LEARNING REMO GAGRAK ANYAR DANCE BY SARIONO AT SANGGAR PUTRA BIMA RESPATI

Deby Yovita Rahelia [1], Warih Handayaningrum[2]

1 State University of Surabaya, Surabaya, Indonesia
2 State University of Surabaya, Surabaya, Indonesia

Email:debyyovita.21025@mhs.unesa.ac.id
warihhandayaningrum@unesa.ac.id

Abstract: Remo Gagrak Anyar dance is an innovative form of East Javanese traditional dance created by Sariono, characterized by more modern movements, accompaniment, and presentation but still maintaining traditional values. At Sanggar Putra Bima Respati Surabaya, learning Remo Gagrak Anyar emphasizes a deep, repetitive, and disciplined process in mastering movement techniques. The approach used is emotional and contextual, through giving praise, encouragement, and personal attention to students. The learning process is carried out in stages starting from warm-up, demonstration, movement practice, to oral and practical evaluation. This study aims to examine the learning of Remo Gagrak Anyar dance by Sariono at the Putra Bima Respati studio. This research uses a qualitative approach with the methods of observation, interviews, documentation, and literature study. The results showed that the learning of Remo Gagrak Anyar Dance in the studio succeeded in creating an adaptive, creative learning atmosphere, and was able to attract the interest of the younger generation. This learning is not only a means of developing skills, but also as an effort to preserve culture through an approach that is relevant to the times.

Keywords: Ngremo dance, Gagrak Anyar, Sariono, dance learning, Sanggar Putra Bima Respati.

1. INTRODUCTION

Indonesia is a country rich in culture and arts, one of which is traditional dance. Traditional dance art is the nation's cultural heritage that must be preserved, amid the flow of outside culture that is often seen and favored by the younger generation. Efforts to maintain the arts can be done by developing the arts through introducing typical regional dances at major national or international events (Ramadhani, 2017). As part of Indonesian culture, East Java has various ethnicities, one of which is the Arek ethnicity which includes Surabaya, Malang, Jombang, Mojokerto which is famous for its Remonya dance. East Java people need to recognize culture through learning Remo dance, so that more and more young people participate in preserving and maintaining art in Indonesia. Remo dance is often performed in welcoming guests and official events in Surabaya City. There are several art studios that teach Remo Dance as basic material in the studio, one of which is the Putra Bima Respati studio with Sariono as the leader.

Remo dance learning conducted at the Putra Bima Respati studio prioritizes discipline both in mastering dance techniques and discipline in the attendance of studio participants, in order to create talented and tough dancers. Before Remo dance learning begins, students warm up the basics of Remo dance such as tanjak, ulap-ulap, bumi langit, ukel, iket, sabetan. In addition to learning in the

studio there is also a stabilization session conducted directly by Sariono. Accuracy in following the trainer's instructions and consistency in attending regular training will help students understand the importance of commitment and responsibility in dance. By applying these principles, Putra Bima Respati studio has achieved achievements at various levels, ranging from provincial, national, to international levels.

Sariono grew up in an environment rich in Javanese culture, Sariono began to pursue dance since childhood and continued to hone his talent through various art performances. Sariono is renowned for his ability to integrate traditional elements with modern nuances, resulting in the creation of Remo Gagrak Anyar Dance which has a faster tempo and shorter duration compared to its traditional version. His works not only preserve and develop Javanese culture, but also succeed in attracting the attention of the younger generation to know and love dance. With his contribution to the art world, Sariono has inspired many dancers and artists. Sariono participated in various festivals and art performances, both domestically and internationally.

Sanggar Putra Bima Respati was founded by Sariono, an artist who made many achievements in the arts. Sariono is one of the developers of Remo dance. Sariono has a lot of experience in the arts, especially Remo dance. Sariono's interest in Remo dance is Sariono wants to develop a traditional dance art that is most favored in East Java, especially in the city of Surabaya. Sariono studied at the Indonesian College of Arts (STSI) Surakarta, in 1990 Sariono completed his education. Starting in 1991 Sariono studied Remo dance with Remo dance artists. The Remo dance created by Sariono was developed in a simpler way to be easily understood by the younger generation. The tempo of the accompaniment created is faster than the original Remo dance, the movements are made simpler but do not change the original form.

