



## Blended Learning Management Learning the Art of Balines Dance for Music Students in Unwira Kupang

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### **Abstract**

The art of Indonesian dance which is full of noble values, needs to be disseminated among students. This appreciation for Indonesian dance arts is expected to help students recognize their identity and at the same time understand the plurality of national identities. The failure of the Indonesian dance learning process can be seen in the final assessment results, both in theory as measured through written tests and in practice through performance tests. This problem can be overcome by implementing blended learning management. Blended learning is a learning process that combines face-to-face learning and computer-based learning (online and offline). This type of research is field action research using a qualitative approach. Researchers carry out actions on research subjects in natural conditions. Balinese dance learning is carried out by applying the management functions of planning, organizing, actuating and controlling to students of the Music Arts study program who are interested in dance. The research results relating to the Balinese Dance learning process using the blended learning method are described into several stages, namely the planning stage, organizing stage, implementation stage, monitoring stage and evaluation stage. The learning process is also influenced by inhibiting and supporting factors. The use of blended management in learning Balinese dance for students interested in dance at the UNWIRA Music Education Study Program is very effective and efficient.

**Keywords:** *Learning; Balinese Dance; Blended Learning*

### **Introduction**

Indonesian dance art is full of philosophical messages, including spiritual, moral and social aspects of the community (Ni Luh, 2011). Dance in Hinduism is often used as a means of worshipping God (Anggraini & Hasnawati, 2016). Apart from that, dance also functions as a medium to express feelings of joy, as a means of communication, a symbol system, or as a supraorganic (Tridayanti, 2014). The government is now starting to emphasize character education in every educational institution, one of the media being dance (Sidqo, 2018).

Considering that the art of Indonesian dance is full of noble values contained in it, it needs to be disseminated among students. The aim of this dissemination is so that among students there will be a

growing appreciation for the art of Indonesian dance. This appreciation for Indonesian dance arts is expected to help students recognize their identity and at the same time understand the plurality of national identities (Ni Luh, 2011). Efforts to disseminate Indonesian dance arts in schools require a number of resources that need to be managed well. Some vital resources that must be prepared are human resources, especially teachers (tutors), time, equipment and finances. Ideally, every educational institution has sufficient resources to disseminate Indonesian dance arts.

The Music Education Study Program at the Faculty of Teacher Training and Education, Widya Mandira Catholic University aims to produce prospective art teachers in schools. One of the skill courses that Music Education Students must program is the Dance Arts course which includes Indonesian dance. Through this course, it is hoped that prospective art teachers graduating from UNWIRA will be able to disseminate Indonesian dance among the students where they serve. This idealism seems difficult to realize because of various main problems.

Firstly, the Dance Arts course only takes 2 credits. There are many varieties of Indonesian dances. The amount of time available is of course far from what is needed if students have to learn various Indonesian dances. Second, the teaching staff (lecturers/tutors) who master Indonesian dances are also limited. Thus, it is impossible to optimally guide hundreds of students. The failure of the Indonesian dance learning process can be seen in the final assessment results, both in theory as measured through written tests and in practice through performance tests. This problem can be overcome by implementing blended learning management. Blended learning is a learning process that combines face-to-face learning and computer-based learning (online and offline) (Dwiyoogo, 2018). Therefore, blended learning is a learning model that integrates technology in the learning process (Sari, 2021).

Learning Indonesian dance arts through blended learning management is very possible for several reasons. First, the availability of a smooth online network. The internet network and signal in the city of Kupang is very strong, making it easier for communication and control from lecturers to students when students learn dance on their own where they live. Second, the availability of technological media in the form of recordings of Indonesian dances and accompanying music that students will study so that all students can learn by imitating dance movements. Third, learning using technological media will raise students' learning motivation to be challenged independently and broaden their knowledge about various Indonesian dances.

