, classical traditional dances and traditional dances from other regions. The training process at the Laras Aji Dance



Studio has learning for delivering dance material until the end of the peak performance. In the dance training activities, a final dance mastery exam will be held after one year of learning is completed. Researchers are interested in conducting research at the Laras Aji Dance Studio, in addition to teaching dance to students at every level of development from children to adolescents, various achievements obtained, providing diverse dance materials, and what is interesting is that researchers research more deeply, namely implementing learning or dance practice processes by visiting resource persons. The Laras Aji Dance Studio has a training process for students in the form of learning innovation strategies through observation by observing and visiting directly the resource persons. This annual program is intended for studio students from junior high school onwards, but it is not mandatory. Last year's visit took place in Surakarta or Solo at the Wayang Orang Sriwedari, where they learned the Surakarta-style classical Golek Manis dance. This year's program is in Malang at the Asmoro Bangun Mask Art Padepokan, where they learned the Gunung Sari mask dance. The studio owner has developed a unique term for the training provided by the students, calling it the "*nyantrik*" program.

The term "*nyantrik*" generally refers to the traditional Javanese system of transmitting knowledge and skills. Koentjaraningrat (1984) described the traditional Javanese learning system as involving direct study with an expert or "*empu*," living with or participating in the teacher's activities, and learning through direct observation and practice. However, the concept of "*nyantrik*" at the Laras Aji Dance Studio differs. Because the participants are schoolchildren, the program is held twice a year and continues with the same resource person.

Based on the above description, this study aims to describe the implementation of dance learning through the *nyantrik* program to improve dance skills at the Laras Aji Tulungagung Dance Studio and to describe the results of dance skill learning through the *nyantrik* program at the Laras Aji Tulungagung Dance Studio.

2. METHOD

This research employed a qualitative approach with data analysis consisting of data reduction, data presentation, and conclusion drawing. Data reduction was achieved by sorting and classifying data obtained in the field, from observations, interviews with informants, documentation, and recordings of the Laras Aji Dance Studio, to achieve greater focus. The process following data sorting involved organizing the information to be processed into concrete or tangible data. In this case, the researcher compiled text by describing the events that occurred, so that the data presented served as conclusions from the research. This step included establishing a basis for the research, establishing causal relationships, and establishing a clear discussion unit, which led to new findings about the Laras Aji Dance Studio's student program. In this concluding step, the researcher summarized the focused data in accordance with the planned research discussion. In this step, the researcher obtained the findings from the research conducted.

The researcher used supporting research instruments to collect data. Therefore, this study used research instruments including observation guidelines or checklists regarding the implementation of learning methods through the Laras Aji Dance Studio's *Nyantrik* program, interview guidelines or checklists regarding the implementation of learning methods through the Laras Aji Dance

Studio's *Nyantrik* program, and a recording device for audio recording during interviews with informants. The recording devices used were a mobile phone, a camera for video recording or photographing activities related to the research. The recording devices were a mobile phone and a camera, as well as a notebook and writing utensils for taking notes and describing the interview results with informants.

Broadly speaking, the techniques used for data collection include observation, interviews, and documentation. In this study, participant observation was used, a technique in which the researcher directly engages with the social life of the research subjects while participating in dance training through the *Nyantrik* program through visits to the training location. Furthermore, interviews were a relevant data collection technique because they are guaranteed to provide tangible results to strengthen the data. This research uses documentation studies obtained from empirical data in the field in the form of images and videos related to the Laras Aji Dance Studio training activities, as well as audio recording documentation during interviews with informants and audio-visual or video recordings during dance learning activities with the *nyantrik* program so that no data is missed. In this documentation collection activity, the researcher interpreted the data into written form through existing images and videos from the informants. Furthermore, the recording method, researchers can directly find out the facts of activities related to the learning method through the Laras Aji Dance Studio *nyantrik* program.

3. RESULTS AND DISCUSSION

3.1 Results

The Laras Aji Dance Studio's *Nyantrik* program is a tradition-based dance learning activity that emphasizes direct learning from resource persons or experts who are competent in their fields. In this activity, students of the Laras Aji Dance Studio participated in a dance training visit called "*Nyantrik Vol. 2*" at the Asmoro Bangun Padepokan in Kedungmonggo, Pakisaji, Malang Regency. The Gunung Sari mask dance served as a contextual learning platform to deepen their understanding of the values, techniques, and philosophy behind the dance. Through the *Nyantrik* program, students not only learn the technical movement forms but also absorb knowledge about the history of the dance, detailed explanations of its meaning, various movement styles, types of mask characters, and the creative processes that exist within the padepokan environment. This direct interaction with resource persons allows for a natural and continuous transfer of knowledge between generations.

