

SEKAR YUDHANINGRUM DANCE LEARNING AS CHARACTER DEVELOPMENT FOR ADOLESCENTS AT SEMARAK CANDRA KIRANA STUDIO SURAKARTA (HOLISTIC APPROACH)

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Abstract. This study aimed to examine the learning of *Sekar Yudhaningrum* dance as a means of character development for adolescents at the Semarak Candra Kirana Studio in Surakarta. *Sekar Yudhaningrum* dance was a newly created dance that highlighted the heroic values of Javanese female warriors, reflecting courage, discipline, cooperation, and responsibility. The research method used was qualitative with a holistic art approach encompassing genetic, objective, and affective aspects. Data collection techniques included interviews, observations, and document analysis. The research subjects consisted of 12 adolescent students from the Semarak Candra Kirana Studio. Primary data included in-depth interviews and direct observation of the learning process, while secondary data consisted of photo and video documentation of the learning sessions. Data analysis was conducted interactively through data reduction, presentation, and conclusion drawing. The results of the study showed that *Sekar Yudhaningrum* dance learning was effective in instilling the values of courage, discipline, cooperation, and responsibility in adolescents. In addition to mastering the aspects of *wiraga* (body movement), *wirama* (rhythm), and *wirasa* (expression), students also experienced improvements in self-confidence, social skills, and aesthetic sensitivity. Overall, this study demonstrated that *Sekar Yudhaningrum* dance not only functioned as a medium for art education but also served as an effective tool for adolescent character development by addressing social, cultural, and emotional aspects.

Keywords: Learning, *Sekar Yudhaningrum* Dance, Character Education

INTRODUCTION

Education is a process of developing one's potential through learning, such as teaching, training, and acquiring skills (Raharjo & Driya, 2024, p. 19219). The educational process not only encompasses knowledge but also the development of critical thinking, problem-solving, emotional, and social aspects needed to face life's challenges. Thus, education plays a crucial role in shaping individuals who are competent, independent, and able to contribute positively to society. Currently, character education has become a primary focus in shaping a younger generation that is not only intellectually excellent but also has a resilient, ethical, and moral personality. Character education has a holistic nature, reflected in the emphasis on moral knowledge, moral feelings, and moral actions, which together support the development of students' character (Harefa & Nathanael, 2024, p. 1887). Character education serves as a foundation that helps form individuals who are not only intellectually smart but also possess integrity, empathy, and social responsibility. The formation of character aims to shape the mindset, attitude, and behavior of students, as explained in Article 1 of the Indonesia Law No. 20 of 2003 on the national education system, which states that the purpose of national education is to develop the potential to have intelligence while fostering a love for culture to be preserved (Pahan & P., 2023, p. 112).

The character of children today is very concerning, marked by the increasing violations and deviations committed by minors and adolescents, which disrupt their personality development due to free association. This phenomenon is in line with the research by (Yulianti et al., 2021, p. 25), which shows that interactions in free associations can lead children astray, causing many adolescents

to lose their identity. As a result, actions such as skipping school, theft, brawls, and student fights have become more prevalent. An effective learning process can influence various aspects of a child's development through various subjects, methods, media, and arts. Unconsciously, art becomes one of the essential elements in education that can be studied to shape good character through the values contained in the dance itself. Art not only functions as a form of artistic expression but also plays a crucial role in education, particularly in the development of children's character. The arts contain universal values related to human life and are very important to understand and experience in order to encourage goodness in thought and action (Edinom, 2022, p. 70).

In arts education, the primary focus is the development of soft skills, especially in terms of social interaction, which is crucial for shaping a child's positive and directed personality. Research from Harvard University shows that a person's success is determined about 20 percent by hard skills, while the remaining 80 percent is influenced by soft skills. Therefore, character education becomes an important aspect that needs to be enhanced in the learning process (Asmani, 2011, p. 48). Through arts education, the development of soft skills helps children learn to collaborate, communicate effectively, and develop empathy towards others. To anticipate juvenile delinquency, guidance from parents, teachers, and community attention is necessary. This can be realized by providing a platform for adolescents to develop themselves and get to know their surroundings. One important platform for adolescent development is giving them the opportunity to express themselves through non-formal education, such as involvement in art studios. Art studios function as places or facilities specifically designed for communities or groups who want to engage in various artistic activities. Activities conducted in art studios include various forms of art, such as dance, painting, crafts, and performing arts (Susilo et al., 2018, p. 54). Activities in art studios involve comprehensive learning, including the process of learning, exploration, and creation of artworks. Thus, art studios not only function as places for learning but also as spaces for developing character and creativity in adolescents.