### ***Research Methods***

This type of research is field action research using a qualitative approach. Researchers carry out actions on research subjects in natural conditions. This research took place in 14 face-to-face and virtual meetings. Direct meetings are filled with learning activities under the guidance of course tutors/lecturers. Data collection is carried out carefully, thoroughly and responsibly. As stated by Neuman (2013: 243) that a researcher is reliable or reliable if the researcher is trustworthy, stable and responsible. The data analysis technique in this qualitative research is carried out in three streams of activities that occur simultaneously, namely: 1) Data Reduction; 2) Data Display, and 3) Conclusion Drawing/Verification (Miles & Huberman, 1992: 16; Sugiyono, 2013: 337). Testing of qualitative research data is carried out through transferability, dependability and confirmability tests. To ensure the credibility of the research data, researchers extended observations, increased persistence, triangulation, analyzed negative cases, used reference materials, and conducted member checks (Sugiyono, 2013: 378).

## Discussion and Results

### A. Balinese Dance

The basic principles of Balinese dance are generally focused on movement, so the performance structure can be divided into several parts characterized by movement. The basic principles of Balinese dance are *agem*, *Tandang*, *Tangkis* and *Tangkep*. *Agem* is a dance movement or dance attitude as the basis of dance movements which are carried out without moving the body axis and starting point (Bandem, 1983: 5).

*Agem* in *Palegongan* dance is characterized by a sharper bend in the elbows with the body position leaning slightly forward, the chest pushed forward (*cengked*). The *legong* dancer's hips are facing the corner, while the chest is still facing forward. *Away* is a gait that includes all steps that indicate a change of location with different movement qualities, tempos and line trajectories. *Tangkis* can be interpreted as preparation or variation (*metangkis*) are movements that are elaborative to enrich existing movement phrases, while *tangkep* is an expression or change in emotion that is reflected on the face to appear angry, happy, sad, etc.

Some of the movements included in *tangkep* are *seledet*, *nyegut*, *nyerere* and *nyureng*. *Seledet* is an eye movement where this movement can be done to the right or left and is a basic expression in Balinese dance. According to Djayus (Dewi, 2019:40), in terms of function, Balinese dance can be classified into *wali* (sacred), *bebali* (ceremony) and *balihbalihan* (entertainment) dances. The guardian dance is performed in the inner courtyard of the temple (*jeroan*), the *bebali* dance in the middle courtyard (*jaba tengah*) and the *balih-bali* dance is danced in the outer courtyard of the temple (*jaba sisi*).

### B. The Balinese Dance Learning Process Uses the Blended Learning Method

In practice, blended learning is implemented in two forms. First, with face-to-face learning, namely the process of interaction between students and educators with learning resources that occur directly at the same time and place. Second, independent learning, namely students learning independently by accessing data or learning modules online via the internet (Istiningsih & Hasbullah, 2015).

#### 1. Planning

The planning stage is the initial stage in learning Balinese Dance using blended learning management. This stage is carried out by preparing everything that is needed before learning begins, namely designing lesson plans, preparing media, namely audio-visual Balinese dance music, tools used such as Bluetooth speakers and *kamen* or cloth, scarves and fan props used by dancers during practice.



Figure 1. Fan Properties

## 2. Organizing

The second stage is the organizing stage. After preparing the materials, media and tools needed in the research process, tasks are then distributed to research members, including lecturers, students and equipment personnel.

## 3. Implementation

The third stage after preparation and organizing is the implementation stage. Implementation is carried out in two forms, namely face-to-face tutorials (TTM) which are carried out over 14 meetings and independent practice assignments. The first meeting was held face to face. At this first meeting, the researcher conveyed the aims and objectives as well as the learning outcomes to be achieved. Apart from that, at the first meeting the blended management learning system was also explained, where the implementation of this management requires full student activity to achieve the specified goals.

After the initial presentation and equalization of perception, the Balinese dance learning process continues, starting with physical exercise, namely by carrying out various warm-up movements and stretching the body to avoid injury during the training process.



Figure 2. Physical exercise

Next is an introduction to the basics of the Balinese Princess Dance movements. These two parts, namely warming up and practicing the basics of women's Balinese dance movements, must be done every time you practice.



