



THE DIRECT LEARNING MODEL (EXPLICIT INSTRUCTION) OF NANDAK GANJEN DANCE AT SANGGAR TARI ANYELIR SOUTH JAKARTA

Rahmida Setiawati¹, Ikrimah Rahmadini²

^{1,2} Jakarta State University / Dance Education

E-mail: ¹)rahmidasetiawati@unj.ac.id, ²)rahmadini.ikrimah409@gmail.com

Abstract

The direct learning model or Explicit Instruction is a learning model that is carried out directly with the teacher as the giver of the material and the implementer of the learning. This learning model was adopted by Sanggar Anyelir in the Nandak Ganjen Dance training activity. This study aims to obtain data on the process of applying the direct learning model (Explicit Instruction) in the Nandak Ganjen Dance training at Sanggar Anyelir. This research uses descriptive qualitative methods to obtain empirical, clear and in-depth data on the portrait of Nandak Ganjen Dance training at Sanggar Anyelir. This research was conducted from July to September 2020 during the transition period from large-scale restrictions to normal conditions amid the Covid-19 pandemic. The results showed that Nandak Ganjen Dance training through a direct learning model (Explicit Instruction) at Sanggar Anyelir consists of five stages of learning, namely orientation, presentation, structured exercises, guided exercises and independent exercises. In addition, the provision of auditive stimulus in the form of games and motivational provision through dance videos that can encourage students to improve their dancing skills.

Keywords: *Explicit Instruction Model, Dance Training, Nandak Ganjen Dance.*

INTRODUCTION

Education has a very important role for human life, especially in the era of the 21st century like today. Education is a major need for every human being. Through education, humans get learning that can be developed and used as a foundation in obtaining welfare. Human beings can achieve well-being, one of which is by the process of education. Thus, every human being is required to undergo an educational process.

Education is classified into three types, namely formal, informal, and non-formal education (Law No.20 of 2003 concerning the National Education System). Each type of education has the same goal, which is to improve the quality of education. One type of education that can be taken to gain knowledge and skills is non-formal education. The learning process in non-formal education varies which is centered on the learners.

Skills can refer to a person's expertise acquired through the learning process. Skills are the result of learning in the psychomotor realm that is formed to resemble cognitive learning outcomes. Skill comes from the word skill, which means capable in completing tasks (Triana, 2016: 3). There are two types of motion skills, namely smooth motion skills and rough movements. Smooth motion skills consist in the use of small muscles, such as writing, drawing, and coloring activities. While rough motion skills are characterized by the use of large muscles in carrying out activities. One example of an activity by utilizing large muscle movements is dancing.

Dance learning is a learning process to improve knowledge, skills and attitudes in learners, with the preferred method being the practice and improvement of dance skills as the focus. The increase is guided by the element of dance skills consisting of wiraga, wirama and wirasa. Wiraga is the dancer's ability to master movement, while wirama is the dancer's sensitivity in performing dance movements according to music. Meanwhile, wirasa is the dancer's ability to perform soul or

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deep expression when dancing. These skills can be taught in dance learning or training in the studio.

Sanggar is one of the places of non-formal education that has levels or levels in the training process, namely the basic level, intermediate level and advanced level. The focus of studio learning is knowledge and psychomotor. Sanggar is usually led by a coach or teacher who is responsible for the success of the learning process. Mantja stated that the role of teachers as educators formulated by a number of experts is as demonstrators, class managers, mediators, facilitators, teachers, learning leaders, counselors and agents of renewal (Lestari, 2020: 3).

The competence of teaching staff in the field of dance skills is usually in accordance with the abilities mastered, but conventional methods are still often used in pedagogic competence, namely by using the demonstration method. The use of demonstration methods can be said to have less of a positive impact on students' dancing skills. Especially if the selection of demonstration models and the provision of reinforcement are not appropriate and unclear.

Thus, in the evaluation system, so that the evaluation carried out does not encourage and motivate students to improve dance skills in accordance with the learning objectives of dance practice. Given that the ratio between teaching staff and students is ideal again, often teachers cannot diagnose the abilities of students individually. To improve the quality of learning outcomes continuous coaching must be done. Guidance is a systematic, objective, logical, sustainable and programmed effort carried out by a counselor or teacher (Nursilah et al., 2022: 178). Therefore, a learning model is needed that allows teaching staff to achieve learning goals effectively and efficiently.

Based on the problems mentioned above, it can be concluded that the role of teachers or trainers in choosing a learning model is an important point to pay attention to. The application of inappropriate learning models can have a significant impact on student learning outcomes. This affects students' skills in performing dance works. Departing from these problems, this research was conducted to obtain data on the learning process of Nandak Ganjen Dance using a direct learning model or *Explicit Instruction* at Sanggar Anyelir, South Jakarta.

Direct Learning Model

A learning model is a planning or pattern in carrying out a learning process that refers to the learning approach used, including learning objectives, stages of learning activities, learning environment and classroom management (Darmadi H, 2017: 42). In the process of implementing the learning model, methods or media can be applied as an intermediary that makes it easier for students to understand the learning material.

