Learning Strategies for the Segara Strait Dance for Teenagers at the Asmarandana Balinese Dance Studio in Bandung City

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ABSTRACT

The presence of the Asmarandana Balinese Dance Studio as a non-formal educational institution encourages the community to participate in activities at the studio by setting targeted strategies. So that the community can participate in developing Balinese dance arts. The purpose of this study is to reveal and describe the learning strategies applied in dance learning for adolescents at the Asmarandana Balinese Dance Studio on the Selat Segara Dance material. The research method used is qualitative with a phenomenological approach. The data for this study were collected through observation, interviews, and documentation to gather information on Balinese dance learning activities at the Asmarandana Dance Studio in 2025. In the context of this study, several specific learning methods relevant to dance are the demonstration method, the question-and-answer method, the continuous practice method, the repetition method, and the imitation method. The learning strategy chosen involvesis based on techniques in Balinese dance, as it can increase children's creativity in interpreting and embodying the dance in line with learning objectives. The results of this study are not only a description of what is obtained in the data. This research is a contextual form that is also applied when exemplifying various movements in the dance. Providing examples of movement by linking them to commonly seen forms will stimulate students to understand better and remember the movements. Students are then allowed to express their opinions and understanding so that the instructor can provide further guidance based on Balinese dance techniques: agem, tandang, tangkep, and teuteuk.

Keywords: learning strategy, segara strait dance, teenagers, dance studio

Strategi Pembelajaran Tari Selat Segara untuk Anak Usia Remaja di Sanggar Tari Bali Asmarandana Kota Bandung

ABSTRAK

Kehadiran Sanggar tari Bali Asmarandana sebagai wadah pendidikan nonformal untuk mendorong masyarakat agar dapat berpartisipasi dalam kegiatan yang dilaksanakan di sanggar, dengan menentukan strategi yang tepat sasaran. Sehingga masyarakat dapat turut serta berpartisipasi dalam mengembangkan kesenian tari Bali. Tujuan penelitian ini mengungkap dan mendeskripsikan strategi pembelajaran yang diterapkan pada pembelajaran tari untuk anak usia remaja di Sanggar Tari Bali Asmarandana pada materi Tari Selat Segara. Metode penelitian yang digunakan adalah kualitatif dengan pendekatan fenomenologi. Metode pengumpulan data penelitian ini melalui observasi, wawancara dan dokumentasi untuk mengumpulkan informasi terkait aktivitas pembelajaran tari Bali di Sanggar Tari Asmarandana yang berlangsung tahun 2025. Dalam konteks penelitian ini, beberapa metode pembelajaran spesifik yang relevan dan sering diterapkan dalam seni tari adalah metode demonstrasi, metode tanya jawab, metode latihan terus-menerus, metode pengulangan, dan metode imitasi. Strategi pembelajaran yang dipilih melalui teknik pada tari Bali karena dapat meningkatkan kreativitas anak dalam memaknai serta menjiwai tari sesuai tujuan pembelajaran. Hasil dari penelitian ini bukan hanya sebuah deskripsi terhadap apa yang didapatkan pada sebuah data. Penelitian ini merupakan bentuk kontekstual juga diterapakan saat mencontohkan ragam gerak dalam tarian. Pemberian contoh gerak dengan mengaitkan bentuk-bentuk yang biasa dilihat akan memberikan daya rangsang untuk lebih memahami gerak serta mengingatnya. Kemudian siswa diberi kesempatan untuk mengutarakan pendapat dan pemahamannya sehingga pelatih dapat memberikan arahan selanjutnya sesuai dengan teknik tari Bali yaitu: agem, tandang, tangkep dan teuteuk.

Kata kunci: strategi pembelajaran, tari selat segara, anak usia remaja, sanggar tari

INTRODUCTION

The journey of adolescence, commonly experienced by teenagers, is known as "stun and drang," a time when children are faced with numerous questions surrounding their identity. This discovery process is often accompanied by several activities, often tailored to their preferences. The relevance of the discussion, as proposed by Makmun (2016), is that if a child is able to integrate all aspects of their personality, they have successfully discovered their identity. Conversely, if they fail to discover their identity, they will experience confusion and chaos. This confusion and chaos often leads them to engage in activities that violate societal rules and norms. Therefore, adolescence is often considered a period of delinquency.