In the learning process at the studio, Sariono uses an emotional approach. Emotional approach is an approach that can be done verbally or non-verbally such as giving praise, encouragement, and giving attention if there are studio participants who are unable to attend. According to Sazidah (Hamzah B. Uno 2015:168), reward is an activity that is skillful in encouraging students, so that they are able to complete their work and achieve goals with maximum results and they feel that their struggle and hard work are appreciated. Emotional approach, rewarding serves as positive reinforcement by providing a sense of satisfaction or happiness, which motivates the individual to continue trying to achieve the desired goal. In addition, the emotional approach is not just about providing motivation, support or rewards. But this approach is also a space where students express themselves, explore, process feelings through art learning. The emotional approach aims to create an atmosphere that makes learners feel free, comfortable in expressing themselves.

Learning in a sanggar will be more effective if there is a process approach that provides opportunities for sanggar participants to experience the process of performing arts. The process approach in the context of non-formal education or studio is a perspective that emphasizes understanding and creative processes in art activities that occur in the studio. Learning in the Putra Bima Respati studio process is prioritized over results, with the learning process carried out repeatedly until the technique and message in the dance can be performed correctly and reach the audience. So the studio succeeded in producing talented dancers with good techniques and experience in every process experienced at the studio. The process approach emphasizes experiential learning that involves the artist, the work, and the surrounding social context. According to Burn

(Halik and Faisal, 2008) the process approach is a student-centered approach, where students are given the widest possible opportunity to develop their knowledge, attitudes, experiences and skills in learning. In the context of sanggar, this approach leads to the understanding that a work of art produced is a form of communication between the artist and the audience or the community. The art process in a studio can be a means of conveying a deeper message through the exploration of symbols and meanings in each work of art created.

Evaluation or end result is an aspect to measure the extent to which the learning process has successfully achieved its goals. The evaluation at the studio is expected to help students recognize their strengths and weaknesses and encourage them to continue to develop in the art world. Evaluation at Sanggar Putra Bima Respati is usually done once every six months after the learners have completed the material that has been taught. The results of this learning are usually evaluated based on certain criteria which include aspects of skills that can be seen through the motion techniques that are performed are appropriate or still need to learn more, knowledge which is seen in terms of students' understanding in understanding the dance performed, whether the message in the dance can be conveyed properly, expression in performing the dance is also one of the important aspects, the dance will feel alive if the expression performed is in accordance with the character of the dance. According to Mulyono Abdurrahman (2012), learning outcomes are the abilities obtained by children after going through learning activities. In the context of an art studio, the end result reflects on how students are able to understand and apply skills in learning in the studio properly.

Studio participants are motivated by the learning that Sariono uses in teaching Remo dance. From children to adults, studio participants are given the opportunity to perform as befits the characteristics of a performance. Sariono has a motivational thrust that creates fun learning activities. Researchers felt interested in taking the object of Remo Dance Learning in Sanggar Putra Bima Respati by Sariono's leadership because of the approach used by Sariono towards his students. In addition to the learning that became the focus of the researcher to study, the results of learning in Sanggar Putra Bima Respati regarding Remo Dance were able to produce talented dancers with appropriate techniques that attracted the attention of researchers to make deeper observations.

2. METHODS

This research uses a type of qualitative research that conducts interviews and observations to obtain the latest data. A method of analysis that is integrative and more conceptually to find, identify, process, and analyze documents in order to understand their meaning, significance and relevance (Bungin 2003: 147). Qualitative methods have subjective characteristics, which means that researchers can be directly involved in data collection and analysis. This method is able to present accurate and detailed results due to the detailed and in-depth data collection process through interviews, observations and document analysis as well as photos and videos during rehearsals.

1) Object and Location of the research

This research was conducted in two locations, Dukuh Setro alley VI no.81 Surabaya, where Sariono lives, and in Rangkah alley 1 (Balai RW 7) Surabaya, which is the location of the Putra Bima Respati studio.

2) Research Data Sources

research data sourcesAccording to Edi Riadi (2016: 48) Data sources are everything that can provide information about data, namely:

1. Primary data is information data obtained first-hand that is collected directly from the source. This primary data is the most original data in character and does not undergo any stastic treatment. To obtain primary data, researchers must collect directly through observation techniques, interviews, focused discussions, and distributing questionnaires. The data source used by researchers is primary data sources, primary data obtained through questionnaires as research.

