

# Pedagogical Strategies in Building Students' Dance Competence: A Case Study at SMAN 1 Rengel

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**How to cite:** Rukmana, R.R.D., & Zandra, R.A. (2025). Pedagogical Strategies in Building Students' Dance Competence: A Case Study at SMAN 1 Rengel. *Gondang: Jurnal Seni dan Budaya*, Vol 9(1): Page. 163-177

**Article History :** Received: Feb 19, 2025. Revised: Apr 30, 2025. Accepted: Jun 15, 2025

## ABSTRACT

*This research aims to identify the strategies used in learning dance at SMAN 1 Rengel and reveal the learning difficulties that arise in implementing these strategies. Using a descriptive qualitative approach, this research collects data through observation, interviews and documentation. The data analysis techniques used include data collection, data reduction, data presentation, and drawing conclusions. The results of this research show that the strategy used was a combination of the Project-Based Learning (PjBL) method and peer tutoring which was proven to be effective in developing the dancing skills of class XI E students at SMAN 1 Rengel. PjBL encourages active student engagement through real projects, while peer tutoring increases motivation, collaboration, and mastery of dance moves. However, there are learning difficulties that arise in implementing this strategy, such as differences in skill levels with recommendations to overcome them, it is recommended to implement training that focuses on small groups, lack of interest in the art of dance with recommendations to overcome them, it is recommended to implement training that focuses on small groups, limitations time with recommendations to overcome it, it is recommended that flexible training scheduling be provided, inadequate facilities with recommendations for overcoming it are recommended to maximize the use of existing facilities, as well as difficulties in understanding dance movements through YouTube video media with recommendations for overcoming it is recommended to implement training that focuses on groups small. The implication obtained is that it makes a real contribution in improving the quality of dance learning at SMAN 1 Rengel.*

## KEYWORDS

Learning Strategies  
Skills  
Dancing  
SMAN 1 Rengel

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## INTRODUCTION

Education is a conscious and planned effort to create a learning environment that enables students to actively develop their potential. This includes spiritual values, self-control, character, intelligence, noble morals, and competencies necessary for both personal development and societal contribution (Rahman et al. 2022). To achieve these goals, education utilizes various learning approaches, one of which is instructional strategy.

A strategy can be understood as an initial plan or guideline designed to achieve specific objectives. It comprises a series of systematic steps taken to effectively reach a particular goal (Wiralangkit 2021). In the context of learning, strategy plays a crucial role in determining both the process and outcomes of instruction. As facilitators of learning, teachers must understand the distinctions between different instructional approaches in order to select the most appropriate strategy (Hasan et al. 2023). Instructional strategies should be selected to enhance student motivation, facilitate the learning process, accommodate individual differences, promote meaningful learning, and increase classroom interaction..

Cultural arts education plays a vital role, especially in preserving cultural elements that remain functional in social life. Through effective arts education, students not only acquire practical skills but also gain an appreciation for profound values and traditions, enriching their cultural awareness and supporting the preservation of cultural heritage. One such practice is dance education in schools, which aims not only to enhance students' technical abilities but also to ensure the continuity of cultural values through the understanding and practice of dance movements. Thus, dance instruction serves a significant function in preserving culture through arts education in the school setting.

Dance is an expression of ideas and concepts conveyed by choreographers or artists through coordinated movement accompanied by musical sounds, particularly gamelan music (Sawitri 2020). Skill plays a crucial role in cultural preservation, and dance performance is an effective form of artistic expression that enhances students' practical abilities. Therefore, one of the main objectives of arts education—especially dance—is to spark students' interest and willingness to learn dance. As such, dance learning activities help develop student talents and improve their performance skills. Dance ability refers to an individual's capacity to perform organized movements synchronized with rhythm and deep emotional expression with accuracy and control (Risda 2019)

In dance education, these skills are expected to contribute positively to students' self-concept development (Nazhifah and Jakarta 2018). At SMAN 1 Rengel, located on Jalan Raya Banjaragung, Rengel, Dusun Gumeng, Banjaragung, Tuban, East Java, the implementation of the *Kurikulum Merdeka* (Independent Curriculum) has focused specifically on one area of arts instruction—dance. Dance education at the senior high school level plays an important role in developing students' cognitive, affective, and psychomotor domains.

However, preliminary studies indicate that the dance learning process at SMAN 1 Rengel continues to face several challenges. Teachers tend to rely heavily on Student Worksheets (LKS) and YouTube videos as the primary instructional tools. As a result, students often struggle to grasp the dance movements in detail. This contradicts the findings of Royani, Mirawati, and Jannah (2018) who argue that teachers must select appropriate teaching methods and strategies to ensure students do not become bored or disengaged. The choice of suitable methods is crucial in achieving instructional goals.