According to the data outlined above, the *Nyantrik* program at the Laras Aji Dance Studio aims to provide students with direct experience learning dance from the source. This provides hands-on experience in a contextual learning environment to deepen understanding of the values, techniques, and philosophy of dance from the speakers themselves. The values gained in dance learning through the *Nyantrik* program are not only technical but also touch on aspects of attitude and character. The technical aspects in the *Nyantrik* program are acquired through direct learning when students directly observe examples of movement from the speakers, then imitate and practice them gradually. The dance philosophy is conveyed verbally by the speakers, both through direct explanations and meaningful movement practices.



Figure 1. Students of the Laras Aji Dance Studio attend and practice dance training with gunungsari dance material

Learning outcomes through the *nyantrik* program reflect the achievement of three domains: increased understanding of dance concepts (cognitive), the formation of an appreciative attitude towards art and culture (affective), and the improvement of dance movement skills (psychomotor). The cognitive domain relates to students' ability to comprehend knowledge regarding the dance material being studied. For example, at the beginning of the meeting, *nyantrik* students at the Laras Aji Dance Studio gained an understanding of the history of the dance, its movement structure, and the cultural values that underlie it. During dance training, *nyantrik* students not only memorized movement sequences but were also able to explain the meaning of the movements, understand basic dance concepts, and understand the ethics of the artistic process. The affective domain concerns students' attitudes, values, and appreciation for the art of dance. The learning process in the padepokan environment also fosters a sense of ownership and concern for the preservation of dance. Through the *nyantrik* program, students learn to appreciate tradition, respect speakers and trainers, and foster a sense of responsibility in preserving cultural heritage. Direct interaction in the padepokan environment also fosters attitudes of discipline, patience, cooperation, and a sense of ownership towards the dance material being studied. Students enrolled in the Laras Aji Dance Studio showed increased interest and motivation to continue learning and participate in other arts activities. The psychomotor domain refers to physical skills in performing dance movements. The *nyantrik* program provides opportunities for students to practice dance movements directly through intensive training at the Asmoro Bangun Padepokan under the guidance of resource persons and trainers. Students enrolled in the Laras Aji Dance Studio experienced increased skills in performing dance, such as movement accuracy, body coordination, rhythm mastery, and the ability to perform dance sequences in a complete and expressive manner. Mastery of these movement techniques is a key indicator of successful learning in the psychomotor domain.



Figure 2. Assessment format for measuring the abilities of Laras Aji Dance Studio students

3.2 Discussion

The implementation of dance learning through training at the Laras Aji Dance Studio aligns with Paulette Cote's (2006) statement. Cote stated that there are three main stages in the arts learning process. The dance training at the Laras Aji Dance Studio involves teaching the dance, including the dance's background and synopsis. These three stages are systematically implemented in the *nyantrik* program, including communicating the dance, demonstrating the dance, and performing the dance.

The dance communication stage in the *nyantrik* program is realized through the delivery of knowledge by resource persons at the Asmoro Bangun Padepokan regarding the history of the dance, detailed explanations of its meaning and philosophy, various movement styles, types of mask characters, and the socio-cultural context of the dance being studied. The communication process is carried out directly through dialogues within the padepokan environment, allowing *nyantrik* students to gain a comprehensive conceptual understanding of the dance. In the *nyantrik* program, communication is not one-way but rather dialogic. *Nyantrik* students are given the opportunity to ask questions, observe, and reflect on their learning experiences. This allows for a balanced development of cognitive and affective understanding of dance.

The dance demonstration stage is carried out through live dance movement demonstrations by the instructor and his assistant instructor. The demonstrations are conducted in stages, encompassing an introduction to movement variety, body technique, and the quality of energy and balance. The students observe the demonstrations as visual models before practicing them. Through this process, the students gain observational and kinesthetic learning experiences. Demonstrations emphasize not only precise movement techniques but also posture, practice etiquette, and appreciation, which are essential components of dance traditions within the dance school environment. This is supported by Cote's (2006) statement, which emphasizes demonstration as a primary strategy in learning dance skills. Demonstrations in dance training implemented in the Laras Aji Dance

Studio's student program are a crucial emphasis as a primary strategy in learning dance skills.