To prevent juvenile delinquency, guidance is necessary, whether from parents, teachers, or the surrounding community. Parental guidance can include providing a platform for the child's self-development process and introducing them to their environment. This platform for self-expression can include opportunities for self-expression through formal, informal, and non-formal education. In line with the discussion, according to Dimas (2023), formal education is education that comes from schools, informal education comes from families, and non-formal education is education that exists in the community environment. The regeneration of Balinese dancers is usually carried out from an early age. According to Pastika (202210), mastering Balinese dance is one effort to be able to ngaturang ayah (selfless) by showing devotion to God Almighty through dance during religious ceremonies at the Temple. Balinese dance as part of Balinese culture must be preserved so that Balinese cultural identity does not experience changes at the formal level. Balinese society as a whole is required to be actively involved in various activities to help preserve Balinese dance. One form of cultural conservation through non-formal education in the community is a dance studio. In Bandung, there is a Balinese dance studio (STB) Asmarandana located at the Ujung Berung Temple, Bandung City. The connection between dance and the community, particularly in its development and preservation, is typically mediated by the Asmarandana Dance Institute (STB Asmarandana), which has been operating organically and has become a strong tradition that must be present in all activities, including Balinese dance lessons and performances.

STB Asmarandana is a non-formal dance education institution that, through dance activities, strives to preserve cultural arts, particularly Balinese dance, in Bandung. STB Asmarandana's participation in dance development in Bandung is crucial. This is evident in the learning strategies implemented at the studio to develop Balinese dance. STB Asmarandana frequently involves its students in arts activities both within and outside Bandung, and has helped many achieve success in Balinese dance. One dance material often used as a promotional medium both inside and outside the studio is the Selat Segara dance.

Dance lessons require a plan to ensure structure and achieve their goals. Dance lessons at the Asmarandana Children's Center (STB Asmarandana) employ different learning strategies tailored to different levels. These dance learning strategies are based on children's psychological development. Therefore, the learning strategies differ from those of other dance studios, tailoring them to their individual needs. This requires STB Asmarandana to strategically, through its informal educational platform, consider competencies that can encourage students to participate in studio activities, by developing strategies to reinforce the Selat Segara dance. Dances for teenagers have a higher level of difficulty than dances for younger children. Children's dances are simplified to introduce tempo and movement, while dances for teenagers are more complex, incorporating rhythm and dynamics. In addition to the complexity of movement and rhythm, dances for teenagers also feature dances with themes relevant to adolescent developmental psychology.

The learning strategy used is contextual learning. Contextual learning emphasizes student engagement in discovering learned material and connecting it to real-life situations and circumstances. Learning dance using contextual strategies can provide students at the Asmarandana Dance School (STB Asmarandana). Contextual strategies provide students with opportunities to build connections and discover meaning. Contextual methods can link information provided by instructors to the real world and implement it in dance. This creates a deeper impression and understanding for students. It is implemented using lecture, question-and-answer, demonstration, imitation, and practice methods. According to Damayanti (2023), contextual learning strategies emphasize the involvement of Asmarandana STB students in discovering material. Discovering material means students can analyze and understand the material independently, both in terms of spiritualization and in the variety of dance movements.

Contextual methods are also applied when exemplifying various movements in dance. Providing examples of movements by linking them to commonly seen forms stimulates better understanding and memorization. Students are then given the opportunity to express their opinions and understanding so that instructors can provide further guidance based on Balinese dance techniques: agem, tandang, tangkep, and teuteuk. The use of learning strategies that provide opportunities for students to think and find out for themselves has been shown to make students more enthusiastic about learning Balinese dance well and appropriately to improve the quality and progress of the studio. Seeing this aims to describe the implementation of learning strategies through methods, media, and evaluation as well as the effectiveness of learning strategies that will later be useful for the studio in constructive input for improving and developing the curriculum and teaching applied at STB Asmarandana Bandung City, which will ulti-

mately have an impact on the community's response in joining the studio (goal). Therefore, the existence of STB Asmarandana needs to be strived for in preserving the strengthening of Balinese dance learning for teenagers in Bandung City, as well as increasing interest, motivation, and mastery of dance techniques in developing artistic potential optimally.

Figure 1
Balinese dance training at the Asmarandana Balinese Dance Studio (doc. researcher, 2025)

Relevant articles found in online journals include:
1) Pastika, I. G. T., & Sukerni, N. M. (2022). Balinese dance learning strategies for early childhood at the Taman Giri Agung Dance Studio, Denpasar. Pratama Widya: Journal of Early Childhood Education, 7(2), 24-39.
2) Alfrida Dannisa. Dance Learning Strategies in Extracurricular Activities at SMK Antarctica 2 Sidoarjo. Sendratasik Education Journal, Vol. 12 No. 2, December 2023, 357-367.

