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LEARNING THE KEMBANG RADDIN DANCE IN EXTRACURRICULAR ACTIVITIES OF SMPN 2 TENGGARANG BONDOWOSO REGENCY

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Abstract: This study aims to describe the learning process and method of Kembang Raddin Dance in extracurricular activities at SMPN 2 Tenggarang, Bondowoso Regency. The Kembang Raddin Dance is a regional creation dance created by the Bondowoso Regency Cultural Arts MGMP which is full of cultural values and aesthetic expressions. This study uses a descriptive qualitative approach with data collection techniques in the form of observation, interviews, and documentation. The research subjects consisted of dance coaches and 25 students participating in extracurricular activities. The results of the study show that the learning process takes place in three stages, namely dance introduction, technique training, and evaluation. The learning methods used include demonstration methods and drill methods. The demonstration method is effective for building visual understanding of movement, while the drill method strengthens motor skills through repetitive exercise. These two methods are able to improve mastery of dance techniques, build student confidence, and foster discipline and cooperation. In addition, these activities contribute to the preservation of local culture through art education in schools. Thus, the application of the right learning methods can support the achievement of dance learning goals optimally in extracurricular activities.

Keywords: Kembang Raddin Dance, extracurricular, dance arts, cultural preservation

1. INTRODUCTION

Dance art is part of the nation's cultural heritage that has aesthetic, educational, and symbolic value (Ismayawati, 2014). In the midst of the development of the times that continue to be globalized, the preservation of local culture through education is very important. Learning dance art in schools, especially in extracurricular activities, is a strategic medium to introduce, develop, and preserve traditional arts to the younger generation (Uno, 2009). Through dance, students are not only taught movement techniques, but also equipped with an understanding of the cultural values and philosophies contained in each dance.

Dance extracurricular in junior high school has an important role as a means of developing students' interests and talents. In addition, this activity also builds character, increases student discipline, cooperation, and confidence. SMPN 2 Tenggarang in Bondowoso Regency is one of the schools that actively organizes dance extracurriculars with a focus on the introduction of Kembang Raddin Dance. This dance is the collaborative work of cultural arts teachers in Bondowoso Regency through MGMP and is a representation of local cultural identity that needs to be preserved.

Learning Methods In Process The success of students in mastering dance materials is greatly influenced by the methods used. The right learning method not only accelerates comprehension, but is also able to increase student participation actively. The demonstration method and drill are two approaches that are often used in dance learning because both emphasize the aspect of visualizing movements and repeating techniques consistently. However, the effectiveness of the application of this method in

extracurricular activities still requires more in-depth study, especially in the context of the characteristics of junior high school students.

SMPN 2 Tenggarang has a dance extracurricular program that is quite active, as evidenced by the various achievements achieved in district-level dance competitions. The Kembhang Raddin dance was used as the main material in the activity. However, based on initial observations, there are still challenges in terms of fluctuating student involvement and the lack of optimal teaching strategies in accommodating diverse learning needs. This shows the need for an in-depth analysis of the learning methods used so that learning objectives can be achieved optimally.

Based on this background, this study is focused on describing the learning process of the Kembhang Raddin Dance in extracurricular activities at SMPN 2 Tenggarang and analyzing the use of demonstration and practice methods in these activities. A descriptive qualitative approach is used to comprehensively describe the learning dynamics that occur, including the interaction between trainers and participants, as well as the learning outcomes obtained by students.

This research is expected to make a real contribution to the development of dance learning strategies in the school environment, especially in extracurricular activities. In addition, the results of this study are expected to be considered for cultural arts educators in choosing and implementing learning methods that are more effective and in accordance with the local cultural context. This effort is important to ensure that cultural preservation through education is not only a slogan, but embodied in real and sustainable practice.

2. METHOD

This study uses a descriptive qualitative approach that aims to describe the learning process and method of Kembhang Raddin Dance in extracurricular activities at SMPN 2 Tenggarang, Bondowoso Regency. This approach was chosen to gain a deep understanding of the dynamics of dance learning in the school environment and the effectiveness of the application of demonstration and drill methods in fostering students' skills.

The subjects of this study are 25 dance extracurricular students in grades VII and VIII, as well as one dance coach who is the facilitator of the activity. The object of the research is the Kembhang Raddin Dance learning method which is applied in the extracurricular activities.

Primary data were obtained through three main techniques: observation, interviews, and documentation. Observation is carried out directly during extracurricular activities to observe the learning process, interaction, and student response to the methods used. Interviews were conducted in depth with the trainer as well as several students to explore experiences, perceptions, and obstacles in the learning process. Documentation in the form of photos, training videos, and activity schedules is used as a complement and reinforcement of data.

To ensure the validity of the data, this study uses triangulation techniques, both source triangulation (between students, trainers, and documentation), and triangulation techniques (observation, interviews, documentation). The collected data is analyzed through the stages of data reduction, data presentation, and conclusion drawing systematically in order to produce a complete and in-depth description of the learning practices that take place.

The research location is at SMPN 2 Tenggarang, Bondowoso Regency, which was chosen purposively because this school has an active dance extracurricular program and has implemented the

Kembang Raddin Dance as a teaching material, as well as playing a role in the preservation of local culture.

