

ANALYSIS OF LEARNING THEORIES AT SEKAR WANGI DANCE STUDIO

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Abstract

Non-formal learning plays an important role in developing community potential, particularly in the field of arts; however, studies examining the application of learning theories in non-formal dance education institutions remain limited. There is also a gap between learning theories discussed in the literature and their practical implementation in dance studios. This study aims to identify the learning theories applied at the Sekar Wangi Dance Studio and examine their relationship with non-formal learning theory. This research employed a qualitative approach using a case study method. Data were collected through observation, interviews, and documentation. The findings indicate that the Sekar Wangi Dance Studio applies behaviorist and constructivist learning theories, which are reflected in repetitive practice, modeling, and experiential learning activities. These approaches align with the characteristics of non-formal learning, which emphasize flexibility, participation, and skill development. In conclusion, the learning theories implemented at the Sekar Wangi Dance Studio are appropriate and effective within the context of non-formal dance education.

Keywords: dance art, dance studio, learning theory, non-formal learning



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INTRODUCTION

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A dance studio is a facility for carrying out dance artistic activities by a group of people which includes preservation, research, and cooperation. Dance studios are very necessary for the community, artists, and the government as a means to grow and develop dance arts in Indonesia (Hartono, 1984: 132). Currently, many dance studios have been established in the Magelang area, one of which is the "Sekar Wangi" Dance Studio.

The "Sekar Wangi" Dance Studio is a dance studio founded by Mr. Agus Hariyanto, who has experience in the field of dance art. Many traditional dances such as Edan-Edanan dance, Gambyong Pareanom dance, Cantrik dance, Manipuren dance, Golek Manis dance, Asmoro Asih dance, Gambir Anom dance, Gunungsari dance, Srikandi Mustikaweni dance, Minakjinggo Dayun dance, and Perang Kembang dance. Currently, the "Sekar Wangi" Dance Studio has been established since 2015 and has often performed everywhere. However, unfortunately, the "Sekar Wangi" Dance Studio is not yet widely known by the public and the majority of students are only from the Muntilan area due to a lack of promotion to the wider community.

Indonesian culture is starting to fade due to the emergence of sophisticated technologies, so the current generation is less concerned with Indonesian culture and considers learning traditional art education to be outdated, they prefer to learn foreign cultures without distinguishing between good and bad. (Irmania et al., 2021; Panduraja Siburian et al., 2021) They are beginning to be contaminated by outside cultures, for example, they learn modern art originating from Western nations such as modern dance, they are prouder to be able to learn it without knowing the consequences. Moreover, those who learn are children aged elementary to junior high school whose comprehension is very fast. Therefore, schools have implemented art education as an internal activity or as part of the curriculum in elementary to high schools.

In relation to the learning aspect, the goal of art education is directed to develop children's knowledge, sensitivity, and skills. Usually, in the school environment, children are only taught through basic theory methods or introduction to various dances in the archipelago, not yet reaching the practical context. However, schools will conduct tests or exams in the form of practicals or will be held with a performance method at the end of the second semester, so it is expected that they will be able to be creative and create according to their own abilities according to the child's thoughts captured during the theory method given by the teacher, then the teacher only acts as a facilitator or provides input, criticism, and suggestions on the dance material to be presented during the performance, this will foster tolerance or cooperation between individuals or groups.

Besides that, there are many learning models and learning theories, both formal and non-formal. Therefore, in this writing, we, the writing team, discuss learning theories predominantly applied in non-formal education by the "Sekar Wangi" Dance Studio in order to fulfill the assignment for the subject of Learning and Instruction.

RESEARCH METHOD

Research Design

This study employs a qualitative research design using a descriptive approach. Qualitative research aims to understand phenomena experienced by research subjects holistically and to describe them in the form of words and language within a natural context by utilizing various scientific methods, as stated by Moleong (2007). This research adopts an ethnographic design, which is characterized by efforts to describe and interpret cultural practices within a particular community. According to Sukadari and Suyata (2015), ethnography is a methodological approach that seeks to portray cultural phenomena in depth, making it suitable for investigating practices and experiences related to dance education in this study.

Although the specific time and place are not explicitly stated in the source text, the research was conducted in a natural setting relevant to the focus of the study, particularly in

environments involving dance teachers and teaching documentation. This natural context aligns with the principles of qualitative and ethnographic research, which require direct engagement with real-life cultural and instructional practices.

Research Target/Subject

The research subjects consist primarily of dance teachers who serve as the main source of primary data. Their experiences, perspectives, and instructional practices form the core focus of the study. In addition to the primary subjects, secondary data sources include teaching documentation, such as instructional materials, records, or other relevant artifacts. The selection of subjects follows qualitative criteria, emphasizing relevance, experience, and involvement in the cultural or instructional practices being examined.

Research Procedure

The procedure of the study follows the characteristics of qualitative descriptive and ethnographic research. The researcher begins by entering the natural setting in which the cultural and instructional activities take place. Data are gathered through prolonged engagement, direct observation, interviews, and documentation, allowing the researcher to understand the cultural context holistically. Throughout the process, the researcher seeks to interpret the meanings behind the actions, interactions, and instructional practices of dance teachers, consistent with ethnographic principles that prioritize rich, contextualized descriptions.

Instruments, and Data Collection Techniques

The instruments used in this research consist of observation guidelines, interview protocols, and documentation sheets. The data collection techniques include direct observation of teaching practices, in-depth interviews with dance teachers, and analysis of teaching-related documents. According to Danim, this study utilizes both primary and secondary data; primary data are collected directly from research subjects, while secondary data derive from teaching documentation. These techniques enable the researcher to obtain comprehensive and meaningful descriptions of cultural and pedagogical phenomena.