The reality at SMAN 1 Rengel shows that students frequently face difficulties in understanding dance movements through media such as YouTube. These platforms do not provide immediate feedback or the intensive guidance necessary for mastering complex motor skills such as dance. This is in line with the interview with Muhammad Dzaka Sujianto Rahmatullah, who explained that learning is easier through direct instruction, as without feedback from the teacher, it is difficult to know whether one's movements are correct. With proper feedback, students are better able to identify errors and ask questions to improve their technique, thus making the learning process more effective and goal-oriented. This condition not only hinders the development of students' technical skills but also diminishes their motivation to engage actively in dance education.

This research is supported by previous studies that serve as relevant references. First, Firdaus (2021) in a study entitled *Learning Strategies to Increase the Motivation of Slow Learner Students*, explores the implementation of instructional strategies tailored to the classroom conditions of slow learners. The relevance of this study lies in its use of instructional strategies, while the difference is in its focus—Firdaus emphasizes enhancing student motivation, whereas the present study focuses on developing dance skills. Second, a study by Plutzer (2021), entitled *Teacher Strategies in Enhancing Social Skills of 4–5-Year-*

*Olds in Group A at TK Dharma Wanita Siti Aisyah, Kabul Village, Central Lombok, Academic Year 2020/2021*, discusses the strategies employed by teachers to enhance the social skills of early childhood students. The relevance lies in the similar use of teacher strategies for skill development, while the difference lies in the type of skill targeted: social skills in Plutzer's study, and dance skills in the current research.

This study is guided by theoretical frameworks related to instructional strategies and learning difficulties. Instructional strategy refers to an interdependent set of components designed to achieve educational objectives. These components include learning objectives, content, instructional sequence, teaching methods, learning media, learning resources, and evaluation (Hasan et al., 2023). Learning difficulty is defined as a condition in the learning process characterized by specific obstacles that hinder the achievement of learning outcomes. There are two main factors that contribute to student learning difficulties: internal and external factors (Cahyono, 2019). Internal factors refer to those originating within the individual, such as maturity, intelligence, motivation, and interest (Nuraeni & Syihabuddin, 2020). External factors, on the other hand, include aspects outside the learner, such as infrastructure, environmental conditions in both family and social settings (Sari, 2022). These also encompass school environment and facilities, including learning tools and infrastructure (Nabillah & Abadi, 2019).

Therefore, the gap between the ideal instructional condition and the actual practice at SMAN 1 Rengel constitutes the primary rationale for the urgency of this study. By identifying the instructional strategies employed in dance education and revealing the learning difficulties arising during their implementation, this study is expected to offer practical contributions to the improvement of dance instruction quality at SMAN 1 Rengel.

## METHOD

This study employed a qualitative approach using a descriptive method to analyze the instructional strategies applied in dance education in Class XI E at SMAN 1 Rengel, and to explore the learning difficulties encountered in the implementation of those strategies. The research site was SMAN 1 Rengel, located in Tuban, East Java, selected due to its relevant context in dance instruction aligned with the study's objectives. Primary data were obtained through in-depth interviews with five key informants: the cultural arts teacher, two students from Class XI E, the school principal, and the vice principal for curriculum. In addition, secondary data were collected from documents such as practice schedules, group progress records, and learning evaluation results. Direct observations were also conducted during the instructional process to monitor the implementation of Project-Based Learning (PjBL) and peer tutoring methods, as well as to document classroom learning dynamics.

Data collection was carried out through three main techniques: interviews, observation, and documentation. Interviews were used to explore the experiences of both teachers and students regarding the instructional strategies implemented and the learning difficulties encountered. Observations focused on learning activities, including group practice sessions, student interactions, and performance evaluations. Documentation analysis involved reviewing instructional materials, evaluation records, and video recordings of student performances. Source and technique triangulation were employed to ensure data validity by comparing information from various informants and data collection methods.

Data analysis followed the stages of data collection, reduction, display, and conclusion drawing (Sugiyono 2018). Data obtained from interviews, observations, and documentation were reduced to ensure alignment with the research focus, namely the instructional strategies used and the learning difficulties experienced by students. The reduced data were then

presented in descriptive narrative form, detailing findings on instructional strategies, as gathered through observation, interviews, and documentation. Meanwhile, findings related to learning difficulties were obtained primarily through observations and interviews. Finally, conclusions were drawn by integrating the analytical results to systematically answer the two research questions. This was achieved by grouping the data according to the instructional strategies employed and the learning difficulties encountered. Each data group was compared against the learning objectives, instructional materials, instructional sequence, teaching methods, learning media, learning resources, and assessment criteria derived from instructional strategy theories. Additionally, the data were compared with internal and external factors identified in learning difficulty theories. This process aimed to produce valid and relevant findings that could serve as a basis for recommendations to improve dance instruction.