The data obtained from the processing were then analyzed based on reality and linked to the theoretical approach study in the research conducted at the Asmarandana STB located at the Wira Satya Dharma Ujung Berung Temple. This research was conducted for approximately 6 months in the observation stage to collect data periodically which was finally used as material in this research. The analysis stage uses the

learning strategy method in dance art, which is a series of approaches, methods, and techniques used by educators to facilitate the learning process, starting from mastery of movement, expression, to artistic appreciation. According to the Thesis by Fitriani (2018) from the Indonesian University of Education entitled "Development of Creative Dance Learning Models for Elementary School Age Children", effective learning strategies must pay attention to student characteristics, teaching materials, and objectives to be achieved. Fitriani emphasized the importance of varying teaching methods to prevent boredom and increase student creativity. In the context of this research, several specific learning methods that are relevant and often applied in dance art are:

METHODS

This research focuses on the Selat Segara Dance Learning Strategy for Adolescents at the Asmarandana Balinese Dance Studio in Bandung City and focuses on the existence and identification of Bandung-style wayang dance. Therefore, this research is categorized as qualitative research. Therefore, in an effort to achieve maximum results in this research, the researcher used a phenomenological method approach, with descriptive analysis as the outcome of the data review. This, as stated by Creswell (2016), is as follows that Qualitative research is a method for exploring and understanding the meaning that individuals or groups ascribe to social or humanitarian issues.

Another understanding of research methods, according to Sugiyono (2016), is that: Qualitative research methods can be defined as research methods based on post-positivism philosophy, used for research in natural conditions (as opposed to experiments), where the researcher serves as the key instrument, data collection techniques are triangulated (combined), analysis is inductive/qualitative, and qualitative research results emphasize meaning over generalization.

The process of achieving this research requires steps to assist researchers in data collection, namely: data collection (literature study, interviews), analysis of the obtained data, and interpretation of the data's meaning.

This research attempts to use a conceptual framework as a reference to help answer the research problem. The researcher attempts to process primary data to link it to a phenomenological theoretical approach. Phenomenology according to Creswell (2014),

Phenomenological research is a strategy of inquiry in which the researcher identifies the essence of human experiences about a phenomenon as described by participants. This understanding reveals that phenomenology reduces individual experiences to a description of the essence or meaning of the phenomenon.over generalization.

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1) In the preliminary learning stage, the method used is a question-and-answer method. The contextual focus of this method is to connect the material with students' prior experiences or knowledge of the Selat Segara Dance or other Balinese welcoming dances.

2) Core Stage 1, namely the context introduction and demonstration stage, uses a demonstration and question-and-answer method. The contextual focus of this method is on the lecturer demonstrating the entire dance (Yanthi et al., 2021), while the question-and-answer method is used to address the function, accompaniment (Gong Kebyar), and movement philosophy.

3) Core Stage 2, namely the movement variety analysis stage, uses a demonstration and drill method. The lecturer demonstrates each movement variety (pepeson, pengawak, pengecet). Students repeat (drill) basic movements such as agem, tandang, and tangkep repeatedly for technical precision (Pastika & Sukerni, 2022).

4) Core Stage 3, namely the consolidation and integration stage, uses repetition and question-and-answer methods. The practice focuses on repeating transitions between movement varieties. Questions and answers are used to correct technical errors and to strengthen expression and feeling in the dance context (Dewi et al., 2020).

5) Core Stage 4, namely the consolidation and integration stage; the method used is repetition, question and answer. The focus is on repeating transitions between movement styles. Questions and answers are used to correct technical errors and to strengthen expression and feeling in the dance context (Dewi et al., 2020).

6) Closing Stage: the method used is question and answer, and repetition. The focus is on reflection and brief repetition of the most challenging parts. Contextual assignments are given (e.g., finding video references for dance performances in ceremonies).

RESULT
1. Implementation of a Contextual Approach

The application of a contextual approach in teaching the Selat Segara dance demonstrated significant results in improving conceptual understanding. The instructor began the session by explaining the context of the dance's creation and function as a welcoming dance that represents the beauty of the sea and the majesty of Balinese culture (Yanthi et al., 2021). Observations showed that after the contextual explanation, students were able to dance with more appropriate expressions. One student stated: "After learning that this dance is about welcoming, my smile and eye movements became more lively, not just memorizing" (Arita, Interview, 2025). This aligns with research indicating that contextual strategies can influence students' expression and appreciation due to the connection to real life or cultural contexts (Wahyuni & Mayar, 2023).

2. Use of Demonstration and Question-and-Answer Methods

The demonstration method is used as a foundation for movement mastery. The instructor (trainer) demonstrates various movements in detail and in a structured manner (Hadi, 2006). Observations show that clear demonstrations, followed by repetition at a slow tempo, significantly assist students in imitating the complex basic movements of Balinese dance.