2. Secondary data is data obtained indirectly from the object of research. Secondary data obtained is from a reference that is the same as what is being researched by researchers.

3) Data Collection Techniques

Data collection techniques are the means used to obtain data in research and must be adapted to the objectives so that the results are valid. There are two main types of techniques, namely literature study and field study. Literature study is carried out by analyzing various sources such as journals and articles to complete the imperfect data. Meanwhile, field studies are conducted directly at the research location to obtain the latest and relevant data through interviews, observations, documentation, and surveys. In this study, researchers used a combination of techniques, namely literature study, survey, observation, in-depth interviews, and documentation.

a) Observation

This study uses non-participatory observation (observation) which is carried out in depth by conducting a direct survey of the object under study. Non-participant observation is an observation method in which the researcher only acts to observe without participating in activities such as those of the group being researched, whether his presence is known or not (Rachmat 2014: 112). Observation is carried out directly in several places with Sariono and several informants related to the object being studied.

b) Interview

A data collection method carried out by two-way communication. In the interview method there is an active interaction, the researcher asks questions and the informant

provides answers. With interviews, researchers get in-depth and accurate data and information. In this study, researchers used an in-depth, structured interview method by preparing several questions related to the topic under study. However, in this study researchers used more unstructured interviews. Interviews in qualitative research are called in-depth interviews or intensive interviews and mostly unstructured. The goal is to get in-depth qualitative data (Rachmat 2014: 100). By using this method, researchers can explore opinions and even information through the informant's point of view on a topic under study.

c) Documentation

Documentation is a data collection technique carried out by collecting, recording, and recording various physical evidence that supports the process and results of research. In this study, documentation was conducted to complement data from observations and interviews.

Documentation was carried out by taking photos and videos of Remo dance learning activities, including the warm-up process, movement training, evaluation sessions, and dance performances involving students at Sanggar Putra Bima Respati. In addition, researchers also collected supporting documents, such as attendance lists, training schedules, competition certificates, award certificates, and studio documentation archives related to Remo Gagrak Anyar dance learning.Through this documentation technique, researchers obtained visual and written data that strengthened the findings in the field and provided a real picture of the learning methods applied by Sariono. Documentation also serves as authentic evidence to show the effectiveness of the emotional approach and process approach applied in dance learning at the studio.

4) Data Validity

Data validity in qualitative research is key to ensuring the accuracy of the results. To achieve this, researchers use techniques such as source triangulation, method triangulation, and double-checking with participants. Openness in the data collection and analysis process also supports increased credibility. Validity depends not only on the accuracy of the data, but also on the consistency and systematicity of the research process.

Triangulation used in this study includes: a) Source Triangulation. Research was conducted by observing different data sources, b) Triangulation of methods. Performed by collecting data from several sources with different methods, c) Triangulation of time. Research was conducted on the same sources and objects at different times. d) Triangulation Techniques. research is carried out with several techniques on the same source.

3. RESULTS AND DISCUSSION

Sariono's Profile as a Remo Dance Developer

Sariono is an accomplished artist in Remo dance training, his contribution to the arts has inspired many young people. Sariono was born in the city of Banyuwangi on February 21, 1965 and has studied art at the Indonesian Institute of Arts (ISI) Surakarta in 1990. After completing his education, Sariono returned to the city of Surabaya to develop and explore the arts that developed in the city of Surabaya. Sariono founded Sanggar Putra Bima Respati in 1992 which is now managed by his two children. Sanggar Putra Bima Respati is located in Rangkah Gang 1, while Sariono and his family live in Dukuh Setro Gang VI No. 80, Surabaya. Through Sanggar Putra Bima Respati, Sariono not only preserves Remo dance, but also provides a platform for the younger generation to

learn and be creative in dance, making the younger generation an influential figure in the preservation of local culture.

Sariono is a figure who plays an important role in the development of Remo dance, one of the traditional dance art heritages rich in East Javanese cultural values. Sariono combines classical knowledge with creative innovation in the development of Remo dance, especially in Remo dance created by Sariono, namely Remo Gagrak Anyar dance. Through his efforts, Remo dance is not only able to survive and be preserved but also experience renewal so that it is increasingly relevant among the younger generation and in demand by the wider community. His dedication in advancing Remo dance has earned him wide recognition as a developer and innovator who brings this traditional art to a more modern stage without losing the cultural values contained in Remo dance.