One of the most popular types of art studios is the dance studio. Dance studios teach participants various dance techniques, help them understand the cultural values behind each movement, and train them to perform. Hidajat states that dance functions as an educational medium with various roles, including body awareness, physical development, socialization, character formation, and a means of communication (Yuliati et al., 2021, p. 25). In the context of non-formal education, as implemented by Sanggar Semarak Candra Kirana Surakarta, children not only gain knowledge about dance but also other benefits, such as building friendships, training time management skills, and improving collaboration sensitivity. Dance, as one of the essential aspects of arts education, has proven effective in shaping students' character to help them internalize positive values that can be beneficial in everyday life.

Sanggar Semarak Candra Kirana Surakarta is a non-formal educational institution that is active and participates in various arts activities in the community. The existence of this studio provides a space for children to learn and express themselves through dance. The dance learning process at Sanggar Semarak Candra Kirana begins with structured planning, including creating a training schedule, class distribution, determining dance material, selecting instructors, and organizing performances. The lessons are held once a week, with each class having one meeting, ending with a semester exam every six months. This entire learning process is closely linked to the importance of interpersonal communication, which plays a key role in building relationships between instructors and students. One of the dance works for adolescents at Sanggar Semarak Candra Kirana is the *Sekar Yudhaningrum* dance. This dance portrays the character of female warriors and has great potential in developing children's character (Martini Ratna, Interview December 2023). The movements of *Sekar Yudhaningrum* reflect toughness, discipline, and bravery, which are important values for the younger generation. Through this dance, children can learn to internalize the traits of a soldier who is alert, agile, skilled, and authoritative, which can be clearly seen through their expressions while dancing. *Sekar Yudhaningrum* is a female warrior dance that falls into the category of military dances and can be performed in groups. The dance movements consist of *lumaksana* movements, *olah gendewa*, *ingok-ingok*, *lembahan*, *jurus perangan*, *olah samparan*, and *perangan cundrik*. Widyastutieningrum explains that group dance is a work performed by one or more dancers, with the number of dancers determined based on the purpose of the dance (Yuniar, 2023, p. 134).

Based on this focus, the urgency of this research lied in the application of *Sekar Yudhaningrum* dance as a character education material amidst the challenges of globalization and the rapid development of technology, which had the potential to weaken the morals of the younger generation. *Sekar Yudhaningrum* dance represented the spirit and heroism of women as a learning material at Sanggar Semarak Candra Kirana. Through this dance education, children were instilled with important values such as hard work, teamwork, discipline, independence, pride in the nation's culture, and respect for the heroes who fought for independence. The instillation of these values was expected to strengthen cultural values, create a generation with a solid character, and integrate cultural preservation with character education in a balanced way. This effort was a concrete step in facing the challenges of the modern era while preserving the values of patriotism and heroism as the moral foundation of the nation.

This study also identified several gaps in previous research related to character education through dance. Several researchers, such as (Tyas & Kuswarsantyo, 2018), (Halita & Belinda, 2020), (Edinom, 2022), (Resi, 2019), (Rosalia et al., 2020), and (Riyaningsih Maryono & Harini, 2018) discussed the role of dance in education and the formation of children's character. Most of these studies concluded that dance was an effective means of building children's character. Additionally, the contribution of dance in character formation with values of patriotism was examined by (Tyas & Kuswarsantyo, 2018) and (Edinom, 2022). However, despite many studies showing the effectiveness of dance in shaping children's character, especially in art studios, no research specifically addressed the integration of *Sekar Yudhaningrum* dance as a tool for the development of children's character.

Based on the existing gap, the novelty of this research lay in the exploration of the *Sekar Yudhaningrum* dance to instill character values embedded in the movements, rhythm, costume makeup, and dance props through the learning process. *Sekar Yudhaningrum* dance, as learning material for adolescents, contained values that were relevant in character development. Through this dance, it was hoped that children could internalize the discipline in practice and performance, teamwork that was built during collaboration in groups, as well as self-confidence and independence that grew when they successfully showcased their art. This holistic approach created space for children not only to develop dancing skills but also to build a strong and well-characterized personality. Therefore, the phenomenon that emerged in this research focused on the learning process and the role of *Sekar Yudhaningrum* dance in shaping children's character. The learning of *Sekar Yudhaningrum* dance contributed to character development, aiming to provide deeper insight into the impact of dance education in the development of children's personalities, which was expected to make a significant contribution to the development of nonformal education in the field of dance arts in Indonesia.

