

Research article

Perceptions of Senaputra Dance Students About the Art of Classical Dance and Traditional Creations

Robby Hidajat, E. Wara Suprihatin DP., Ika Wahyu Widyawati, Muhammad 'Afaf Hasyimy*, and Najwa Anindita Watayu Arditi

Jurusan Seni dan Desain, Fakultas Sastra Universitas Negeri Malang

ORCID

Robby Hidajat: <https://orcid.org/0000-0002-7700-5681>

Abstract.

Around the 1970s, professional dance arts education for the general public began to grow. Students of professional dance were mostly the sons and daughters of wealthy individuals or government officials. Dance was regarded as a source of prestige for parents at the time. Such a perception exists because society is unable to contribute to the development of such status. After 50 years, though, that perception has changed. This study considered Sanggar Tari Senaputra Malang with the aim of examining the differences in perceptions among dance students at professional dance facilities. This was descriptive qualitative research and data were collected through observations of training activities and interviews with the leader of the Senaputra Dance Workshop (Siti Sofiana, 47 years old) and four trainers. Data were analyzed using phenomenological interpretation. The results demonstrated that: (1) classical dance takes a relatively long time to learn and is personal in nature to gain social prestige; and (2) traditional dance creations are simpler and faster to learn, and tend to establish social relationships.

Keywords: classic dance, traditional dance, dance teacher, Sanggar Dance

Dance learning for the general public is held individually or in an organization [1], which is oriented towards technical skills. Considering that the trainers are generally professional dancers [2]. Dance education with a sanggar system in Malang began to grow around the 1970s (Suwito, interview 2020).

The course or dance workshop held by the organization has something to do with the government's call to preserve the art of regional traditions, as has been implemented by the Malang Arts Council (DKM). Organization under the control of the Local Government of Malang. Various art activities, especially dancing organized by DKM who recruit local artists (Irawan, interview 2020). This shows that dance education in the studio environment is dominated by practicing artists. Like the experience of Tribroto Wibisono who is involved in dance and musical arts with local artists [3].

Dance students in Malang City and its environs were dominated by sons and daughters of wealthy people or government officials before the 1970s. Because his parents

Corresponding Author: Robby
Hidajat; email:
m.hasyimy@gmail.com

Published 11 August 2022

Publishing services provided by
Knowledge E

© Robby Hidajat et al. This
article is distributed under the
terms of the [Creative Commons](#)
[Attribution License](#), which
permits unrestricted use and
redistribution provided that the
original author and source are
credited.

Selection and Peer-review under
the responsibility of the
ICADECS Conference
Committee.

OPEN ACCESS

thought that learning dance was a high-status activity at the time. They are professionals from the elite echelon of society, such as doctors, board members, bank presidents, and government officials. Artists can be used to convey social rank [4].

Because society as a whole is unable to contribute to this reputation, there is a sense that classical dancing is just for the wealthy. Because classical dance is a legacy of the feudalistic past, it represents the authority and protection of the inheritors who gain social legitimacy. As a result, classical dance instructors are artists who have previously worked in development, including professional puppet groups. The appearance of wayang orang since the 1950s is seen as having contributed to the appreciation of noble values in Javanese society [5].

One of the dance teachers of Sanggar Swastika Malang is Chattam Ar. The environment of learning to dance in the 1970s is described. Learning dance, particularly classical (traditional) dance, offers unique benefits, one of which is the development of thought and character. This is something that the upper-class community recognizes in order for their children to receive moral ethics education. Of course, this can be justified if the essence of values in dance education is explained. In his article, Eko Digdoyo underlines the existence of character values that can be developed through dancing [6].

However, in times, after 50 years, dance education is the art of dance. The people of Malang City no longer use social prestige through dance. People's perceptions no longer choose classical dance as an orientation for moral-ethical values. In the city of Malang, dance instruction emphasizes aspects with the objective of presenting the body for looks. Sanggar pupils place a high value on practical goals, such as learning to dance in order to supplement their parents' pocket money. One of them is in Sanggar Senaputra Malang, more than 60% of studio students expect to be able to appear in various events, whether organized by individuals or institutions. This is what motivates the management of Sanggar Senaputra to hold a public test [7].

This difference in perspective is the study's principal purpose, given that the dancing students in the professional dance studio in this case, Senaputra Dance Studio Malang, are the research subjects. The Rustam family, the managers of Tamana Wisata Senaputra Malang, established a dance studio in the 1970s. A dance studio that was founded in the 1970s, founded by the Rustam family, the managers of Tamana Wisata Senaputra Malang. Until now the studio is still active with members of more than 100 students (Sofiana, interview 2021).