Sariono received an award from the Head of Presidential Household as a member of Remo dance throughout East Java in the 60th Indonesian Independence Day event at the State Palace in Jakarta. Sariono was also given the responsibility by the Surabaya City Tourism Office to work on the Remo dance in the Gelora Bung Tomo Opening ceremony in 2010. After creating a colossal performance involving 2,010 Remo dancers, Sariono is increasingly recognized among artists as a person who is committed to developing the art of Remo dance. Sariono was sent to Korea in 2014 and received awards from the Governor and the Mayor of Surabaya as a Remo dance activist in East Java, especially in the city of Surabaya. Sariono created Remo Bolet Grahadi dance because every Saturday and Sunday it is always performed at the Grahadi Building. In addition, Sariono's other work is the Remo Kediaman dance which is often performed for welcoming events at City Hall. The Remo dance that Sariono has created has its own characteristics, both from the accompaniment and the form of movement. The accompaniment tends to be faster and more lively, thus attracting the attention of the younger generation. While some of the movements introduced still maintain the essence of the original Remo dance. Through his work, Sariono managed to set a MURI record for mass Remo dance held in various historical places in Surabaya City, such as Surabaya City Square, Bungkul Park, Grahadi Building, Submarine Monument, Kenjeran Beach, Tunjungan Street, City Hall, Cultural Park, Gelora Bung Tomo Stadium, and Tugu Pahlawan. Not only setting a MURI record at the national level, Sariono also managed to set a world MURI record with the number of participants who participated in the Surabaya Mass Remo Dance reaching 65,946 dancers on December 18, 2022.

Sariono is an important figure in the world of arts who has many achievements, not only known for his expertise in dancing and creating works of art, but also for his high dedication in preserving and developing dance, especially Remo Gagrak Anyar dance. Sariono's concern for the sustainability of local cultural arts is reflected through his role in guiding the younger generation in the Putra Bima Respati studio. Through systematic learning and patience, Sariono succeeded in transferring not only technical skills, but also values of discipline, beauty, and love for Indonesian culture. Through his real work and contributions, Sariono deserves appreciation as an example of an outstanding artist who not only works for himself, but also for the future of traditional arts.

Remo dance learning at Sanggar Putra Bima Respati by leader Sariono

Learning is a process that involves active interaction between teachers, students, and various learning resources designed to encourage changes in knowledge, skills and attitudes in students. Learning is an effort to change input in the form of students who are not yet educated, to become educated students, students who do not have knowledge about something, to students who have knowledge (Aunurrahman, 2010). There are several important components in learning including goals, curriculum, teacher role, student involvement, methods, and evaluation. Learning is a structured process, which aims to develop a person's understanding, skills, and individual attitudes. According to (Putri, et al 2022) said that learning is for humans to decide, analyze, and think. Improving his own personality is the purpose of learning, therefore producing an increasingly improved source of human energy. Learning activities are not only carried out in formal environments such as schools, universities, but can also occur in studios, courses, and other non-formal education. Through learning, a person can gain new knowledge or improve knowledge. Thus learning becomes an important basis in one's personal development. Learning must produce learning in learners and must be carried out a systematic planning.

In the context of education, along with technological advances and the times, learning has undergone many developments. Learning in the Putra Bima Respati studio has its own characteristics, namely the development of art skills, especially in dance. With the development in dance, learning activities in the studio are able to produce effective learning. Learning can run smoothly and more easily with adequate facilities and media.

Learning Elements

In a learning process, there are elements that are interrelated and cannot be separated from one another. Learning elements are basic components that must be present in every learning process in order to achieve predetermined goals. According to Rusman (2011:1) learning components include: goals, materials, methods, and evaluation. Before discussing learning in depth, the elements of learning that are the basis for implementing the learning process will first be presented. So that each component involved can be understood thoroughly and mutually support the achievement of learning objectives. The learning components used in learning at the Bima Respati Boys Studio include: a) learning objectives, b) Bima Respati Boys Studio trainers, c) students, d) learning materials, e) infrastructure, f) learning media.