## RESULT AND DISCUSSION

### Instructional Strategies Used in Developing Dance Skills

The dance instruction aimed at developing dance skills in Class XI E during the odd semester at SMAN 1 Rengel consists of 36 students and is conducted once a week on Tuesdays. Referring to the *Kurikulum Merdeka*, which emphasizes skill development, particularly in the area of dance, effective instruction requires careful and well-structured planning to ensure that the teaching and learning process runs smoothly and that learning objectives are achieved. Instructional planning involves several key steps, including the formulation of clear objectives, the selection of relevant learning materials, and the determination of appropriate teaching methods and strategies tailored to the characteristics of the students. In addition, planning also includes the preparation of instructional media and learning resources, as well as the design of appropriate assessment methods to evaluate students' achievement (Wahyudin Nur Nasution, 2017). This aligns with the statement of Djoko Srijatno, the principal of SMAN 1 Rengel, who stated that.

"The design of instruction is indeed a core responsibility in accordance with the current curriculum, and it involves several essential stages. Before planning the instruction, it is necessary to first identify the target objectives. This is crucial to ensure that every step taken in the instructional design process remains focused and aligned with the intended learning outcomes."

This learning process must be systematically structured to ensure that students are able to understand the theoretical foundations and apply them in practice. Based on observations drawn from the instructional module, it can be concluded that dance education aims to develop students' abilities to perform traditional dance, both individually and in groups. Through this learning process, students are expected not only to master the basic techniques of traditional dance, but also to internalize and express the cultural elements embodied in each movement. This will enable them to deliver performances that are both authentic and profound, whether as individuals or as part of a group. Art plays a vital role in enriching and preserving cultural diversity (Sundaram, 2023). According to an interview with Nayyarotin Mukarromah, the Vice Principal for Curriculum, she stated:

"Dance education is an essential investment in students' development. It offers students the opportunity to express themselves creatively, with the ultimate goal of nurturing well-rounded individuals who are competitive in various aspects of life. To achieve this goal, teachers must implement a variety of instructional strategies that are aligned with students' characteristics and the subject matter being taught."



Teaching materials refer to all content and resources used as references by educators and learners during the teaching and learning process (Adip, 2022). They function as tools or instructional aids that include content, methods, limitations, and evaluation procedures, all systematically and engagingly designed to help achieve the desired competencies (Nurdyansyah, 2015). Teaching materials may take the form of texts, images, audio, video, or instructional aids, all developed with consideration to student characteristics, learning objectives, and instructional context. At SMAN 1 Rengel, the main instructional material used by teachers in dance education is a teaching module, which is designed to provide structured guidance throughout the learning process. This module contains content covering basic dance theory, movement techniques, and practical steps that students are expected to master. Through the use of this module, students are able to study systematically and purposefully, progressing from conceptual understanding to the practical application of dance movements. The module also includes exercises and examples to support student comprehension and can be adapted to varying levels of student ability, thereby enabling the optimal development of dance skills. The selection of appropriate instructional materials is critical, as it enhances the effectiveness of instruction, fosters student interest, and facilitates deeper understanding.

The instructional sequence refers to the order in which teachers deliver content to students (Wahyudin Nur Nasution, 2017). Based on observations of the teacher-developed teaching module, the instructional process is divided into three stages: introduction, core activities, and closure. In the introductory stage, the teacher communicates the learning objectives, outlines the material, motivates students, creates a conducive atmosphere, and activates prior knowledge. During the core stage, the teacher delivers content using appropriate methods, such as lectures, discussions, or direct practice. In the dance lessons at SMAN 1 Rengel, theoretical instruction is presented using Student Worksheets (LKS) to help students understand fundamental dance concepts, followed by practice sessions employing Project-Based Learning (PjBL), peer tutoring, and YouTube videos as learning media. In the closing stage, the teacher conducts evaluations to assess student understanding and provides feedback. When implemented effectively, these three stages ensure that the learning process is efficient and productive. However, students may face challenges in linking theoretical knowledge to practical application. To address this issue, the teacher must provide more detailed and contextual explanations, such as demonstrating the movements directly in front of the class. Once conceptual understanding is established, the focus shifts to practical dance activities, which form the core of dance instruction.

After identifying instructional objectives and designing the lesson plan, the teacher can choose the most appropriate method to achieve the learning goals. One such method is the lecture, used to deliver theoretical material before students engage in practice. In this context, a lecture is defined as a form of verbal instruction delivered directly to students, often in the form of a spoken presentation (Wirabumi, 2020). The lecture method serves to clarify fundamental concepts, techniques, and theories that underpin the subject matter, ensuring that students possess a solid understanding before engaging in practical activities. This approach helps make the learning process more effective and ensures that students master both the theoretical and practical aspects of the content.