RESEARCH METHOD

This research used a qualitative method with a holistic arts approach. The holistic arts approach covered three factors: genetic factors (the background of an event), objective factors (the actual conditions being studied), and affective factors (the impact or perception) (Maryono, 2015, p. 39). The focus of this research was the learning process of *Sekar Yudhaningrum* dance and the development of children's character. The research was conducted at Sanggar Semarak Candra Kirana Surakarta, located at Jalan Kedasih No. 22, Kerten, Laweyan District, Surakarta City. The data collection techniques included: observation, interviews, and documentation analysis. Primary data was obtained through in-depth interviews and direct observation of the *Sekar Yudhaningrum* dance learning process, including observations of the interaction between trainers and students, teaching techniques used, and the implementation of character values in each practice session. Secondary data consisted of photos and videos of *Sekar Yudhaningrum* dance learning activities, choreography of *Sekar Yudhaningrum* dance, the background of the studio, achievements of Sanggar Semarak Candra Kirana, and the number of students at the studio. The informants were the head of the studio, dance instructors, students, and the students' parents. The validity of the data was tested through triangulation and informant review. Data analysis used interactive analysis, including data reduction, data presentation, and drawing conclusions (Miles et al., 2014, p. 20).

1. Result and analysis

The results and discussion of this research provide a comprehensive description in addressing the formulated problems, which cover three main factors: genetic, objective, and affective factors, related to the learning process of *Sekar Yudhaningrum* dance and the development of children's character. The intensive training process and structured performances, these three factors interacted and contributed to the development of the students' character and dance skills.

1.1 Background of Sanggar Semarak Candra Kirana Surakarta

The genetic factor plays an important role as the background in the development of the program before the formation process (Sutopo, 2006, p. 144). In the context of education, Sanggar (art studio) is a non-formal educational institution that functions as a place to conduct arts learning activities to develop potential (Nugrahani, 2020, p. 80). Sanggar Semarak Candra Kirana (SCK) was established on July 31, 1998, under the leadership of Dra. R. Ay Irawati Kusumorasri, M.Sn, and officially became a foundation with a notarial deed in 2011. This studio plays an active role in preserving and developing Indonesian culture through the art of dance, particularly Javanese and Nusantara dances. Training at the studio not only focuses on physical movements but also on the cultivation of the soul and emotions (*olah rasa*), instilling values such as patience, teamwork, mutual respect, and discipline. Through this approach, Semarak Candra Kirana teaches dance as a means of moral education, aimed at shaping the character of its students, including empathy, respect for others, and appreciation for teachers. Additionally, the studio's dedication to cultural preservation is reflected in their connections with international art communities, such as in Korea. Sanggar Semarak Candra Kirana has participated in various cultural performances abroad, including the *Andong Mask Dance Festival* in 2023 and the *Busan International Performing Arts Festival* in 2024 (Irawati Kusumarasri, Interview, October 2024). The studio is supported by eight experienced instructors, all graduates of the Indonesian Institute of the Arts (ISI) Surakarta.



Figure 1. The Hall of Sanggar Semarak Candra Kirana Surakarta

The name "*Semarak Candra Kirana*" is derived from the character Dewi Galuh Candra Kirana in the Panji story, with the hope that this art center will bring fortune and revive Javanese arts and culture. The center's logo symbolizes pride (crown), prosperity (rice), and solidarity (circle). The Semarak Candra Kirana Foundation aims to educate the younger generation about the importance of Javanese arts and culture, preserve cultural heritage, and contribute to the development of the arts at national and international levels. The center's vision is to preserve and promote Indonesian culture through performing arts and to teach Javanese and national dance.

Training at Sanggar Semarak Candra Kirana is held once a week, with each class lasting one and a half hours, covering a range of age groups from children to adults. The institution is a non-formal educational organization, officially established under a notarial deed since December 12, 2011. With over 26 years of experience, Sanggar Semarak Candra Kirana continues to play an active role in preserving and developing traditional Javanese and Nusantara dance and participates in various artistic events both nationally and internationally.