Learning Implementation of Remo Dance Gagrak Anyar by Sariono

In the learning process, learning implementation has an important role to achieve a predetermined learning goal. According to (Majid, 2014: 129) says that the implementation of learning is an activity of the teaching-learning process as a core element of learning activities which in its implementation is adjusted to the signs that have been compiled in previous planning. This process is not just the delivery of material, but also includes the application of various strategies designed to develop students' understanding, skills, and attitudes. Therefore, a good understanding of the stages of implementing learning effectively and efficiently. The implementation of learning consists of three main stages that need to be passed, namely: 1) opening activities, 2) core activities, 3) closing activities.

Figure 4.1 Warming up

Figure 4.2 Core Activities

Figure 4.3 Learning Evaluation

Learning Evaluation

Learning evaluation in the sanggar is not only done informally through small exposure during rehearsals, but also in the form of more structured examinations. Learning evaluation is a systematic process of collecting, analyzing, and interpreting data on student learning achievement (Thomas M. Haladyna, 1997). Small evaluations during rehearsals usually take the form of direct feedback from the trainer regarding the participants' mastery of technique, accuracy of movement and expression, thus allowing participants to immediately correct mistakes and improve their abilities gradually. In addition, formal exams at the sanggar serve as a more thorough measuring tool to assess the extent to which participants have mastered the material that has been taught. With exams, the trainer can get a more objective picture of each learner's progress and determine the next step of learning, including

selecting participants to participate in events or competitions.Thus, the evaluation at the Putra Bima Respati studio is carried out in two main forms, namely individual evaluation which is usually done after every practice. Meanwhile, group evaluation is usually carried out at the end of the learning period or Competency Test. This is reinforced by Handayaningrum's statement (2022), which states that evaluation and assessment are carried out in two ways, namely individual assessment is carried out at the end of training and at the end of providing material. Meanwhile, group assessment is carried out at the end of the learning period, namely the Student Competency Test.

The purpose of learning in general is to assess the extent to which the learning system runs effectively and efficiently in achieving the set goals. This explanation is reinforced by (Arifin 2011: 12) which states that the purpose of learning evaluation is to determine the effectiveness and efficiency of the learning system, both concerning goals, materials, methods, learning resources, the environment, and the assessment system itself. As educators, we must understand the purpose and benefits of evaluation or assessment in a learning process. However, in practice there are still educators who do not conduct evaluations, so that the learning process becomes less than optimal. The success of a learning process is highly dependent on the implementation of the teaching and learning process that connects the active role between the trainer and the learner, because student learning activities are directly influenced by the way the teacher teaches. One of the efforts to optimize the learning process is to improve the quality of teaching, which is strongly influenced by the role of the teacher. Therefore, an evaluation is needed to correct whether or not there is a need for improvement in the way of teaching. Evaluation can help trainers in measuring and showing the extent of the success of students in achieving a learning goal. According to (Mahira, 2017) states that learning evaluation can provide insight into the success and progress of the learning process that has been carried out. This can be used as a reference for making improvements in future learning activities. Therefore, evaluation needs to be carried out continuously and in stages.

Aspects of Evaluation

In the learning evaluation process, it is important to pay attention to three main aspects that reflect overall learning achievement, namely cognitive aspects, affective aspects, and psychomotor aspects. These three aspects complement each other and provide a comprehensive view of learner development. Cognitive aspects relate to the ability to think, understand concepts, and process information. Affective aspects relate to attitudes, values, and emotions that arise during the learning process. Meanwhile, the psychomotor aspect assesses physical skills and the ability to perform an action or activity in real time. Evaluation that involves all three aspects helps educators assess student achievement as a whole by covering academic ability, character and practical skills.

Forms and Methods of Evaluation

In the learning process in sanggar, evaluation is an important component to assess the development of learners, although the approach is more flexible compared to formal education. The purpose of evaluation in sanggar is generally not only to determine the mastery of material or skills, but also to see the learning process, interests, creativity, and attitudes of students. Therefore, the form and method of evaluation in a studio must be able to describe the overall achievement of the participants, both in terms of movement technique, expression, and appreciation. The form of

evaluation in Putra Bima Respati studio is qualitative and practical. In Putra Bima Respati studio, evaluation is conducted in the form of summative evaluation and reflective evaluation of students.