3. RESULTS AND DISCUSSION

The learning process of the Raddin Flower Dance in extracurricular activities at SMPN 2 Tenggarang follows pedagogical stages that refer to the Soedarsono theoretical framework, starting from the introduction of dance, technique practice, application and performance, learning evaluation, creativity development, to improving the quality of learning. The introduction stage of the dance is carried out through an explanation of the history, philosophical meaning, structure, and function of the Raddin Flower Dance, which aims to build conceptual understanding and foster appreciation for the local culture of Bondowoso. The next stage is technique exercise, where students learn basic movements such as gentle hand gestures, rotations, body swings, and group formation through demonstration and drill methods that are carried out gradually and intensively. After mastering the technique, students are directed to the application stage with a run-through, integration of aspects of expression, costumes, accompanying music, and stage management for performances in school and regional events. Evaluation is carried out continuously by the trainer through observation, technical correction, and reflection on the student's learning process, with assessments that include cognitive, affective, and psychomotor aspects. At the creativity development stage, students are given space to explore movement improvisation, floor pattern modification, and artistic enrichment through props and makeup that still maintain the character of the Raddin Flower Dance. Furthermore, the stage of improving the quality of learning is carried out through strengthening methods, providing supporting facilities, and collaborating with professional dancers as resource persons. All of these stages are directed not only to hone dance skills, but also to instill character values such as cooperation, responsibility, and love for regional culture. The dance material taught reflects the enthusiasm, elegance, and togetherness of young women in Bondowoso culture, which is seen in the variety of movements, clothing, makeup, and musical accompaniment used. This learning process reflects the application of contextual learning theory, where students learn through direct experience that is connected to their socio-cultural environment, thus making Raddin Flower Dance not only a medium for aesthetic development, but also a means of forming students' cultural identity.

The learning process is carried out in three main stages.

The initial stage begins with an introduction to the history and structure of the dance consisting of opening, filling, and closing, and continues with muscle warm-up to prepare students physically. In the core stage, the trainer uses the demonstration method to show directly a variety of movements such as greetings, forward arms, and hand tightening movements. After the movement was demonstrated, students were asked to imitate slowly and gradually. The results of the observation show that this demonstration method makes it easier for students to understand the movements visually and provides a solid foundation before the exercise is carried out. The trainer actively corrects students' techniques and expressions, so that the movements displayed become more precise and harmonious.



The Process of Dance Extracurricular Training at SMPN 2 Tenggara (Doc. Maharani, 2025)

To strengthen the mastery of movement, the training method or drilling is applied intensively. Students repeat each movement many times individually or in groups until uniformity is achieved. This method has been proven to be effective in building students' muscle memory and technique accuracy. In the video documentation of the exercises, it can be seen that at the initial meeting the students were still not compact, but after the fourth meeting, there was a significant improvement in terms of rhythm, cohesiveness, and expression. Based on the trainer's evaluation, 15 students (60%) showed good mastery of movement techniques, five students (20%) still needed guidance in expression and position, while the other five students (20%) still needed reinforcement in maintaining tempo and balance.

In addition to improvements in technical skills, this dance learning also makes a great contribution to the formation of students' character. Through group work, students learn about cooperation, cohesiveness, discipline, and responsibility. Students also learn to adjust each other's movements and positions in order to perform dances in harmony. Based on the results of the interviews, most students felt more confident and enthusiastic in participating in activities because they felt directly involved in the exercises and performances. The coach also stated that the students' motivation increased when they found out that the dance they learned was the work of their own local teachers who had high cultural value.

Demonstration and practice methods applied combinatively in learning Kembhang Raddin Dance have proven to be effective in

building students' cultural understanding, skills, and awareness (Muslikhah, 2013). The strength of this method lies in visual clarity in conveying material and reinforcement through structured repetition. The learning results are not only seen from the students' ability to dance movements well, but also from their enthusiasm to continue practicing and participating in various competitions. With this approach, dance extracurricular activities are not only a place to channel talents, but also play an important role in preserving local culture in the school environment.



Figure 4.6. Extra Demo Performance of MPLS SMPN 2 Tenggara.

(Doc. Maharani, July 19, 2025)

4. CONCLUSION

Based on the results of the research that has been carried out, it can be concluded that the learning process of the Kembhang Raddin Dance in extracurricular activities at SMPN 2 Tenggara runs in a structured and effective manner. This activity was carried out regularly and received a positive response from students. The learning process begins with an introduction to the history and philosophy of dance, followed by a demonstration of movements by the trainer, as well as intensive exercises using drill methods to strengthen students' technical skills.

The application of the demonstration method has proven to be effective in building students' understanding of the variety of dance movements visually. Students can see firsthand examples of correct movements and imitate them more easily. Meanwhile, the drill method helps students in memorizing, strengthening movement coordination, and improving the accuracy of expression and group cohesiveness (Hamdani, 2011). The combination of these two methods accelerates the process of mastering dance techniques and increases students' confidence in dancing.

The results of the evaluation showed that most students experienced significant improvement in their abilities, both in the aspects of technique, rhythm, and expression (Sudjana, 2005). In addition to the skill aspect, this activity also contributes to the formation of student character, such as discipline, cooperation, responsibility, and a sense of pride in the local culture. Through this learning, the Kembhang Raddin Dance is not only an educational tool, but also serves as a medium for preserving the culture of the Bondowoso area in the educational environment.

Thus, it can be concluded that the application of

demonstration and practice methods in extracurricular dance learning is an effective strategy, not only in the technical aspect, but also in the cultivation of cultural values and character of students. This finding is expected to be a reference for educators and other schools in developing contextual and meaningful dance learning.

AUTHOR'S CONTRIBUTION

This research contributes to the development of dance learning strategies in schools, especially through the application of demonstration and drill methods that have proven to be effective in improving students' skills and understanding of Kembang Raddin Dance. In addition to supporting the mastery of dance techniques, this research also strengthens the role of extracurricular activities as a medium for preserving local culture and forming student character, such as discipline, responsibility, and cooperation. The results of this research can be used as a practical reference for cultural arts teachers and become the basis for the development of dance learning models based on local wisdom in other schools.

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