Data Analysis Technique

Although not explicitly detailed in the source text, qualitative descriptive and ethnographic research typically involves inductive data analysis. This includes organizing and categorizing data, interpreting cultural patterns, identifying themes, and constructing thick descriptions that represent the perspectives and lived experiences of participants. The analysis is conducted continually throughout the research process, ensuring that interpretations remain grounded in the data and aligned with the natural context of the study.

RESULTS AND DISCUSSION

The results of the research conducted by the author at Sanggar Tari Sekar Wangi using a qualitative research method formulate that Sanggar Tari Sekar Wangi applies constructivism learning theory and cognitive learning theory in its learning process. These two theories are highly relevant to the learning process carried out by the Sekar Wangi dance art studio, as reviewed from the results of interviews and observations.

Sanggar Tari "Sekar Wangi" is a dance art organization established with the aim of preserving dance art, especially traditional Indonesian dance, to cultivate prospective dance

artists as successors to the nation. In the General Indonesian Dictionary (KBBI), it is a place for art activities (KBBI, 2008:1261). In other words, the term "sanggar" can be interpreted as a place or facility used by a community or group of people for art activities such as dance, fine arts, craft arts, or performing arts. Activities within a "sanggar" include learning about art, which covers the processes of learning, creation, and production. According to Gusti in Lidya (2022), "Almost all processes are carried out within the sanggar."

According to (Rusliana, 1990:13), a "sanggar" is a vehicle for activities in assisting and supporting success and mastery in the fields of knowledge and skills. An art "sanggar" is a place or venue for people to engage in or learn an art form with the aim of always preserving it in society. In an art "sanggar," we can learn various dances, music, vocals, theater, sculpture, painting, and so on (Amelia, 2013:7).

A dance studio is a forum for undertaking various dance art activities with its members, including dance teaching and learning, artistic creation, and exchanging ideas about everything related to works of art. One of the purposes of a dance studio is to maintain traditional and classical dances alongside developing modern, contemporary, and new creative dance forms. The influx of foreign culture can be counteracted by instilling love for the nation's culture, one way of which is through artistic activities (Sakti, 2005:13).

A "sanggar" also introduces regional culture. For example, there is learning about regional dances. The introduction of regional dances is learning that essentially develops in a region, certainly guided by broad principles and based on adaptations of traditions passed down through generations that are embraced/adhered to by the community owning the dance. Regional dances generally have high historical value, broad guidelines, and are based on adaptations of the customs of the surrounding environment where they originated. (Fitri, et al. 2019)

Sanggar Tari Sekar Wangi conducts its learning process by imitating several movements performed by the instructor, accompanied by music, based on observations and interviews conducted. Therefore, the author team concludes that Sanggar Tari "Sekar Wangi" applies constructivism theory. This theory itself is a learning approach that emphasizes the active role of students in building understanding and giving meaning to the information or experiences they encounter. This aligns with the learning process carried out by Sanggar Tari "Sekar Wangi."

A theory is a collection of principles arranged systematically. These principles attempt to explain the relationships between existing phenomena. Each theory develops concepts used as symbols for specific phenomena. In general, a theory is a system of abstract concepts that indicates relationships among these concepts, helping us understand a phenomenon. Thus, it can be said that a theory is a conceptual framework for organizing knowledge and providing a blueprint for conducting further actions. According to Jonathan H. Turner, a theory is a process of developing ideas that help us explain how and why an event occurs.

Constructivism originates from the words "construct" and "ism." "Construct" means to build, improve, and develop. Meanwhile, "ism" in the Indonesian dictionary means a doctrine or aliran (school of thought). Constructivism is a philosophical school of knowledge that emphasizes that our knowledge is the result of our own construction. The constructivist view in learning states that children are given opportunities to use their own strategies in consciously learning, while the teacher guides students to higher levels of knowledge.

Constructivism is one of the schools of thought that originates from cognitive learning theory. The goal of using the constructivist approach in learning is to help improve students' understanding.

CONCLUSION

This study concludes that the Sekar Wangi Dance Studio predominantly applies constructivist and cognitive learning theories in its learning practices. The main findings indicate that learning activities are centered on participants' active involvement, where understanding is constructed through direct experience, prior knowledge, individual interests, and cultural backgrounds. Traditional dance is used not only as an artistic medium but also as a pedagogical tool to support cultural preservation and the development of learners' cultural competencies.

The implications of these findings are significant for non-formal education and arts pedagogy. The application of constructivist and cognitive approaches demonstrates that non-formal learning environments, such as dance studios, can effectively facilitate meaningful learning by emphasizing experiential learning, reflection, and active participation. This approach supports the development of both technical dance skills and cultural awareness, highlighting the potential of dance education as a medium for holistic learning in non-formal settings.

However, this study is limited to a single dance studio and relies primarily on qualitative data, which may restrict the generalizability of the findings. Future research could involve comparative studies across multiple dance studios, incorporate quantitative or mixed-method approaches, or examine the long-term impact of constructivist-based dance learning on learners' artistic development and cultural identity.

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AUTHOR CONTRIBUTIONS

Author 1: Conceptualization; Investigation; Project administration; Validation; Writing – review and editing; Data curation; Formal analysis; Methodology; Writing – original draft; Resources; Visualization.

Author 2: Validation; Formal analysis; Other contributions; Resources; Supervision.

Author 3: Validation; Formal analysis; Other contributions; Resources; Supervision.

Author 4: Validation; Formal analysis; Other contributions; Resources; Supervision.

CONFLICTS OF INTEREST

The authors declare no conflict of interest.

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