Table 1. Achievements of Sanggar Semarak Candra Kirana

Year	Achievement
2014-2015	Performance at the Andong Mask Dance Festival in South Korea
2017	Best Presenter Award for "Anoman Lair"
2019	Best Presenter at the Festival of Traditional Children's Games in Surakarta
	1st Place at the Central Java Traditional Dance Festival in Semarang
	2nd Place at the Surakarta City Puppet Festival
2020-2023	Opening Dancer at SIPA (International Performing Arts)
	Opening Dancer at IMF (International Mask Festival)
	Opening Dancer at SBI (Semarak Budaya Indonesia)
2022	Closing Dancer at ASEAN Paragames
2023	Best Performer, Best Costume, and Most Audience at the 2023 Wayang Bocah Festival by the Cultural and Tourism Office of Surakarta City
2024	First Place in the Bahana Pusaka Nusantara Creative Dance Competition
	Second Place in the Royal Pringsewu Traditional Dance Creation
	Opening Dancer at SIPA (International Performing Arts)
	Performance at the Umbrella Festival
	Performance at the International Day of Awareness of Food Loss and Waste event
	Performance at the International Mask Festival

1.2 Choreography of *Sekar Yudhaningrum* Dance

The choreography of *Sekar Yudhaningrum* consists of several formative aspects, including theme, movement, makeup and costumes, dance music, and props. All of these elements are structured and designed with careful consideration of their interrelationships.



Figure 2. The makeup and costumes of the *Sekar Yudhaningrum* dancers, seen from the front and back

Sekar Yudhaningrum is a newly created dance, composed in 2020 by Martini Ratna Istyaningsih at Sanggar Semarak Candra Kirana in Surakarta for adolescent classes. The dance takes the theme of female warriors, reflecting the spirit and bravery of fighters training their agility and combat skills. The dance portrays warriors who are alert, quick, skilled, and full of dignity. The movements displayed convey a strong and firm impression, expressing the strength and courage of a warrior ready to face the battlefield. The name of this dance holds a profound meaning: "*Sekar*" means flower, "*Yudha*" means warrior, and "*Ningrum*" means fragrant.

The movements of *Sekar Yudhaningrum* dance are rooted in the Surakarta Putri Style dance, which have been modified for its performance, consisting of three main stages: *maju beksan* (advance dance), *beksan* (dance), and *mundur beksan* (retreat dance). The range of movements includes *lumaksana*, *olah gendewa*, *ingok-ingok*, *lembehan separo*, *jurus perangan*, *olah samparan*, and *perangan cundrik* (Martini Ratna, interview September 2024). The presentation of the dance begins with an emphasis on practicing the *gendewa* (bow) and *cundrik* (small weapon) properties, symbols of preparation for battle. The movements in this stage reflect concentration, careful planning, and wisdom in preparing to face the enemy. The climax of the dance depicts an energetic and spirited battle, closing the performance with impressive strength. First, the *lumaksana* movement symbolizes someone walking with confidence, representing determination and courage in facing life. Second, the *olah gendewa* movement reflects discipline and thorough preparation before facing challenges. Third, the *ingok-ingok* movement symbolizes alertness and caution in dealing with situations. Fourth, the *lembehan* movement symbolizes tranquility and self-control. Fifth, the *jurus perangan* movement demonstrates readiness and skill in combat, representing well-trained expertise. Sixth, the *olah samparan* movement serves as a symbol of camouflage to deceive the enemy, reflecting cleverness and well-thought-out strategy. Seventh, the *perangan cundrik* movement symbolizes human effort to control oneself and conquer the ego in order to achieve balance. The musical accompaniment for the *Sekar Yudhaningrum* dance utilizes a set of Javanese gamelan instruments with a *pelog* scale, structured into three parts of *gendhing*: *gangsaran*, *ladrang*, and *lancaran*. The lyrics accompanying the dance create three distinct atmospheres. First, they depict the preparation before the battle; second, they convey a moral message about the bravery and ingenuity of a woman in taking action and planning strategy; and finally, they evoke the atmosphere of battle, filled with high spirit and courage. The costume adapts the Surakarta Putri Style dance attire, modified for this performance, and features a *dodotan* (traditional Javanese skirt) with a *blumbangan garuda* motif, a *samparan* fabric, a *sampur* (shawl), and accessories such as *kelat bahu* (shoulder clasps), *srempang* (belt), necklace, waist belt, and wrist bracelets. The *dodotan* fabric is green, symbolizing fertility and peace. The design is adorned with a central *blumbangan* motif and various patterns, such as *garuda*, trees, animals, and *kawung* (palm sugar) motifs.