In addition to lecture-based instruction, for practice-oriented content, the Project-Based Learning (PjBL) method proves to be highly effective. This method actively involves students at every stage of the learning process—from planning to evaluation. It enables students to simultaneously study theory and develop practical dance skills, while also

fostering critical thinking, collaboration, and the ability to overcome challenges during the learning process. Alongside PjBL, the peer tutoring method supports student collaboration. In this approach, more experienced students assist their peers who are struggling, acting as facilitators and peer instructors to promote a supportive learning environment. This collaborative process allows students to share knowledge, develop skills, and gain a deeper understanding of both creative and traditional dance forms by learning from one another's experiences.

The implementation of both Project-Based Learning and peer tutoring plays a crucial role in deepening students' dance skills. These methods also teach students to work collaboratively, solve problems, and support one another in achieving shared goals. In dance education, collaboration and the ability to address challenges are essential, as the art form often involves teamwork. It is expected that through these two methods, students will not only enhance their dance abilities but also improve their social and communication skills within group settings. At SMAN 1 Rengel, the combination of PjBL and peer tutoring is implemented by grouping students according to the type of dance being taught—either creative or traditional dance. These groupings aim to provide students with more focused and meaningful experiences, allowing them to concentrate on their specific areas of strength. In an interview, Yulia Rahmawati, the cultural arts teacher, stated that

“I implement the Project-Based Learning (PjBL) method by assigning group projects in which students are tasked with presenting a dance performance. This process engages students creatively from learning the movements to selecting music and arranging costumes and props. Through this project, students learn to work collaboratively, solve problems, and develop their dancing skills. Additionally, I also apply the peer tutoring method, where students who are more proficient in dance techniques assist their classmates who require guidance. This method fosters a sense of responsibility, enhances communication skills, and allows students to engage in direct interaction with their peers. Both methods support a more active, collaborative, and in-depth learning experience in the art of dance.”

Instructional media are tools or channels that serve as intermediaries to deliver educational content from the communicator (teacher) to the communicant (students), with the aim of facilitating the communication process within learning (Rizal et al., 2016). In dance education, media are used to support instruction by leveraging technological advancements—one of which is the YouTube platform. Through YouTube, students can access a wide range of tutorial videos, dance performances, and other relevant instructional materials, enabling them to better understand complex or unfamiliar dance movements. The use of this medium allows for more flexible learning that can be accessed at any time, providing students with opportunities to practice independently or alongside an instructor. YouTube offers an active learning experience, as it enables students to observe and replicate dance movements without direct instruction, thus encouraging active engagement in the learning process (Sari, Sumiani, & M., 2016). According to an interview with Djoko Srijatno, the principal of SMAN 1 Rengel, he stated that

“Instructional media in dance education are primarily oriented toward psychomotor activities involving movement, and such movements require examples. These examples can be provided through specific media, such as YouTube videos, or through peer demonstrations. At SMAN 1 Rengel, however, students are given the freedom to practice according to their own comfort—whether by using video or simply audio—while also creating their own movements. As a result, the most commonly used instructional media in this context are technology-based platforms.”

Learning resources encompass all elements such as messages, people, materials, tools, techniques, and environments that students utilize as sources for learning activities, ultimately aiming to enhance the quality of their learning experience (Supriadi, 2017). These resources are essential in the educational process, encompassing various types of materials, information, or media that can be used by both students and educators, including textbooks, articles, the internet, videos, and other instructional aids. At SMAN 1 Rengel, the primary learning resources include Student Worksheets (LKS) and the internet. Student Worksheets are instrumental in supporting the teaching and learning process in education. Well-designed and systematic LKS can help students engage in more active learning, either independently or in groups (Barlenti, Hasan, & Mahidin, 2017). In dance education, LKS serve as the main learning resource, providing students with structured guidance and instructional material.

Meanwhile, the internet offers unlimited access to a vast array of educational content and learning materials. Through the internet, students can explore educational websites, scholarly articles, instructional videos, and various online platforms that support self-directed learning. The use of the internet as a learning resource allows students to access up-to-date information, explore broader topics, and improve their digital literacy skills. It also enables them to interact with global learning resources, making the learning process more dynamic and relevant to current developments.

In addition to LKS and the internet, the school library also plays a significant role as a learning resource in dance education. The library provides in-depth references on dance theory, history, and techniques. A library is a functional unit within an institution that houses a collection of books aimed at supporting learning resources, which are arranged for reading, study, and reference purposes (Eskha, 2018). This view is consistent with the statement by Djoko Srijatno, the principal of SMAN 1 Rengel, who stated that

“There are two types of learning resources for dance: psychomotor and cognitive. Therefore, we utilize the school library to optimize students' references on dance arts. Before performing, it is essential for students to first understand what dance truly entails. Secondly, we make use of various media sources, particularly technology-based platforms; however, their use must still be supervised by the instructor.”