The explanation of the direct learning model according to Archer and Hughes reads:

"The Explicit Instruction strategy is one of the teaching approaches specifically designed to support the student learning process. This strategy can be used to teach declarative knowledge and procedural knowledge in a structured manner. The learning pattern taught is a gradual pattern, step by step. This strategy is often referred to as the Direct Teaching Model" (Huda, 2013:186).

The learning process in this model is not just given for granted, but uses varied methods and media such as lectures, demonstrations, exercises, and demonstrations, the media of which can be in the form of learning videos and audio. The implementation process in the direct learning model



has conditions that must be met, namely that there are tools that will be demonstrated and must follow teaching behavior (syntax) (Wahyuni, 2017: 10). The syntax or stages in the hands-on learning model include orientation, presentation, structured exercises, guided exercises and independent exercises.

Characteristics of Students (Adolescents) Aged 13-16 Years

According to Rochmania, adolescence is a transition period from childhood to adulthood (2015:206). At this time adolescents are in the phase of changing character, behavior, physical, emotional and social from children to adults. In this time, physical changes are characterized by puberty, both boys and girls. At this time, adolescents have a cheerful character, no burden and freedom in expression. In addition, adolescents also experience a fairly high emotional development, with behavioral patterns that refer to the pleasure of getting along and making friends. In adolescence such as early adolescence in the age range of 13-16 years, children are able to hone their talents, knowledge and skills in themselves (Zaini, 2018: 110). At this time, it is considered appropriate to lead children in developing their potential and facilitating all necessary needs.

Based on the theory according to the expert above regarding the characteristics of early adolescents, namely enjoying getting along and making friends with anyone, starting to have fun or interest, and high curiosity so that it is appropriate to direct them to learn knowledge and skills that they like.

Nandak Ganjen Dance

Betawi dance art is influenced by the process of assimilation of Chinese, Arabic, Malay, Portuguese and so on regional cultures. The development of Betawi dance art is marked by the development of basic Betawi dance movements which are then formed into several dance creations, one of which is the Nandak Ganjen Dance. Tari Nandak Ganjen was created in 2000 by an original Betawi artist named Sukirman Kisam or commonly called Bang Entong. The meaning of the word Nandak Ganjen comes from two words, namely *Nandak* in Betawi language which means to dance, and *Ganjen* the term in Betawi language which means flirtatious (Interview Entong Sukirman, March 3, 2020).

According to Racheem et al. (1996: 11) Nandak Ganjen is also a derivative of Betawi dance which has the provisions of movement applied when performing dance movements. The provisions of the movement include three requirements that must be met by dancers in performing Betawi dance movements, namely *gandes* (flexible), *ajer* (cheerful) and agile without burden while dancing.

IMPLEMENTATION METHOD

The methodology used in this study is to use a qualitative approach with a descriptive type of research. According to David Williams, qualitative research is the collection of data on a natural setting with natural methods and is carried out by scientifically interested people or researchers (Moleong, 2016: 5). This method is used to obtain an empirical, clear and in-depth description of the conditions of the Nandak Ganjen Dance training process using Explicit Instruction or a direct learning model.

This research was conducted at the Anyelir Dance Studio located on Jalan H. Shibi 4 No.2 Srengseng Sawah Village, Jagakarsa District, South Jakarta. The time needed in conducting this

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research is for 3 months (during the transition period to the normal situation of the Covid-19 pandemic), namely from July 19, 2020, to September 6, 2020.

Data collection was carried out through observation of intermediate level students of Sanggar Anyelir, structured interviews with students and trainers of Sanggar Anyelir, the creators of Nandak Ganjen Dance, namely Sukirman Kisam (Entong Sukirman) and Kartini Kisam, and strengthened by literature studies and documentation studies.

RESULTS

The research was conducted at the Anyelir Dance Studio, which is located on Jl. H. Shibi, Srengseng Sawah, South Jakarta. This studio was established on October 14, 1999 and began collaborating with the Child-Friendly Integrated Public Space (RPTRA) in 2016. The studio is led by Mr. Ari Sumartani as a dance artist who is a member of Aseti (Indonesian Dance Artists Association). In addition to being the leader of the studio, she also plays an active role as a dance coach in the studio.



Figure 1. Dance Training Activities at Sanggar Anyelir

The location of the studio is quite strategic and adjacent to several schools, such as SDN 14 Srengseng Sawah Jakarta, SD-SMP-SMA Amaliyah, and SMAN 109 Jakarta. This makes many school students interested in joining it. In addition, the access road to the sanggar is very easy to reach using public transportation.

Dance class activities at Sanggar Anyelir, began to develop in 2004, and are still developing today. Dance class activities are held every Friday at 14:00 WIB and Sunday at 11:00 WIB. The dance training was guided by Ari Sumartani and Peni Adi Ning Rahayu. Sanggar Anyelir provides Betawi dance materials according to the level and age characteristics of the students, which will be carried out at the end of the training as an evaluation of the assessment of dance skills. Sanggar Anyelir also has training in Betawi traditional music, namely *gambang kromong*. The music training was guided by Nugi Adi Rianto, and the implementation was carried out on the same day



as the dance training, but at different times. This studio also has adequate facilities, such as a fairly spacious training room, musical instruments and dance clothes.