The main props used are the *gendewa* and *cundrik*, which serve to strengthen the character of the warrior in this dance. The *gendewa* functions as a tool for launching arrows from the bow. Meanwhile, the *cundrik* is a type of small kris typically used by women in wartime situations. This weapon is often considered a symbol of courage, strength, and nobility, and plays an important role in the context of battle.

Table 2. The Values of Character Education in the Movements of *Sekar Yudhaningrum* Dance

Movement Name	Character Education Values	Interpretation of Values
<i>Lumaksana</i>	Confidence, hard work, and bravery.	This movement reflects confidence in action, strong determination, and the courage to face challenges.
<i>Olah Gendewa</i>	Discipline, responsibility, and hard work.	This movement emphasizes the importance of thorough preparation as a form of discipline and responsibility before facing obstacles.
<i>Ingok-Ingok</i>	Care for the environment, responsibility, and vigilance.	This movement teaches the importance of being alert and cautious in addressing situations in order to make the right decisions.
<i>Lembehan</i>	Hard work and religiosity.	This movement illustrates the need for calmness and the ability to control emotions when facing events with gratitude and patience.
<i>Jurus Perangan</i>	Responsibility and teamwork.	This movement reflects readiness and a well-thought-out strategy in facing battle.

<i>Olah Samparan</i>	Hard work and creativity.	This movement represents camouflage to deceive the enemy, reflecting cleverness, creativity, and strategic thinking skills.
<i>Perangan Cundrik</i>	Hard work, self-control, and responsibility.	This movement symbolizes the effort of effective communication and the ability to control oneself and one's ego in the context of battle.

This table emphasizes the character values relevant to the training of a female soldier, such as courage, discipline, intelligence, and calmness, all of which are depicted in each movement of the *Sekar Yudhaningrum* dance.

1.3 Learning the *Sekar Yudhaningrum* Dance

Objective information is obtained through observation of dance works, events, and evaluations (Sutopo, 2006, p. 144). At the adolescent level, dance learning at Sanggar Semarak Candra Kirana focuses on the application of values such as self-confidence, independence, discipline, and responsibility. Students at the studio are expected to manage their practice schedule, prepare themselves before class, and practice consistently. Discipline is implemented through punctuality, following the instructor's directions, and maintaining posture during performances. The practice for the *Sekar Yudhaningrum* dance takes place on Thursdays from 4:00 PM to 5:30 PM, with 13 female students participating. Rusman states that the learning process consists of introductory, core, and concluding activities, which include learning components such as objectives, material, methods, media, and evaluation (Maslukah & Britian, 2020, p. 364).



Figure 3. Learning of *Sekar Yudhaningrum* Dance at Sanggar Semarak Candra Kirana Hall

1.3.1 Learning Objectives

The main goal of dance education at Sanggar Semarak Candra Kirana is to develop students' skills and instill character values through the arts. The learning of *Sekar Yudhaningrum* Dance focuses not only on mastering movements but also on students' ability to interact with dance props, such as the *sampur*, *cundrik*, and *gendewa*. Students are taught to embody and give meaning to each use of these props, developing aesthetic sensitivity and harmonizing body movements with the dance tools in a subtle and artistic manner. By mastering these techniques, students are expected to express messages of courage, resilience, and fighting spirit through dance.

1.3.2 Learning Materials

The learning materials for adolescents at Sanggar Semarak Candra Kirana focus on the *Sekar Yudhaningrum* dance, which is an art form of expression through rhythmic movements full of meaning. Sorraya states that learning materials are a collection of content systematically arranged to be mastered by students through attitudes, actions, and skills (Djumingin & Tamsir, 2022, p. 3). These materials contain messages and information designed to achieve learning objectives. In this dance learning, students are taught to understand and master the three main elements of dance: *wiraga* (body), *wirama* (rhythm), and *wirasa* (feeling). The *Sekar Yudhaningrum* dance provides a rich context for students to experience roles and historical events involving women in warfare.

The sequence of movements learned includes preparation for battle and the battle scene itself, reflecting the physical and mental readiness of a female warrior. Each movement is designed to show strength, agility, and fighting spirit, depicting a woman's courage and perseverance. The *Sekar*

Yudhaningrum dance material is delivered gradually in each session to ensure students thoroughly understand every aspect of the dance.