1. METHODE

This research method is descriptive qualitative [8] with interview techniques with key informants; Siti Sofiana (47 years old), the head of the coordinator for the Senaputra dance studio, and 4 trainers. The interview technique was carried out separately, with questions that had the same topic, namely the difference between teaching classical dance or traditional creations. Apart from that, observations were made during training. The goal is to pay attention to students' kinetic abilities, so they can compare more accurately. That the learning of classical dance and traditional creations does have a significant difference. The validity of the data used triangulation techniques, namely using triangulation of sources, interviews, observations, and documents [9]. Furthermore, data tabulation was carried out to prepare credible data for analysis. Data analysis uses phenomenological theory, which is to examine trends.

2. DATA DISPLAY

The Senaputra Dance Studio Malang is one of the organization's dance learning centers. Originally, this studio was formed by a retired ABRI who was responsible for the development of the Senaputra Tourism Park on Jl. Kahurupan. This studio was created to help students pursue their passions and talents outside of the classroom. This studio was nurtured by the Head of Culture in the 1980s. This studio was fostered by the Head of Culture of Malang City, at that time the head of the section was Djoko Riyadi (Suwito, interview tahun 2020).

The growth of the Senaputra Dance Studio, which has had 5 different leaders throughout the course of its 40-year history. This studio stresses the development of abilities and interests, so members are expected to be able to improve their potential for dancing skills, according to one of the administrators, who now serves as the head of the coordinator of the trainers. So that they are applied how to train and develop oriented skills in dancing techniques. So that they will have the ability in appearance, this is also due to the demands of the school students who often hold competitions.

The training pattern of the drill system [11] This has been implemented during the leadership of the former chairman, Suwito Hs., and also Sutak Wardhiono. They apply this skill technique learning system very intensively. This is still being implemented.

To be able to measure the results of an intensive evaluation, during Siri Sofiana's leadership, a public evaluation was held, involving external examiners, in this regard,

they have collaborated with the Dance and Music Education Study Program, Faculty of Letters, State University of Malang. (Sofiana, interview 2020).

Since the 1980s, following the Senaputra Dance Studio's objectives and learning circumstances. Members of the Sanggar community who train their children are often unaware of the group's previous interest in training their children. One of them is learning the art of dance in Malang which uses a private system, where students come individually to the homes of dance teachers who are considered masters of dance. Is a classical dance instructor in general. Sri Hardina (61 years old), one of the dancing teachers, said that Sumardiman, a classical dance teacher from Mangkunegara Surakarta, had taught individual dance lessons (Hardini, Interview 2020). Due to the differences in surroundings and situations, this experience is no longer the orientation of dance students.



Figure 1: Sri Hardina learning classic dance in Malang year 1980's (Document Photo Sri Hardina).

In the photo of Sri Hardina, while learning to dance, she looks more concentrated, focused, and personal. Learning is not done classically, because every movement requires special attention from the trainer.

Nowo Setyo Rini (32 years old), who teaches dance at the Senaputra dance studio, does not place a high value on traditional dance training. Surakarta is the style of classical dance that has emerged in Malang City. The dancing technique is challenging and monotonous. Therefore it is not taught, if the coordinator determines the type of classical dance, of course, it will be applied to the youth class students. Therefore, in this studio, more traditional dance creations are taught. Considering the creation of dance has an easy technique. If there are movements that the students cannot master, the trainers can simplify (Nowo, interview 2021).

Siti Sofiana (47 years old), the trainer's coordinator, further clarified that this does not imply that classical dance is not taught at the Senaputra Dance Studio. The members of the studio, on the other hand, found it tough; even if they couldn't be taught quickly, it took a long time to teach them. As an example, the experience gained in Surabaya's high school dance arts (SMKI). Learning classical dance takes a lot of time because you have to master the basic techniques. If the basic technique is not strong, the movement and dance performance will be clear; not artistic. That's what we try to maintain so that the image of the studio is not bad in the eyes of the students' parents.

Parents as well as students often expect to be able to master various types of dance in a short time. Therefore, Siti Sofiana determines at least 2 dances in 1 semester. So that the dance collections controlled by members are rapidly growing (Sofiana, interview in 2020).



Figure 2: Learning situation of traditional creation in Sanggar Senaputra Dance (Robby Hidajat Photo).