Figure 2. Dance Training Activities at Sanggar Anyelir

DISCUSSION

Nandak Ganjen dance is one of several materials taught at Sanggar Anyelir for intermediate level students. This dance was chosen to be observed in the study, because Nandak Ganjen Dance is one of the latest dance creations that has the characteristic of agile and coquettish expression of dance movements. This is in accordance with the characteristics of intermediate-level students, the majority of whom are in the age range of adolescents 13-16 years.

Nandak Ganjen dance has the characteristics of flexible, flirtatious, cheerful and agile movements which are manifested through the attitude of head, hands, body, and foot movements as well as facial expressions (Interview Hj. Kartini Kisam, March 9, 2020). In addition, the characteristics of dance movements are also depicted through the singing of rhymes and rhythms of dance music that foster an atmosphere of spirit, cheerfulness and vivacity. The dance accompaniment music used in the dance of Nandak Ganjen Dance is a kromong xylophone consisting of tehyan, kempul, krecek, drum, gong, gambang and kromong (Interview Entong Sukirman, March 3, 2020).

The dance clothes worn to dance the Nandak Ganjen Dance are inspired by the Betawi Mask dance clothes. According to Nursilah, the Mask Dance from DKI Jakarta is a dance performance that has the concept of a theme of raising the function and beauty of dance costumes (2022: 61). Kebaya pattern is three colors, namely red, yellow, green on the arms, *toka-toka* to cover the chest, *ampreng* to cover the abdomen, *pending* (belt) and shawl. The head accessories used are dyed hair and given decorations such as golden chopsticks and butterfly decorations and crowns (Entong Sukirman interview, March 3, 2020).

Nandak Ganjen Dance dance skills are a person's ability to dance Nandak Ganjen Dance precisely, quickly, correctly, and well without experiencing difficulties. The dance movements

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performed must be in accordance with the provisions of the dance including the correct movement technique, balance, strength, flexibility, fluency, accuracy of movement with music and rhythm of motion, as well as the suitability of movement expression and spirit in its expression. The trainer determines the purpose of the training, as a reference for the student's learning success.

The use of the direct learning model (*Explicit Instruction*) in the Nandak Ganjen Dance training at Sanggar Anyelir by applying the syntax or learning stages of the direct learning model obtained the following data:

1) Orientation

At this stage, the delivery of apperception or reinforcement regarding the background of creation, supporting elements and characteristics of Nandak Ganjen Dance is carried out. However, previously, students first extracted information about what they knew about Nandak Ganjen Dance, such as the names of various movements, the meaning of wiraga wirama and wirasa, as well as the benefits and objectives of the dance training series.

2) Presentation

At this stage, the trainer gives an example of a demonstration of Nandak Ganjen Dance to the students and delivers the material in detail and re-explains the difficult things.

3) Structured Exercises

At this stage, students perform motion mastery exercises, align motion with music, and perform it with passion. In this stage, students are guided by a trainer.

4) Guided Exercises

At this stage, the trainer as a guide and facilitator to monitor students' mastery of Nandak Ganjen Dance. Then the trainer provides reinforcement and feedback to the students and corrects the students if they are still doing the wrong technique.

5) Self-Practice

At this stage, intermediate level students do the exercises independently but remain under the monitoring and observation of the trainer.

In the application of these stages or steps of training, several improvisations were also carried out such as providing auditive stimuli in the form of motion continuation games and motion guessing which aimed to hone memory and train students' musical sensitivity. In addition, motivation is also given to students through the Nandak Ganjen TMII Dance video as a reference for how to dance well, so that students are motivated to be enthusiastic about practicing and improving dance skills. In the direct learning model at Sanggar Anyelir, the coach acts as a demonstration and as a student facilitator. Although this training is centered on the trainer as a speaker, students also play an active role in it.

CONCLUSION

Based on the results of research that has been carried out, it can be concluded that Nandak Ganjen Dance training through a direct learning model (Explicit Instruction) at Sanggar Anyelir South Jakarta consists of five stages of learning, namely orientation, presentation, structured exercises, guided exercises and independent exercises. Where at each stage there is good two-way communication between the coach and the students. In addition, improvisations are carried out



such as providing auditive stimulus in the form of games and providing motivation through dance videos that can encourage students' motivation to improve their dancing skills.

Suggestion

The use of varied ways and techniques of applying the direct learning model (Explicit Instruction) can be more fun and interesting. So that students do not feel bored during practice. In addition, the use of exercise time must be strategized so that it is not too long and not too short.

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Mr. Ari Sumartanias a dance artist who is a member of Aseti (Indonesian Dance Artists Association) owns Sanggar Anyelir, South Jakarta.