In addition to the implementation of instructional methods, the development of students' dance skills can also be maximally supported through evaluation. Evaluation plays a crucial role in measuring learning outcomes and students' progress in mastering dance skills. The evaluation process in practical dance education is carried out by the teacher in three stages, aimed at ensuring that each student achieves optimal results. The process begins with the first stage of evaluation, which assesses students' basic understanding and memorization of dance movements. This is followed by the second stage, which evaluates students' progress in mastering movement sequences and spatial patterns within a dance. The final evaluation is conducted in the form of a performance to assess the overall achievement demonstrated during the presentation. According to an interview with Yulia Rahmawati, the cultural arts teacher, she stated that

“In this learning process, I monitor student assessment based on their level of engagement and the progress they demonstrate according to the practice schedule. Additionally, the evaluation is conducted in three stages: Evaluation Stage 1, Evaluation Stage 2, and Performance Assessment. The purpose of Evaluation Stage 1 is to determine whether students have met the initial target, with a memorization criterion of 75%, even without the use of costumes and makeup. In Evaluation Stage 2, students are expected to achieve 100% of their practiced routines, still without costumes and makeup, but with

accurate execution of the floor patterns they have learned. For the final Performance Assessment, students must wear costumes and makeup and present the full result of their practice with 100% accuracy. All of this is done independently, as students have been provided with instructional material on makeup application. Thus, in addition to learning dance skills, students also acquire competencies in makeup artistry.”

The research findings indicate that the combination of Project-Based Learning (PjBL) and peer tutoring methods, alongside a staged evaluation process, is effective in enhancing the dance skills of Class XI E students at SMAN 1 Rengel. This effectiveness is reflected in the improvement of students’ technical abilities in performing dance movements and the increased collaboration among students throughout the learning process. The PjBL method enables students to engage in real-world projects such as planning, rehearsing, and performing dance routines, which supports the findings of Emira Hayatina Ramadhan and Hindun Hindun (2023), who assert that project-based learning encourages students to develop critical thinking, creativity, and collaboration. Through this approach, students learn to overcome challenges, take initiative, and work as a team. According to an interview with Shandy Aulia Putri, a student of Class XI E, she stated that in addition to being responsible for training her team to deliver an engaging dance performance, the benefits she gained included increased self-confidence, improved dance skills, greater flexibility, reduced physical stiffness, and a deeper understanding of the uniqueness of each dance genre.

Peer tutoring strengthens the PjBL approach by providing students with opportunities to share knowledge and skills. According to Ahdiyat (2022), the peer tutoring method is a teaching and learning activity that allows students to teach and share knowledge or skills with fellow students, particularly to help peers who experience difficulties in the learning process, thereby enabling better understanding of the material being taught. In the context of this study, peer tutoring not only accelerated the mastery of dance movements but also enhanced social interaction among peers. This improvement aligns with the view of Fahri and Qusyairi (2019), who emphasize the importance of social interaction in learning, where such interaction is seen as a social process in which individuals orient themselves toward others and respond to what others say and do.

In addition to the combined use of PjBL and peer tutoring, staged evaluation is also a critical component in measuring the success of developing students’ dance skills in dance education. Learning evaluation is defined as a process of determining the value, merit, or effectiveness of learning activities through assessment and/or measurement. The primary objective of evaluation is to determine the effectiveness of the instructional process (Arifin, 2022).

However, the implementation of these two methods requires certain adjustments. Not all students can immediately adapt to the demands of PjBL, which requires a high level of independence. These learning difficulties can be addressed through the teacher's role as a facilitator. As highlighted by Naibaho (2018), the facilitator’s role involves creating an environment conducive to student development, providing necessary support and conditions to ensure that teaching and learning interactions take place effectively.



## **Learning Difficulties in the Implementation of Dance Instruction Strategies**

The dance learning process at SMAN 1 Rengel, despite the positive impact of implementing a combined method of Project-Based Learning (PjBL) and peer tutoring, encountered several challenges during the course of this study. Dance education is often faced with various learning difficulties, as identified in this research. These challenges include disparities in skill levels, lack of interest in dance, limited instructional time, insufficient practice facilities, and students' difficulties in understanding dance movements through video media. These obstacles can hinder effective learning if not addressed promptly. Therefore, it is crucial to seek appropriate solutions, such as developing more flexible practice schedules, maximizing the use of available facilities, and implementing training that focuses on small-group instruction. Through such efforts, dance learning can become more effective and enjoyable for all students.

