



E-ISSN 2338-6770

Submitted date : -

Revised date : -

Accepted date : -

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DRILLING LEARNING METHOD IN ZAPIN DANCE IN THE DANCE EXTRACURRICULAR COURSE QUEEN AL FALAH SENIOR HIGH SCHOOL

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Abstract:

This study aims to describe the implementation of the drilling method in Zapin dance extracurricular activities at SMA Queen Al Falah. Zapin dance is a traditional Malay dance that emphasizes movement accuracy, coordination, and harmony with musical accompaniment. The drilling method is applied as a learning strategy focused on repetitive practice to improve students' technical skills, movement accuracy, and memorization of dance sequences.

This research employs a qualitative descriptive approach, with data collected through observation, interviews, and documentation. The subjects of the study include the instructor and students participating in the dance extracurricular program. The findings indicate that the implementation of the drilling method enhances students' mastery of movement variations, improves coordination, and strengthens group cohesiveness. Furthermore, this method helps increase students' confidence in performing Zapin dance. Therefore, the drilling method is considered effective in teaching Zapin dance in extracurricular activities.

Keywords: *drilling method, Zapin dance, extracurricular, dance learning.*

1. INTRODUCTION

Education is a process that is not solely oriented toward the achievement of cognitive aspects, but also toward the development of students' character, creativity, and social awareness. In the context of national education, learning is directed at forming individuals who believe in and are devoted to Almighty God, possess noble character, are competent, creative, independent, and capable of contributing to society. One field that plays a strategic role in achieving these goals is arts education, particularly dance education, which is able to integrate cognitive, affective, and psychomotor aspects in a balanced manner.

Dance learning provides space for students to express ideas, emotions, and cultural identity through structured and meaningful body movements. Dance is not merely a physical activity, but also a medium for character building, discipline, cooperation, and appreciation of cultural values. Amid the rapid flow of globalization and modernization, the younger generation tends to be more easily exposed to global popular culture than to local traditional culture. This condition presents a particular challenge for the world of education to maintain the existence and sustainability of the nation's cultural heritage through engaging, relevant, and innovative learning processes.

Twenty-first century education demands transformation in learning approaches and methods. Students are expected not only to receive information passively, but also to think critically, creatively, communicate effectively, and collaborate in teams. Therefore, teachers are required to select and implement learning methods that are appropriate to the characteristics of the material and the needs of students. The choice of an appropriate learning method greatly influences students' motivation, engagement, and learning outcomes.

In dance learning, mastery of movement techniques requires a repetitive, directed, and consistent practice process. Each movement variation has technical



details, floor patterns, tempo, and dynamics that must be well mastered in order to produce harmonious and aesthetic performances. One method that is relevant to achieving this goal is the drilling method. The drilling method is a learning strategy that emphasizes repeated practice of specific material in order to strengthen memory, accuracy, and students' technical skills. In the context of dance education, this method helps students internalize movement sequences so that they are able to coordinated movements, harmony with musical rhythm, and polite, controlled body posture. These values are consistent with the principles of discipline and modesty upheld in pesantren-based educational environments.

The dance extracurricular activity at SMA Queen Al Falah serves as a platform for students to develop their interests and talents in the arts. Although students have demanding schedules balancing formal schooling and pesantren activities, enthusiasm for dance activities remains relatively high. This indicates that students need a creative space for self-expression that remains within the framework of Islamic values. However, several challenges are often encountered in the dance learning process, such as differences in students' basic abilities, difficulties in memorizing movement sequences, lack of group cohesiveness, and limited practice time.

This research was conducted at SMA Queen Al Falah, a pesantren-based senior high school under the supervision of Pondok Pesantren Islamiyyah Salafiyyah Queen Al-Falah. As an institution that integrates formal education with Islamic boarding school education, the learning process at this school is inseparable from Islamic values, which serve as the primary foundation for students' character development. Therefore, the selection of dance materials in extracurricular activities also considers their alignment with the norms, culture, and religious values upheld within the school environment.

Based on these issues, a learning strategy is required that enables students to effectively master movement techniques within a relatively limited time. The implementation of the drilling method becomes an alternative solution because it provides students with opportunities for intensive and structured practice. Through repeated and gradual exercises, students are expected to improve movement accuracy, coordination, memory retention, and cohesiveness in group performances.

This study aims to describe the process of implementing the drilling method in learning Zapin dance within extracurricular activities and to analyze students' learning outcomes after the method is applied. The study also seeks to identify supporting and inhibiting factors in the implementation of learning, thereby providing a comprehensive overview of the effectiveness of the drilling method within a pesantren-based school context.

Theoretically, this research is expected to enrich studies on dance learning methods, particularly in the context of formal education integrated with the pesantren system. Practically, the findings of this study are expected to serve as a reference for dance teachers or instructors in designing more effective, creative, and student-centered learning strategies. Furthermore, this research contributes to the preservation of local culture through a systematic and sustainable educational approach.