Figure 3. Eye Movement Exercise (nyeledet)

The offline training process ends with giving individual tasks in the form of making a video of the results of the practice at home, which is related to the material studied that day.

Online learning is carried out by studying and imitating the movements in dance videos provided by researchers sourced from YouTube. This stage is a very important stage, because the student's awareness and enthusiasm for learning really determines how quickly he or she is able to carry out the instructed movements.

#### 4. Monitoring

The fourth stage is the monitoring stage. The monitoring stage is carried out online or online via the zoom meeting platform. Apart from that, monitoring is also carried out by viewing video recordings of independent and group student training.

At this stage, verbal improvements are also made from observing video recordings of the exercises, while direct improvements are made during face-to-face meetings or group exercises on campus.

#### 5. Evaluation

The results of the training that was carried out during fourteen meetings were carried out in the form of performance tests. This evaluation stage is carried out by presenting the Balinese dance in its entirety with props, costumes, make-up and clothing and displayed on stage.



Figure 4. The dancers after finishing the performance

### C. Inhibiting and Supporting Factors for Learning Balinese Dance Using Blended Management

A Learning process is of course inseparable from the factors that influence it. These factors are in the form of inhibiting factors and supporting factors in the Balinese Dance learning process using blended management. These factors can be described as follows.

#### 1. Inhibiting Factors

The inhibiting factors for the Balinese Dance learning process are the short time and lots of campus activities. Even though it doesn't have a significant impact on the learning process, a lot of activities cause students' energy to be used up for activities, so that when they do exercises independently or in groups they are already tired. The second inhibiting factor is the difference in forms of dance and dancing. Female students who come from mainland Timor are accustomed to dancing with a slightly bent body position in accordance with the characteristics of Timorese dances such as Bidu Dance, Likurai Dance and Tebe Dance, while Balinese Dance requires dancers to lean forward, pulling their shoulders back and not slouching. Meanwhile, the female students who come from mainland Flores, whose dance

characteristics are agile and have lots of jumps, are also a factor, because in Balinese dance, fine women are required to make soft, soulful movements and minimize jumps in their movements.

Extra adjustment and habituation is an inhibiting factor in the process of learning Balinese dance, so that dancers not only memorize the movements, but also appreciate each movement as well as the form and style of dancing the fine female Balinese dance.

## 2. Supporting Factors

Learning Balinese Dance is not only influenced by inhibiting factors, but is also influenced by supporting factors so that dancers can perform a dance in its entirety. The first supporting factor is interest. As we know, when someone learns something, interest or intrinsic motivation is very influential. The dancers who are students of the music education study program have a very high interest in learning Balinese dance. This is because Balinese dance is something new and they have never learned it before. This has an impact on the speed of students' comprehension of the movements being studied.

The ability to memorize one dance part is estimated to be complete in three (3) meetings, however they can complete it in the second face-to-face meeting. This is of course because of their interest and enthusiasm in learning each movement in one part. The next supporting factor is adequate facilities. A good internet connection provides ample opportunities for students to access various tutorials, tips for learning Balinese Dance, as well as the speed at which students can connect with each other and with tutors to be able to overcome the difficulties they are experiencing. Another facility that is also a supporting factor is the availability of places such as courtyards inside the building. They can use the courtyard outside the building or hall to do group exercises together.

## ***Conclusion and Suggestions***

Based on the description of the results and discussion above, it can be concluded that the use of blended management in Balinese dance learning for students interested in dance at the UNWIRA Music Education Study Program is very effective and efficient.

Usually, the training process involving small groups and large groups is hampered by the time of each individual being different, each of whom has their own busy schedule so determining the time to practice together is very difficult and this of course has a negative impact on the results to be achieved.

The implementation of blended management is very effective because the training process is determined by each individual, the role of the tutor, in this case the lecturer, is very influential in managing the entire process from start to finish.

By giving targets, students will be responsible for themselves. When they experience problems or difficulties in performing movements, the tutor or lecturer plays a role in straightening them out. The rest of the students use YouTube as a learning resource with flexible time and the role of tutors or lecturers in monitoring via video or face-to-face monitoring.

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