The first learning difficulty encountered in dance education at SMAN 1 Rengel was the variation in skill levels among students, which disrupted group cohesion. Observational data revealed significant differences within groups in terms of movement accuracy, memorization, and rhythm synchronization. These discrepancies in ability and learning pace affected the quality of group performances and reduced the overall effectiveness of instruction. Skilled students often felt unchallenged, while less proficient students felt left behind and lacked self-confidence, resulting in unequal progress. In an interview, Yulia Rahmawati, the cultural arts teacher, explained that students who were confident in their dancing skills often became arrogant and dismissed the importance of consistent practice, which impeded their own development. Such attitudes reduced their willingness to continue learning and disrupted what could have been a more productive training process.

One of the solutions implemented by the teacher was the use of a group-based approach. According to Yulia Rahmawati, students with higher levels of dance proficiency were grouped with those who were still struggling. Male students were also assigned to perform paired dances, which not only enhanced their dance skills but also fostered a sense of responsibility, confidence, and teamwork. In this context, the teacher employed a specific strategy involving small-group instruction based on varying levels of student ability. These groups, composed of both male and female students (for paired dance), would later be combined into larger performance groups. To ensure the success of this targeted strategy, peer tutoring was integrated into the learning process. Each group had a designated leader who was considered more skilled in dance and acted as a peer tutor for the group members. Through this approach, more advanced students could share their knowledge and provide direct guidance, while beginners benefited from more intensive and supportive learning opportunities. This method not only improved overall dance performance but also encouraged mutual support and built self-confidence among students with differing levels of proficiency.

The second learning difficulty in dance education at SMAN 1 Rengel is the lack of student interest in dance. Students tend to show strong enthusiasm for exploring subjects they perceive as engaging. According to an interview with Djoko Srijatno, current trends indicate that traditional dance is becoming increasingly rare and less appealing to the younger generation. Students are generally more attracted to popular culture, such as K-Pop and modern dance styles, which diminishes their interest in learning traditional dance forms. This lack of interest often results in boredom and reluctance, leading to reduced enthusiasm and concentration during traditional dance lessons. Moreover, as noted in an interview with Yulia Rahmawati, some male students perceive dance as an inappropriate activity for boys.

These students often feel embarrassed and have difficulty moving freely during dance practice, which significantly hinders their progress and engagement in dance education.

To address these challenges, as stated by Yulia Rahmawati, the strategy implemented involved grouping students with higher levels of dance proficiency together with those who were still struggling. Male students were also assigned the task of performing paired dances, which not only trained their dancing skills but also cultivated a sense of responsibility, confidence, and teamwork. In this approach, the teacher employed a specific strategy by organizing small groups composed of students with varying levels of ability. These groups consisted of both male and female students (for paired dance), which would later be integrated into larger group formations. To support the effectiveness of this targeted strategy, the use of peer tutoring was deemed essential. Within each group, one student who was considered more proficient in dance was appointed as the group leader and acted as a tutor for the others. Through this method, more advanced students could share their knowledge and offer direct guidance, while beginners had the opportunity to learn more intensively with support from their peers. This approach not only enhanced overall dance competence but also encouraged mutual assistance and built self-confidence among students with different levels of dance ability. The lack of interest in traditional dance not only affects cultural preservation but also hinders the learning process in dance education at school. Students' low enthusiasm makes the learning process less effective, as they lack the motivation to explore the cultural values embedded in traditional dance. This situation requires teachers to adopt innovative approaches to ensure that traditional dance remains introduced to and appreciated by the younger generation.

The third learning difficulty identified in the cultural arts class (Class XI E) at SMAN 1 Rengel was the limited instructional time, which consisted of only one session per week with an allocation of two academic hours. Although the schedule had been arranged, this limited time posed a major challenge, particularly in dance instruction. Dance education requires extended practice to effectively master techniques and movements; thus, the restricted time allocation significantly affects the achievement of optimal outcomes. Students need more time to rehearse, refine their movements, and fully understand the intricate details of choreography. The limited instructional hours dedicated to dance education are insufficient, making it necessary to utilize time outside of regular classes for improved learning outcomes (Meriyanti, Zalili Sailan 2019). This aligns with the statement from Yulia Rahmawati, a cultural arts teacher, who emphasized that the primary obstacle in teaching cultural arts is the limited instructional time—merely two academic hours—which is inadequate for mastering dance movements effectively. Insufficient time hampers the repetitive practice necessary for mastering technique, consistency, and expressive performance.