Thus, through the research entitled "The Drilling Learning Method in Zapin Dance in the Dance Extracurricular Program at SMA Queen Al Falah", it is expected that a deeper understanding will be gained regarding how the drilling method is implemented, how students respond to the method, and to what extent it improves the quality of the learning process and outcomes in dance education. Ultimately, dance learning is not merely an extracurricular activity, but also a means of character formation, strengthening cultural identity, and developing students' potential in a holistic manner.

2. METHOD

This study employed a descriptive qualitative approach to analyze the implementation of the Zapin dance learning method in the extracurricular dance program at SMA Queen Al Falah. A qualitative approach was chosen because the research was conducted in a natural setting and aimed to obtain an in-depth understanding of the learning process, implementation procedures, and the supporting and inhibiting factors encountered in the field. According to Sugiyono (2012), qualitative research methods are used to examine natural conditions in which the researcher acts as the key instrument, and data collection techniques are carried out through triangulation.

The research was conducted at SMA Queen Al Falah, Mojo District, Kediri Regency, East Java, which operates under the supervision of Pondok Pesantren Islamiyyah Salafiyyah Queen Al-Falah. The focus of the study was the learning process of Zapin dance in extracurricular activities, particularly the application of the drilling method to improve students' movement skills.

The data sources consisted of primary and secondary data. Primary data were obtained directly from the field through observation and interviews with relevant informants, including the principal, vice principal for student affairs, cultural arts teacher, extracurricular dance instructor, and students participating in the Zapin dance program. Informants were determined using the snowball sampling technique, in which one informant recommended the next. Secondary data were obtained from school documents, extracurricular archives, books, journals, and other references relevant to the research topic. Sugiyono (2015) states that data collection techniques are the most strategic step in research because the primary objective is to obtain accurate and relevant data.

The research instruments included observation, interviews, and documentation. Participatory observation was conducted, meaning that the researcher was directly involved in the activities to gain deeper insight into the Zapin dance practice process and the implementation of the drilling method. Structured interviews were conducted following a systematic set of prepared questions, as explained by Anas Sudijono (2019). Documentation was used to collect supporting data such as photographs of activities, school archives, students' progress records, and evidence of performance results. According to Sugiyono (2013), documentation refers to records of past events in the form of writings, images, or works that support research data.

Data validity was tested through source triangulation, method triangulation, and time triangulation. Source triangulation was carried out by comparing data obtained from different informants. Method triangulation involved comparing findings from observation, interviews, and documentation. Time triangulation was conducted by collecting data at different times to ensure consistency. Moleong (2007) explains that triangulation aims to increase the credibility of qualitative research findings.

Data analysis was conducted through several stages: data collection, data reduction, data display, and conclusion drawing and verification, as described by Sukmadinata (2005). Data reduction involved selecting and simplifying information relevant to the research focus. The data were then presented in descriptive form to facilitate understanding. The final stage involved drawing conclusions based on patterns, themes, and relationships identified in the data. Through these stages, the study produced a systematic and valid description of the implementation of the drilling learning method in the Zapin dance extracurricular program.

3. RESULTS AND DISCUSSION

a. The Learning Process Using the Drilling Method in Zapin Dance at the Dance Extracurricular Program of SMA Queen Al Falah

The instructor implemented a gradual approach in teaching Zapin dance, beginning with the mastery of basic foot movements, followed by floor patterns, and finally the synchronization of tempo and musical rhythm. Students were required to repeat each sequence of movements at least five to seven times in one session. Whenever mistakes occurred, the instructor paused the practice and repeated the sequence from the beginning to ensure that all students performed the movements uniformly and accurately. Students' skill development was observed through four main indicators: movement accuracy, group cohesiveness, memory of movement sequences, and self-confidence.

During the initial stage of practice, many students experienced difficulties in adjusting foot direction, hand positions, and maintaining the correct tempo. Such errors were natural, particularly for students who were not yet accustomed to complex dance techniques. However, after several sessions applying the drilling method—intensive and structured repetition—students' movement accuracy showed significant improvement. By the fourth meeting, students were able to synchronize their movements with the rhythm and formation, and by the sixth meeting, their stability and consistency became more evident. This finding aligns with B.F. Skinner's (1954) behaviorist theory, which states that behavior can be shaped through reinforcement following repeated practice. In the context of dance, repetition enables students to internalize movements until they become almost automatic responses. Therefore, the drilling method proved effective in developing students' motor accuracy progressively.