The dance demonstration stage is realized when the students independently practice a series of dance movements in front of the instructor. At this stage, students are required to present their conceptual understanding and mastery of movement techniques in the form of a complete dance presentation so that students attending the Laras Aji Dance Studio not only display memorized movements but also begin to cultivate feelings, expressions, and spatial awareness. At the end of the activity, resource persons or art experts from the Asmoro Bangun Padepokan provide evaluation and feedback as part of the reflection and learning reinforcement process. Dance movements can be organized into 3 levels, namely level 1 dance training process, level 2 dance training progress, and level 3 dance competency test.

Table 1. The size of the dance competency test score predicate

No	Predicate	Final Value (%)	Score Range
1	A (Excellent)	90 – 100	27 – 30
2	B (Very Good)	80 – 89	23 – 26
3	C (Good)	70 – 79	19 – 22
4	D (Fair)	60 – 69	15 – 18
5	E (Poor)	< 60	< 14

Ruslana (2013) stated that dance learning outcomes are changes in students' abilities, including appreciative attitudes, understanding, and movement skills demonstrated through the process and results of dance performances. Bloom's opinion is also supported by Ruslana that dance learning outcomes are holistic and that dance ability is a combination of understanding, appreciation, and movement skills. Assessment aims to measure the suitability and progress of student learning outcomes. Assessment is carried out through direct observation when students perform dances individually. Assessment criteria include 6 aspects of dance competency test assessment with Gunung Sari mask dance material, namely cognitive aspects, affective aspects, wiraga, wirama, wirasa, and memorization aspects.

Table 2. Changes in learning levels

No	Student Names	Processes	Progress	Dance Competency test
1	Christy Febriyani	88	89	A
2	Zaviena Jelita Putri	87	89	A
3	Allisandra Annabelle	88	89	A
4	Vivi Alya Ramadhani	87	88	A
5	Aini Musfiqoh	82	85	A

The presence of resource persons or art experts in the *nyantrik* program plays a significant role in strengthening the dance learning process. Resource persons are not only tasked with teaching but also serve as good role models in the arts. This process of learning through observation and imitation simultaneously strengthens the affective and psychomotor aspects, as students not only imitate movements but also absorb the attitudes and values inherent in traditional dance practices. This is in keeping with the nature of arts learning, which prioritizes direct experience and examples in teaching knowledge and skills. The *nyantrik* program also helps foster a collaborative and supportive learning environment. Interactions between *nyantrik* students and their peers, coaches, and assistants foster a comfortable learning environment, allowing them to share experiences and knowledge more easily. Students learn to work together, refine their movements, and support one another during group practice. These activities not only help improve their dancing skills but also foster social and emotional skills, such as empathy, responsibility, and self-confidence. This collaborative learning environment is one of the factors that helps students achieve the best learning outcomes in dance.

4. CONCLUSION

Based on the results of the research and discussion, it can be concluded that the implementation of dance learning through the *nyantrik* program at the Laras Aji Dance Studio has the main objective of the dance training held at the Asmoro Bangun Padepokan, which is to form students who are able to master dance material comprehensively, both in terms of memorization of movements, quality of form, accuracy of technique, and appreciation in dancing the dance. On the other hand, *nyantrik* students of the Laras Aji Dance Studio gain a more in-depth learning experience because they not only learn dance movement material, but also understand the cultural context, values, and direct experiences of the resource persons. Dance training is not only oriented to the results of the performance, but also emphasizes a structured learning process from the stage of delivering material to the final evaluation in the form of a dance mastery test or dance competency test after the implementation of the *nyantrik* program is completed. Using several assessment aspects to measure the achievements of *nyantrik* students during the dance learning process. The results of learning dance skills directly provide changes in the dancing abilities of *nyantrik* students of the Laras Aji Dance Studio to improve dance skills and a deeper understanding of traditional dance art.

AUTHOR CONTRIBUTIONS

The first author served as the principal investigator and was responsible for all stages of the research, including conceptualization, methodology development, data collection and analysis, and manuscript preparation from initial draft to final revision. The second author served as the supervisor, providing guidance and oversight throughout the research process, validating the results, and contributing through review and editing of the manuscript.

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