In the first meeting, the teacher introduces the synopsis of the dance, which depicts the bravery of a female warrior. Additionally, the teacher explains various movements, the use of costumes, and properties such as *gendewa* and *cundrik*, which are essential elements of the dance. In the second meeting, students learn *lumaksana* movements, which are firm steps symbolizing the spirit and readiness of a warrior. In the third meeting, the material includes *olah gendewa* movements, which involve drawing a bow and arrow requiring agility, and *ingok-ingok* movements, which train awareness through swift and focused head movements. In the fourth meeting, students learn *lembehan* movements, emphasizing body flexibility as a symbol of grace and calmness in a warrior. The fifth meeting focuses on *jurus perangan* movements, a series of dynamic movements reflecting fighting techniques, and *olah samparan*, which highlights agility to deceive the enemy in battle. In the sixth meeting, students review all movements from *lumaksana* to *olah samparan* to strengthen their technique mastery and learn *perangan cundrik* movements, which involve using the *cundrik* property with agile and quick movements. In the seventh meeting, the teacher revisits all movements with a focus on aligning *wiraga* (body movements), *wirama* (rhythm), and *wirasa* (interpretation). To conclude, in the eighth meeting, students perform group presentations as the final assessment. In this session, students demonstrate their mastery of movements, accuracy in rhythm, and interpretation of the character they have learned during the lessons.

The learning of the *Sekar Yudhaningrum* dance not only teaches basic movements and dance techniques, but at Sanggar Semarak Candra Kirana, it also includes an understanding of makeup, costumes, and dance props used in *Sekar Yudhaningrum*. The makeup and costumes play a crucial role in building the character and atmosphere of the dance, with each element of the costume designed to enhance the identity and theme of the performance. Students are taught to understand the importance of visual elements in the dance, which can enhance their stage presence. Through this dance learning material, students are also given specific instructions on how to handle dance props, such as *gendewa* (bow) and *cundrik* (a traditional weapon in the form of a short knife), and students are also taught how to properly wear the *samparan* cloth and *sampur* (shawl).

1.3.3 Learning Methodology

The teaching method for *Sekar Yudhaningrum* dance at Sanggar Semarak Candra Kirana is designed to achieve the learning objectives comprehensively and effectively. The teaching method is an approach used by the instructor to implement the planned activities in the form of real and practical tasks (Fathurrohman & Chotimah, 2018, p. 325). The learning methods used in teaching the *Sekar Yudhaningrum* dance include: the lecture method, where the instructor provides oral explanations regarding the theme, meaning, background of the dance, the use of *samparan* cloth, and properties. The question-and-answer method is also applied after the material is presented, giving students the opportunity to ask questions and deepen their understanding. Additionally, the demonstration method is used by the instructor to show the *Sekar Yudhaningrum* dance movements directly, which can be copied by the students. The practice method becomes the core of the learning process, where students practice various dance movements to master the required techniques. After intensive practice, students are given the opportunity to perform in public through a performance, which not only serves as a platform to showcase their skills and valuable experience, but also helps develop their self-confidence and performance ability. This performance becomes an important moment for students to apply what they have learned while facing new challenges, such as overcoming nervousness and improving their ability to interact with the audience. The experience also helps them learn to manage time, pay attention to details in their appearance, and work together in a team.



Figure 4. Performance of *Sekar Yudhaningrum* Dance Material at Pendopo Dalem Joyokusuman Surakarta.

1.3.4 Learning Media

The media used in the learning process of *Sekar Yudhaningrum* dance at Sanggar Semarak Candra Kirana utilizes music recordings played through a sound system connected to a mobile phone via a jack cable. By using this media, the instructor can deliver the learning material more effectively, as the music played can be adjusted to match the tempo and mood of the dance movements being taught. The song lyrics that accompany the dance help reinforce students' understanding of the theme and meaning of the dance. By listening to the lyrics, students can more easily relate the dance movements to the story being conveyed, enabling them to express emotions and messages in their performance. The first lyric accompanying the dance, "*Sorak ambata rubuh prajurit wanita*," depicts a victory shout that resonates, reflecting the high spirits of the female warriors preparing for battle. The movement of stretching the bow and arrow demonstrates their physical and mental readiness for war training. This lyric represents the determination of the female warriors, full of spirit and unity, motivating each other to keep moving forward. In the second lyric, "*Ginelar gladhi yudha ing sajroning wana*," the war training in the forest is depicted, where the female warriors show skills and agility equal to that of male warriors. The quick and precise movements in stretching the bow and arrow symbolize steadfastness and exceptional courage. The third lyric, "*Tandangane tindake solah slaganira pra prajurit wanita*," portrays the energetic movement of the female warriors stretching their bows. The resounding shouts reflect their unwavering fighting spirit, with their voices echoing as a symbol of bravery and determination in battle. Through these lyrics, students not only learn the dance movements but also understand the meaning and message contained in each step and expression they perform.