Formative evaluation at Sanggar Putra Bima Respati is applied during the learning process, with the aim of monitoring students' progress, providing immediate feedback, and correcting weaknesses before heading to the final stage or performance. This evaluation is conducted informally through daily observations during rehearsals, such as assessing attendance, discipline, response to instructions, and students' ability to master movements gradually. The trainer will pay attention to aspects such as accuracy of movement, group cohesiveness, and body expression and rhythm. If errors or shortcomings are found in the movements, the trainer immediately provides direct correction and guides students to repeat the movements until they are correct. In addition, evaluation is also done through light-hearted questions and answers about the meaning of dance, movement sequences, and performance structures. In some sessions, the trainer also held open rehearsals (a kind of performance simulation) to test students' readiness, which also became part of the formative evaluation. With this approach, students are given the opportunity to improve gradually and do not feel pressured, making the learning process more effective and enjoyable.

Summative evaluation at Sanggar Putra Bima Respati is usually conducted at the end of the rehearsal period or before the dance performance as a form of final assessment of the entire learning process. The purpose of this evaluation is to assess the overall achievement of student learning outcomes, both from the cognitive, affective, and psychomotor aspects. A commonly applied form of summative evaluation is a dance performance in front of an audience, either in an internal studio event or in a competition or art festival. Through this performance, the trainer assesses the mastery of dance movements as a whole, team cohesiveness, expression, use of props, mastery of the stage, and the ability of students to adjust movements to the rhythm of music. In addition, summative evaluation can also include written or oral assessments of students' understanding of dance meaning, performance structure, and the culture behind the dance. The results of this summative evaluation serve as a reference for determining the eligibility of students to perform in large performances, as well as a basis for providing feedback and appreciation of student learning achievements during the training process.

In addition to the form of evaluation, the selection and application of appropriate evaluation methods is crucial to produce objective and valid information. Evaluation methods are systematic approaches used to collect, analyze, and interpret data to assess effectiveness, efficiency, and relevance. To measure the overall development of students' abilities, Putra Bima Respati studio uses several appropriate and effective methods. There are two methods that are often applied, namely direct observation and performance assessment, each of which has an important role in assessing the technical and expressive aspects of dance.

Assessment Criteria

In the implementation of competency tests in the dance environment, the assessment of participants is based on a number of criteria that have been systematically designed to measure overall ability. These assessment criteria not only emphasize technical aspects, but also include artistic and interpretive elements in dance performances. The criteria are determined by considering the characteristics of the dance taught in the studio and the learning objectives to be achieved. With measurable assessment criteria, the

evaluation process can be carried out objectively and provide a real picture of the participants' achievements during the training process. Additional criteria in competency tests usually include stage mastery, i.e. learners' ability to use the performance space effectively. Overall performance such as neatness of costumes, attitude while performing, professionalism while on stage. Some studios also include aspects of creativity, especially if learners are given the freedom to explore movements or add new elements to the choreography. All these criteria are usually outlined in the form of an assessment rubric that contains a certain scale, such as very good, good, sufficient, and insufficient, so as to facilitate the process of evaluating and giving feedback to students.

Follow-up

Once the evaluation process has been carried out, an important step that should not be overlooked is the follow-up to the evaluation results. Evaluation is not an end in itself, but rather part of an ongoing process to improve the quality of learning and participant achievement. Therefore, follow-up acts as a bridge between the results of the assessment and the improvement efforts that will be made. According to Al-Jauhari (2021), in the evaluation of the learning process, the follow-up is basically related to the learning that will be carried out next and the evaluation of the learning. In the context of a studio, follow-up evaluation becomes the basis for designing the next training program, improving teaching methods, and providing special guidance to students who need further assistance. The first step of follow-up usually starts with an analysis of the evaluation results, both quantitative and qualitative. From this analysis, the trainer can identify which aspects have been achieved well and which still need development. For example, if many participants are not maximized in the aspects of expression and appreciation, then the next exercise can focus on exploring emotions and understanding the meaning of movements. Thus the follow-up is specific and based on data, not assumptions.

Furthermore, the follow-up evaluation also includes a learning approach that is tailored to the needs of the participants. Participants who show weaknesses in technical aspects will be directed to technical strengthening exercises, while those who are technically proficient can be given additional challenges to develop creativity and improvisation. In addition, communication of evaluation results is also an important part of follow-up. Participants need to know their strengths and weaknesses clearly, so that learners have the right motivation and direction in developing their skills. This communication can be done through discussion, personal, or group reflection. Feedback should be constructive, so that learners feel supported rather than judged. When learners feel that evaluation brings real benefits to their development, they will be motivated to keep learning and improving. Overall, follow-up evaluation is an integral part of the learning process in dance studios. Not only as a form of improvement, but also as an effort to maintain the quality of training and ensure that each participant gets the attention that suits his or her needs. With proper and consistent follow-up, a sanggar not only produces talented dancers, but also creates an environment that is progressive, reflective, and supportive of the growth of the arts as a whole.