The question-and-answer method used after the demonstration proved effective as a feedback mechanism and for diagnosing learning difficulties. The trainer proactively asked, "In the ngentrog section, did anyone have difficulty controlling the tempo of their feet and hands?" This question prompted students to identify their difficulties. Interview data with the trainers indicated that the question-and-answer method accelerated move-

ment improvement because "common mistakes can be addressed immediately before they become bad movement habits" (Ayu, Interview, 2025).

3. Effectiveness of the Drill and Repetition Method

The drill and repetition method is key to mastering the psychomotor aspects of the Selat Segara dance, especially movement motifs that require precision and muscle strength, such as agem, nyleog, and milpil.

1) Basic Movement Drill: Repeated eye movement exercises (nyeledet, nglirik) and hand movements (ngelus/asti) are performed repeatedly, separate from the full dance. This intensive repetition, as found in other research (Putra, 2024), effectively strengthens muscle memory and improves the technical quality of movement.

2) complete Repetition: Performing a complete and repeated dance piece with full gamelan accompaniment has been shown to improve stamina and coordination among dancers within a group. The result is better synchronization between dancers, especially in the pengawak and pengecet sections, which require high energy and precise tempo.

Analysis of the observation results showed a significant improvement in students' movement technique skills from the first to the last session. Minor movement errors were reduced by up to 75% after intensive implementation of the drill and repetition method for four consecutive weeks.

DISCUSSION

The integration of contextual learning strategies, demonstrations, question-and-answer sessions, drills, and repetition in the Selat Segara dance material creates a holistic, comprehensive learning process. The contextual approach serves as a bridge connecting the cognitive domain (understanding meaning, philosophy, and history) with the affective domain (appreciation and expression).

By understanding that the Selat Segara dance represents the beauty of the sea and the preservation of Balinese culture, students not only memorise the movements but also internalise their roles (Suastika, 2025). This understanding of context forms the foundation for quality expression (tangkep).

The combination of demonstration and question-and-answer sessions creates a rapid cycle of information acquisition and feedback. Demonstrations provide accurate visual models, which are essential in learning dance (Hadi, 2006). Question-and-answer sessions ensure that the imitation process proceeds with understanding, not simply blind imitation. This stage is crucial in identifying movement misconceptions early on. The culmination of this strategy lies in the drill-and-repetition method. Although sometimes considered monotonous, drill is an inevitable method for achieving psychomotor excellence in dance, particularly traditional dances that demand high technical precision (Putra, 2024). Structured repetition, from segmental to overall, ensures mastery of movement not only at the individual technical level but also at the ensemble (group) level. This strategy, as a whole, reinforces the notion that effective dance learning must include (1) an understanding of the meaning and value of the dance (contextual/cognitive), (2) precise delivery of models (demonstration), and (3) intensive practice to achieve technical proficiency (drill/repetition/psychomotor) (Yetti & Juniasih, 2016). Thus, Selat Segara dance students are not merely dancers, but cultural agents who understand and can authentically and with quality express the richness of Balinese cultural heritage.

CONCLUSION

Dance learning at STB Asmarandana utilises different learning strategies tailored to each level. The dance learning strategies at STB Asmarandana are aligned with the child's psychological development. Therefore, the learning strategy differs from those of other studios because it can be tai-

lored to children's needs. This requires STB Asmarandana as an informal educational institution, to think further about competencies that can encourage students to participate in activities carried out in the studio, by determining the Selat Segara dance learning strategy. This study identifies and describes contextual learning strategies as an essential approach in strengthening the learning of Selat Segara Dance for adolescents at the Asmarandana Balinese Dance Studio, Bandung City. This strategy, which is implemented through special Balinese Dance techniques, has proven effective in facilitating increased creativity, meaning, and appreciation of dance in accordance with learning objectives.

An integrated learning strategy that integrates a contextual approach with demonstration, question-and-answer, drill, and repetition methods has proven effective and comprehensive in teaching Selat Segara dance. The contextual approach successfully enhances students' cognitive understanding and expressive appreciation of the dance. The demonstration method provides clear and accurate movement models, while the question-and-answer method serves as a rapid feedback mechanism to correct movement errors. Most crucially, the drill and repetition method significantly improves the quality of movement technique mastery and dance synchronization in the psychomotor aspect. This strategy is recommended for use in other Balinese dance lessons, as it is able to ensure the transfer of cultural knowledge, technical skills, and the holistic development of student character.

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