1.3.5 Learning Evaluation

Evaluation of learning at Sanggar Semarak Candra Kirana is carried out both practically and orally through discussions and question-and-answer sessions, focusing on aspects such as movement techniques, the use of props, and rhythm accuracy, which encompass the values of *wiraga* (body movement), *wirama* (rhythm), *wirasa* (emotion), and teamwork. Additionally, evaluation is conducted by giving students the opportunity to present their learning outcomes in groups. According to Hamalik, evaluation is the process of collecting information to assess the effectiveness of the teaching system (Pettalongi Sagaf, 2009). During the learning process, instructors correct any inaccurate movements while emphasizing the importance of tempo alignment and the feeling of the *gendhing* (musical accompaniment) in each performance. This evaluation also includes group presentations during art exhibitions, which not only boost students' self-confidence but also showcase the progress they have made. The assessment is structured and covers three main aspects: understanding the movements, conveying emotions, accuracy in music accompaniment, and teamwork, all aimed at developing the students' artistic abilities and character holistically.

Table 2. Student Presentation Assessment Results

Group Name	Wiraga	Wirama	Wirasa	Kekompakan	Score
Group 1	80	90	85	90	86
Group 2	75	75	80	70	75
Group 3	75	65	70	75	71

Based on the presentation assessment results, Group 1 demonstrated the best performance with the highest score (86), showcasing discipline, perseverance, bravery, and good expression, although slight improvements are needed. Group 2 and Group 3 received lower scores (75 and 71), with areas such as teamwork and expression requiring improvement. Overall, the *Sekar Yudhaningrum* dance successfully helped develop students' character, including cooperation, discipline, bravery, and decisiveness, though further practice is still needed. This dance learning teaches more than just

technique; it also connects character values relevant to daily life through the presentation of material, practice, evaluation, and performances. *Sekar Yudhaningrum* not only shapes dance skills but also instills a sense of heroism and bravery, playing an essential role in developing students' character and linking art with historical and cultural values.

1.4 Character Values in the Learning of *Sekar Yudhaningrum* Dance

The development of children's character after participating in the *Sekar Yudhaningrum* dance learning process at Sanggar Semarak Candra Kirana can be seen through various important aspects that play a role in their overall growth. In addition to the character values reflected in the movements of the *Sekar Yudhaningrum* dance, the children at Sanggar Semarak Candra Kirana also learn various aspects that shape their character, both technically, emotionally, and socially. Here are the character developments acquired by students through the learning process at the studio:

1.4.1 Responsibility

In the learning process of the *Sekar Yudhaningrum* dance, children are taught to manage their practice time with full responsibility. Before starting the lesson, students wear the dance costume, which includes the *samparan* cloth and *sampur*, both of which play an important role in shaping their discipline and responsibility. This responsibility is reflected when students must demonstrate the material taught by the instructor, both in terms of memorizing movements and dance techniques. In addition to attending class, they are expected to practice movements at home, including basic movements and techniques for using props such as *sampur* (shawl), *cundrik*, and *gendewa* (bow). Through this learning process, students are taught to be independent learners, starting from understanding the movements, preparing before practice, to ensuring that the props and costumes used are in accordance with the guidelines.

1.4.2 Discipline

Discipline in the learning process of *Sekar Yudhaningrum* dance is strongly emphasized, both in terms of time, technique, and mastery of material. Children are expected to arrive on time, wear the dance equipment neatly, and memorize the movements in a precise and sequential manner. Discipline is instilled through the implementation of rules, behavior, and consistent actions (Magfirah & Sita, 2023). Children are taught to memorize the sequence of movements in order and correctly, as well as adjust the movements to the rhythm and lyrics of the music. Additionally, discipline also involves controlling movements in the use of props, which require accuracy, balance, and good coordination. Mastery of technique requires consistent and repetitive practice. Students are also taught to arrive on time and adhere to the rules set by the instructor, teaching them to value time and commitment, both in dance activities and in daily life. Discipline is applied before the learning process begins, where students are expected to wear the appropriate dance gear, such as the *samparan* cloth, *sampur*, and dance props like *cundrik* and *gendewa*.