Limited practice time often poses a significant obstacle in dance education, making it difficult for students to master movements effectively. To address this issue, students are encouraged to develop a flexible yet structured practice schedule. Through group practice schedules, students can manage their time more efficiently, engage in organized rehearsals, and improve their skills optimally. Practicing outside of regular class hours also provides additional opportunities for refining their techniques. To ensure the effectiveness of these schedules, structured practice sessions are necessary to monitor students' progress. In this regard, organized practice helps students gradually enhance their dance abilities. According to an interview with Yulia Rahmawati,

“To address the time constraints in the learning process, I implemented a structured practice schedule to ensure that students could continue learning progressively. Students only meet with me for instruction once a week; therefore, they are expected to meet with their peers at least three to four times for practice prior to the next lesson. The practice schedule includes columns for student number, name, and date of practice. Each week, students are required to report their practice outcomes to me. Those who participate in practice sessions must sign next to the corresponding date, while students who are absent will have that date marked with a red cross as an indication of nonattendance. Through this approach, despite limited instructional time, students are still able to engage in regular practice and gradually develop their skills.”

This documentation aims to monitor both individual and group progress comprehensively, thereby ensuring that practice sessions are well-organized and that each member assumes responsibility for the advancement of the group. By recording each student's progress—both in terms of skills and understanding—teachers are better positioned to provide additional support to those who require it. Furthermore, systematic documentation facilitates the evaluation of the effectiveness of the instructional methods employed, and ensures that every group member actively contributes toward the achievement of shared learning goals. This approach fosters a more structured learning environment and supports the optimal development of students' skills..

The fourth learning difficulty identified in dance education at SMAN 1 Rengel is the lack of adequate practice facilities, particularly the absence of sufficient space for rehearsals. Limited space and inadequate facilities hinder the learning process, as students are unable to practice freely and to their fullest potential. Restricted space reduces the effectiveness of practice sessions, especially for movements that require a broader range of motion. This impacts the overall quality of instruction, as students are unable to train optimally—whether individually or in groups—and face difficulties in repeating or refining the intricate details of dance movements. Such limitations impede the development of their skills, particularly in mastering the techniques and expressions essential in the art of dance. In an interview, Nayyarotin Mukarromah stated that the lack of adequate infrastructure at the school poses a significant barrier to optimal learning processes. Inadequate facilities, such as narrow classrooms used for practical sessions, are insufficient for the demands of effective dance instruction.

Therefore, the improvement of more supportive practice facilities—such as providing larger and more comfortable spaces—is essential to ensure that the learning process can proceed more effectively and yield optimal outcomes. As stated by Juita et al. (2024), the availability of adequate infrastructure and facilities is crucial for educational activities to be carried out as planned and to achieve the desired results. Enhancing learning infrastructure, such as by providing spacious and appropriate practice areas, can help reduce barriers in dance education. Sufficient space allows students to move freely, optimize spatial patterns, and minimize the risk of injury. Improved facilities enable students to practice more comfortably and with greater focus. Observations indicate that students experienced significant challenges when practicing in confined classrooms cluttered with desks and chairs, which obstructed their movement. A viable solution would be to provide more suitable practice spaces, such as open or multi-purpose rooms that can be specifically adapted for dance training without physical obstructions. With more appropriate facilities, students will be able to practice more effectively, refine their dance movements, and reduce the risk of injury due to limited space. A more spacious training environment also enhances students' comfort and concentration during the learning process. This is further supported by an interview with Shandi Aulia Putri, a student of Class XI.

"Practice sessions may be conducted in vacant classrooms or on the volleyball court. The school also provides a display room for presenting practice outcomes during the first evaluation stage, offering a more focused and conducive atmosphere. For the second evaluation stage and the final performance, the school hall serves as the primary facility."

A more spacious hall allows students to conduct evaluations more freely and to practice dance movements in their entirety. With adequate facilities available for each stage of evaluation, the learning process becomes more structured and effective, providing students with a more authentic experience in applying the dance skills they have acquired. This finding is supported by Aulia Dini Hanipah, Titan Nurul Amalia, and Dede Indra Setiabudi (2022) who assert that a pleasant learning environment, well-organized surroundings, teacher appearance and attitude, as well as harmonious relationships, all have a positive impact on the learning process.

The final learning difficulty identified relates to the challenge of understanding dance movements through video media, as not all students are able to grasp movement details clearly from visual demonstrations alone. This indicates a need for direct guidance in order to master complex motor skills. This finding is consistent with the study by Khadijah and Shanie (2024) which highlights that direct instruction—a teacher-centered approach—enables students to receive immediate guidance, as teachers maintain full control over classroom activities, thereby creating a more conducive learning environment.