Group cohesiveness is a crucial aspect of dance performance but often becomes a major challenge, especially in the early stages of practice. Students frequently struggled to move in unison, particularly during transitions in floor patterns, due to limited understanding of rhythm and coordination. Through repeated group drills, students gradually became familiar with counts, tempo, and rhythm. The more frequently they practiced together, the stronger their synchronization became. This finding is consistent with Slavin's (2009) cooperative learning theory, which emphasizes that successful group work is influenced by structured interaction and repeated collaborative practice. By the fifth and sixth meetings, group coordination had significantly improved, demonstrating that intensive group drilling effectively strengthens teamwork and synchronization in dance.

The ability to remember movement sequences represents an important cognitive skill in dance learning. In the early sessions, many students struggled to recall the full sequence of movements, positions, and formations, indicating that their short-term memory had not yet fully processed the complex choreography. Through systematic repetition in the drilling method, students gradually memorized each movement and eventually mastered the entire sequence. They also demonstrated better understanding of floor patterns and transitions between formations. This development supports Jerome Bruner's (1966) cognitive theory, particularly the concept of enactive representation, which emphasizes learning through direct action. Repeated physical practice enables students to construct understanding gradually and store it in long-term memory. Thus, drilling plays a vital role in strengthening students' memory of the overall dance structure.



Figure 1. Proses Latihan Tari

At the beginning of the learning process, many students appeared shy, hesitant, and lacking in confidence when performing in front of others. Uncertainty in mastering techniques and fear of peer or teacher evaluation became common psychological barriers. Over time, consistent drilling

practice increased students' familiarity and mastery of movements. Successfully mastering small parts of the choreography through repetition fostered a sense of achievement that enhanced their self-confidence. This observation aligns with Albert Bandura's (1997) self-efficacy theory, which states that repeated successful experiences strengthen individuals' belief in their capabilities. In this case, students' success in performing Zapin dance reflected not only technical improvement but also positive affective development, particularly greater confidence and expressive ability.

Overall, based on the four indicators—movement accuracy, group cohesiveness, memory retention, and self-confidence—the drilling method proved to be highly effective in dance learning. In line with Gagné's (1985) theory that complex skills require gradual and repeated practice, drilling serves as an appropriate strategy for instilling not only technical dance skills but also cognitive and affective competencies.

Furthermore, interviews with the dance instructor revealed that the drilling approach was not solely focused on technical repetition but also considered students' psychological dynamics. Instead of giving corrective feedback in a blaming manner, the instructor applied a coaching approach, guiding students through reflective questions such as, "Which part feels less accurate?" or "Is the tempo already appropriate?" This strategy enhanced students' movement awareness and active engagement. Practice sessions were consistently structured into three stages: warm-up, core drilling exercises, and closing reflection. During the core session, students practiced both complete sequences and partial segments—such as specific floor patterns or hand movements—before integrating them into the full choreography.

The instructor also varied the drilling method by forming small groups based on students' levels of mastery. This allowed more advanced students to progress without feeling hindered, while those who needed additional support received closer guidance. Positive reinforcement was provided through simple praise, encouraging students to continue improving. In some sessions, students were invited to provide peer feedback, fostering collective responsibility for group cohesiveness.

Observations across six meetings showed a clear transformation in the learning atmosphere. Initially, practices were rigid and students appeared hesitant; however, by the fifth and sixth meetings, students demonstrated enthusiasm, active participation, and greater comfort in performing. The participatory and supportive environment indicated that when drilling is combined with a humanistic approach, it creates a conducive and enjoyable learning atmosphere. The outcomes were reflected not only in improved technical skills but also in character development, including discipline, confidence, cooperation, and mutual respect. Therefore, drilling is not merely a repetitive training technique, but a comprehensive learning strategy that shapes students physically, mentally, and socially within performing arts education.



Figure 2. Evaluasi Sebagai Pembentukan Karakter

b. Learning Outcomes of the Drilling Method in Zapin Dance at the Dance Extracurricular Program of SMA Queen Al Falah

This study aimed to examine the outcomes of the drilling method in teaching Zapin dance within the extracurricular program at SMA Queen Al Falah and the affiliated Islamic boarding school in Kediri. The findings indicate that the drilling method significantly improved students' movement accuracy, group cohesiveness, memory of choreography, and self-confidence. These results confirm that dance learning depends not only on natural talent but also on consistent and systematic instructional approaches.

Through repeated and structured practice, students who initially struggled with foot direction, hand positions, and tempo gradually demonstrated more precise and stable movements by the fourth to sixth meetings. This supports B.F. Skinner's behaviorist theory, which emphasizes repetition and reinforcement in shaping behavior. Group synchronization also improved as students practiced collectively, aligning with Slavin's cooperative learning theory that highlights the importance of structured interaction in teamwork. In terms of memory, students who initially forgot movement sequences were eventually able to master the full choreography, including floor patterns and transitions. This finding reflects Jerome Bruner's concept of enactive learning, where repeated action strengthens long-term memory. Additionally, students' self-confidence increased significantly. Initially hesitant and shy, they became more expressive and confident performers after experiencing repeated success, consistent with Albert Bandura's self-efficacy theory.