1.4.3 Cooperation

The *Sekar Yudhaningrum* dance is learned and performed in groups, which requires cooperation among the members. The children must practice in a synchronized formation, maintain proper distance and positioning between dancers, ensuring that the movements remain harmonious and cohesive. The sense of togetherness in a dance group not only focuses on technical and physical aspects but also plays a crucial role in building emotional bonds between dancers, such as mutual respect, developing affection, and showing care for one another (Ariyansah & Juju, 2021, p. 202). Cooperation in the process of learning *Sekar Yudhaningrum* dance is reflected in how the dancers help each other in putting on costumes, managing props, and maintaining group unity in movement. The ability to work together as a team teaches them that the success of a performance does not solely rely on individuals but also on the contributions of each team member. This instills values of effective communication and a sense of responsibility to ensure the success of the performance.

1.4.4 Confidence

The main goal of learning *Sekar Yudhaningrum* dance is to build self-confidence in children. Self-confidence is the ability of an individual to assess themselves and consider actions based on both

their positive and negative aspects (Ermayani, 2015, p. 134). The structured learning process, especially in the use of props, adds visual appeal and consistent presentation practice, preparing students for performing in front of an audience. The strong and expressive dance movements, such as the movements with *gendewa* (bow) and *samparan* (sash), showcase agility and strength, helping children develop self-expression with confidence. Additionally, in the movement of taking *cundrik* (small sword), students are asked to shout loudly as an expression of spirit. This shout helps to train their courage and adds a dramatic effect to the dance, encouraging children to be bolder in expressing themselves. Through this shouting exercise, they learn to overcome shyness and perform confidently in front of an audience. Their success in mastering the dance techniques and delivering a good performance on stage will further boost their self-confidence. They learn that performing in public is not just about showing skill but also about overcoming nervousness and presenting with full conviction.

1.5 Public Perception if the *Sekar Yudhaningrum* Dance

Affective information refers to the responses or outcomes related to the learning process, encompassing the various benefits gained (Sutopo, 2006, p. 144). The community's response to the learning outcomes of *Sekar Yudhaningrum* Dance at Sanggar Semarak Candra Kirana has been very positive, reflecting the significant impact of this learning process. Parents have reported improvements in their children's skills and self-confidence, which is evident in the students' newfound courage to perform in public. The dance learning process not only focuses on the fluidity of movements but also teaches children to develop their emotional expression, making them more sensitive to their surroundings (Puji Hartatik, Interview October 2024). Moreover, the social interactions among students have improved, strengthening the friendships between them. On the other hand, the dance instructor feels proud of the progress the students have made, witnessing the transformation from initially hesitant students into confident dancers who can express the meaning of the dance well. Positive feedback from parents regarding their children's behavioral changes at home indicates that the learning process has not only influenced their dancing but also contributed to the development of attitudes and discipline in their everyday lives. Overall, these responses highlight the success of *Sekar Yudhaningrum* Dance in shaping the children's personalities and reinforcing the cultural values embedded in the art of dance.

CONCLUSION

The learning of *Sekar Yudhaningrum* dance at Sanggar Semarak Candra Kirana proves the effectiveness of dance as a medium for character education and cultural preservation. This studio, with its historical background, not only teaches dance techniques but also instills moral values and social skills in its students. *Sekar Yudhaningrum* is a new creation that aims to instill values of courage, discipline, teamwork, and responsibility in teenagers. These values reflect the spirit of heroism and resilience represented by the figure of Javanese female warriors. The teaching methods employed, such as lectures, Q&A, demonstrations, and intensive practice, provide a comprehensive learning experience. Through this process, students not only master the technical aspects of *wiraga*, *wirama*, and *wirasa* but also have the opportunity to enhance their self-confidence and aesthetic sensitivity. The structured evaluation process ensures an improvement in students' artistic abilities while strengthening their character as a whole. The positive impact of the learning process is not only felt by the students but also by the parents, who notice the increase in their children's skills and self-confidence. Furthermore, this dance learning process helps students become individuals who are more sensitive to the social and cultural values around them. *Sekar Yudhaningrum* dance stands as clear proof that art can be used as a tool to shape the character of the younger generation comprehensively.

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