4. CONCLUSION

Based on the results of research entitled "Learning Remo Dance Gagrak Anyar by Sariono as a Remo Dance Developer", it can be concluded that the Remo dance learning process in the Putra Bima Respati studio led by Sariono is structured and oriented towards preserving and developing traditional cultural values. The learning process begins with the introduction of the basic elements of Remo dance, including movement techniques, rhythm, expression, and understanding the meaning of movement. Sariono as the leader of the studio not only acts as a teacher, but also as a facilitator and coach who understands the character of each student. The approach used is communicative and participatory, thus creating a dynamic and conducive training atmosphere for the development of students' dance skills.

In the learning evaluation process, Sariono applies a fairly systematic method by utilizing a combination of direct observation and performance assessment. Evaluation is conducted periodically through competency tests and performances using an assessment rubric that includes important elements such as technical skills, expression of movement, mastery of stage space, and conformity to the rhythm of the music. An added value in this process is the involvement of artists from outside the sanggar environment as evaluators, which helps maintain independence and provides more diverse and quality feedback for participants. This evaluation is not only used to measure achievement, but also as a means to direct participants in the process of self-development, as well as a reference in the preparation of the next training program.

AUTHOR'S CONTRIBUTION

The author plays an active role in discussing the content of the article, approving the final results of the research, and ensuring that the research has complied with academic and publication ethics standards. In addition, the author is also fully responsible for the data collection process related to Remo dance learning at Sanggar Putra Bima Respati.

THANK YOU

Praise for the presence of God Almighty who has bestowed His favor and grace so that researchers can complete this research proposal smoothly and enthusiastically. This proposal was prepared as part of an academic process that aims to convey research plans openly, and get input from lecturers and friends. The researcher realizes that in the process of preparing this proposal there are still obstacles and obstacles that occur in the process of seeking information, technical problems in the field and laziness.

REFERENCE

Abdurrahman, Mulyono. (2012). *Pendidikan bagi Anak Berkesulitan Belajar*. Jakarta: Rineka Cipta.

Al-Jauhari. (2021). *Evaluasi Pembelajaran dalam Pendidikan Seni*. Jakarta: Edukasi Press.

Arifin, Z. (2011). *Evaluasi Pembelajaran*. Bandung: Remaja Rosdakarya.

Aunurrahman. (2010). *Belajar dan Pembelajaran*. Bandung: Alfabeta.

Bungin, B. (2003). *Analisis Data Penelitian Kualitatif*. Jakarta: RajaGrafindo Persada.

Hamzah B. Uno. (2015). *Teori Motivasi dan Pengukurannya: Analisis di Bidang Pendidikan*. Jakarta: Bumi Aksara.

Halik, A., & Faisal. (2008). *Pendekatan Pembelajaran Proses dalam Pendidikan Nonformal*. Makassar: FIP UNM.

Handayaningrum, W. (2022). *Penilaian Kompetensi dalam Pembelajaran Tari*. Surabaya: Unesa Press.

Mahira, D. A. (2017). *Evaluasi Hasil Belajar*. Yogyakarta: Deepublish.

Majid, A. (2014). *Perencanaan Pembelajaran*. Bandung: Remaja Rosdakarya.

Putri, A. D., dkk. (2022). *Konsep Pembelajaran dan Pengembangan Diri*. Jakarta: Prenadamedia Group.

Rachmat, J. (2014). *Metode Penelitian Kualitatif Komunikasi*. Bandung: Remaja Rosdakarya.

Ramadhani, M. (2017). *Pelestarian Seni Tari Tradisional melalui Event Nasional*. Malang: Jurnal Seni Budaya.

Rusman. (2011). *Model-Model Pembelajaran: Mengembangkan Profesionalisme Guru*. Jakarta: RajaGrafindo Persada.

Thomas M. Haladyna. (1997). *Assessment of Student Achievement*. Boston: Allyn and Bacon.