Overall, the drilling method proved effective in enhancing not only technical (psychomotor) skills but also cognitive and affective development. Structured repetition, direct feedback, and positive reinforcement contributed to measurable progress across all indicators. Moreover, the implementation of Zapin dance within a pesantren-based environment demonstrates that arts education can harmoniously integrate cultural expression with religious values, while fostering discipline, responsibility, cooperation, and confidence among students.

4. CONCLUSION

The application of the drilling method in teaching Zapin dance at the extracurricular program of SMA Queen Al Falah and Pondok Pesantren Queen Al Falah Putri has proven to be highly effective in enhancing students' performance and overall learning outcomes. Through repeated, structured practice, students demonstrated significant improvement in several key areas: movement accuracy, group synchronization, memory retention of choreography, and self-confidence. In the early stages, students often struggled with correct foot positioning, hand movements, and tempo, and their group coordination was inconsistent. However, with consistent drilling, by the fourth session, students began to execute movements more accurately and harmoniously, and by the sixth session, their precision and group cohesion were noticeably stable.

This improvement aligns with behaviorist theory as proposed by B.F. Skinner (1954), which emphasizes that repeated practice and reinforcement are crucial for shaping behavior. In the context of dance, continuous repetition enables students to internalize movements and perform them automatically without conscious deliberation. Similarly, cooperative learning theory by Slavin (2009) supports the finding that repeated group practice fosters better synchronization and teamwork, as students develop shared awareness of rhythm, tempo, and spatial formation through collective rehearsal. Cognitive learning theory, particularly Jerome Bruner's (1966) concept of enactive representation, explains how repeated physical practice enhances memory retention and understanding of complex choreography, allowing students to remember sequences and transitions more effectively.

Beyond technical skills, the study also revealed that the drilling method positively impacted students' psychological and social development. Many students initially displayed shyness, hesitation, and low confidence in performing in front of peers and instructors. Through structured drilling combined with supportive coaching and positive reinforcement, students gradually gained confidence, performed with expressive quality, and actively participated in the learning process. This is consistent with Albert Bandura's (1997) self-efficacy theory, which asserts that repeated successful experiences increase individuals' belief in their capabilities. Students not only mastered the technical aspects of Zapin dance but also developed resilience, self-assurance, and a sense of accountability within the group setting.

The findings further highlight that the drilling method is adaptable to environments that integrate cultural and religious values. In the context of the pesantren, students were able to learn and perform Zapin dance while maintaining religious and moral values embedded in the performance, including dress, gestures, and thematic expression. This demonstrates that extracurricular arts education can simultaneously cultivate technical skills, character, and moral development.

In conclusion, the drilling method is a comprehensive and effective pedagogical approach for extracurricular dance education. It strengthens psychomotor skills, cognitive understanding, and affective development, while promoting group cohesion, self-confidence, and moral awareness. The combination of structured repetition, adaptive coaching, and collaborative practice ensures that students

not only achieve mastery in dance movements but also experience holistic personal growth. This study underscores that arts education, particularly when guided by the drilling method, can effectively contribute to both skill acquisition and the broader educational goal of character formation in students.

AUTHOR CONTRIBUTIONS

The authors contributed collaboratively to this research. The primary author was responsible for conceptualizing the study, designing the research framework, and defining the objectives related to the implementation of the drilling method in Zapin dance extracurricular activities. The primary author also carried out data collection, including field observations, interviews with instructors and students, and documentation of dance practice sessions at SMA Queen Al Falah and Pondok Pesantren Queen Al Falah Putri Kediri. Both authors participated in the qualitative data analysis, including categorization, coding, and interpretation of the collected information. The primary author prepared the initial draft of the manuscript, while the co-author reviewed, edited, and provided critical feedback to ensure clarity, consistency, and academic rigor. Additionally, the co-author supervised the research process, provided methodological guidance, and ensured ethical compliance during data collection and interactions with participants.

ACKNOWLEDGMENTS

The authors would like to express their sincere gratitude to SMA Queen Al Falah Kediri and Pondok Pesantren Queen Al Falah Putri Kediri for granting access to their facilities, providing documentation, and allowing observation of the extracurricular dance program. Special thanks are extended to Mr. Birul Walidain, S.Ag., Mrs. Windharti Hernaningtyas, S.Pd., and other teaching staff for their guidance, cooperation, and valuable insights during interviews and practice sessions. The authors are also grateful to all participating students for their active involvement in the Zapin dance activities and for sharing their experiences and progress. Finally, the authors acknowledge the support and feedback of academic mentors and peers, whose advice and constructive comments greatly contributed to the successful completion of this study.

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