The instructional process was conducted by implementing the Project-Based Learning (PjBL) method combined with peer tutoring, supported by the use of YouTube as a learning medium. In this context, students learned dance movements by observing videos available on YouTube. However, despite the integration of modern technology, many students encountered difficulties in imitating or following the dance movements presented in the videos. This is consistent with the statement of Shandy Aulia Putri, a student of Class XI E, who expressed that learning dance through video was particularly challenging due to the complexity of the movements. Similarly, Muhammad Dzaka Sujianto Rahmatullah, another student, stated that learning dance movements from videos or instructional books was difficult to comprehend and replicate. Furthermore, video-based learning was often perceived as monotonous, as the movements were too fast for beginners like himself, making it hard to capture the details of each motion and requiring extended periods of practice. However, this view contrasts with the findings of Sahara and Negara (2023), who argue that the use of YouTube as a learning medium can stimulate students' enthusiasm for learning and, consequently, improve learning outcomes by making study habits more enjoyable.

Students' learning difficulties were exacerbated by the limited direct interaction with teachers, who would otherwise be able to provide in-depth explanations and immediate corrective feedback. Although video media allows students to access and review dance movements at any time, the absence of direct guidance has made it challenging for many students to accurately and thoroughly understand the choreography. This hinders the effectiveness of the learning process, as students struggle to identify and correct errors or to gain a clearer understanding of proper dance techniques. Without immediate feedback from the teacher, the learning experience becomes suboptimal—particularly in mastering movements that require precision and deep comprehension..

The solution implemented by the teacher involved the use of a group-based approach. According to an interview with Yulia Rahmawati, the strategy applied was to group students

with stronger dance skills together with those who were still struggling. Male students were also assigned to perform paired dances, which not only enhanced their technical skills but also fostered a sense of responsibility, confidence, and collaboration. In this context, the teacher employed a specific strategy by organizing small groups consisting of students with varying levels of ability. These small groups included both male and female students (for paired dance), which would later be integrated into larger group formations. To support the effectiveness of this targeted strategy, the implementation of peer tutoring was deemed essential. Within each group, one student—considered more proficient in dance—was designated as the group leader and served as a tutor for their peers. Through this method, more skilled students were able to share their knowledge and provide direct guidance, while novice students had the opportunity to engage in more focused learning with peer support. This approach not only improved overall dance proficiency but also encouraged mutual assistance and built confidence among students with differing skill levels. Furthermore, students who had difficulty learning dance movements through video media also benefited from the small-group structure and peer tutoring, which allowed for more intensive and personalized learning experiences.

This approach not only reduces skill disparities among students but also encourages them to take an active role in supporting their peers within the group, thereby enhancing their sense of responsibility, leadership, and fostering a more collaborative and holistic learning experience. Intensive guidance from the teacher, for example, can significantly aid students in better comprehending dance movements. This approach is supported by the theory proposed by Metalia (2015), which highlights the importance of the teacher's role as a facilitator and democratic motivator in the learning process—one who values students, prioritizes discussion, encourages freedom of expression, and consistently motivates learners to become better individuals through the educational experience.

The findings of this study revealed a solution that involves the implementation of a targeted strategy—namely, a systematically structured group-based approach. This strategy has proven effective not only in addressing learning difficulties related to understanding dance movements through video media but also in overcoming two other prevalent challenges: disparities in skill levels and a lack of interest in dance. The group-based approach enables teachers to provide more individualized attention to each student based on their respective abilities, while also fostering a more engaging and enjoyable learning environment. In addition to the aforementioned strategies, other solutions were identified to address common learning obstacles encountered in dance education. One such approach involves encouraging students to create a flexible and structured practice schedule, thereby enabling them to manage time constraints more effectively and maintain consistency in their training. Another solution includes providing more adequate practice spaces to compensate for the lack of proper facilities in dance instruction. For instance, open or multi-functional spaces that can be specifically adapted for dance practice. Such spacious, unobstructed practice areas offer students the freedom to rehearse more comfortably, thus promoting a more optimal and effective learning process. Accordingly, these solutions are expected to enhance students' motivation, improve their skills, and enable their holistic development in the field of dance.



## CONCLUSIONS

This study concludes that the learning strategy implemented—namely the integration of Project-Based Learning (PjBL) and peer tutoring methods—has proven effective in improving the dance skills of class XI E students at SMAN 1 Rengel. The combination of these two approaches is able to create a collaborative, participatory, and practice-oriented learning atmosphere, which is very relevant in the context of skills-based arts education. PjBL encourages students to be actively involved in the dance creation process, while peer tutoring facilitates support between students in addressing skill gaps and strengthening understanding through peer interaction. However, the implementation of this strategy is not free from various obstacles found in the field. Learning difficulties faced by students include: (1) significant variations in skill mastery levels, which require training in a small group format to ensure equitable development; (2) low student interest in dance, especially in the context of traditional dance, which can be addressed through a more personal and communicative learning approach; (3) limited formal learning time, which requires scheduling additional practice outside of class hours; (4) limited practice facilities, which require optimization of the facilities available at the school; and (5) difficulty understanding dance movements through video media such as YouTube, which can be overcome through small group-based training with assistance.

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