The photo above shows the atmosphere in learning to dance at the Senaputra Dance Studio, the learning atmosphere is classical. All students concentrate on themselves.

While the teacher does not focus on each individual, but prioritizes class control, so that the material can be delivered evenly.

Reza Andi Wijaya (22 years old), the youngest coach, explained: During his time as a member of the studio and now as a coach, he has never had classical dance that is truly experienced by seniors. The classical dance that has been mastered is only the Gambyong dance, it is only for the needs of the stage for a wedding celebration (Reza, Interview in 2021).

Suwito, Hs. Once applied classical dance techniques, but classical dance techniques did not support the needs of the competition. Remember that in the 1980s, the Senaputra Dance Studio was a research and development center for traditional dancing, particularly mask dance. As a result, classical dancing is incompatible with this purpose. Classical dancing, on the other hand, is highlighted as requiring seriousness. Considering that classical dance, not memorization, is the most fundamental technique, (Suwito, interview 2020).

The description of the data exposure above shows that there are significant differences in studying classical dance and traditional dance creations. This makes the trainers not learn and teach classical dance. Even so, this is certainly interesting to study from a phenomenological perspective [12].

3. RESULT AND ANALYSIS

Based on the data exposure, the following analysis is presented to obtain the results of interpretation based on phenomenology. This theory emphasizes the aspect of interpretation which conceptually will read something that appears to get an understanding that is behind reality, which is called *nomenon* [13].

The researcher will focus on the reality of the speaker's statement about the difference between learning classical dance and traditional dance creations. This is the focus of this research.

Classical dance students favored classical dance in the 1980s because the environment was more idealistic at the time. According to Herman Horne, an idealistic definition sees nature as an expression of thinking. The world's substance is the material realm of the mind, which can be interpreted through the soul. Idealism is a concept that asserts that the nature of the material universe may be understood in terms of the soul's (mind) and spirit's (spiritual) interdependence (spirit). This understanding is raised by the word "idea", which is present in the soul [14].

This idealistic understanding is to provide an overview of the mood of the dance students in the 1980s. They seek essential praise, learn to gain recognition, and/or gain prestige to be categorized in the stratified position of a society that inherits a great civilization. Ideal education, according to Paulo Freire, is an action aimed at changing human potential and geared toward the recognition of reality. Humans have rights over themselves since they are the ones who have them.. Because the real human existence is freedom or freedom, therefore, humans are free from situations that oppress or limit their space of movement, including their thoughts. The ultimate goal of Paulo Freire's thinking in understanding the reality of education includes education that can awaken, liberate, and grow confidence in his actions [15].

Based on these two different orientations, it is proposed that there are research results that show that the perceptions and assumptions of the Senaputra Dance Studio trainer in viewing classical dance and traditional dance creations are as follows:

3.1. Learning Classical Dance

It takes time to learn classical dance. This remark is plausible because learning dance, which has a lengthy history, is considered to have a well-established reputation, both technically and artistically. Therefore, there are various achievements to realize the required time and energy that is devoted. This is evident in the recognition of classical dance students in Malang in the 1980s. They not only study traditional dance, but they also seek out instructors who are well-versed in the subject and have a high level of expertise. As a result, they chose to study alone. They even study independently in order to receive individualized attention.

This experience also has a background, namely prestige. The ability that is obtained with a long time and energy will get a special appreciation. Therefore, dancers who master classical dance often receive invitations to perform at weddings, and they receive a high honorarium. Economic factors also accompany the motivation of classical dance students in Malang.

3.2. Learning of Traditional Dance Creation

Paying heed to the dancing trainers' words at the Senaputra Dance Studio in Malang. Traditional dance productions were popular among dance students during the 2000s. This is due to circumstances that motivate pupils to focus on practical learning at all times, even if all learning successes are linked to immediate demands. So that learning

the art of dance is no longer oriented to prestige, economy, or value orientation. Learning dance for needs that are often charged as schoolwork, they are often appointed to represent the school in various competitions.

Traditional dance inventions do not take a long time to learn because they are instantaneous, and they are also quite popular. So that the dance display is possible to follow the atmosphere of the popularity of the dance being studied. This provides space for the learners to establish social relationships with other people.

The popularity of the dance they learned was able to build social relations, with other dancers, even dancers from other cities. Considering that in East Java, since the 1990s, there have been many choreographers of regionally created dances, such as the Kembang Afternoon Dance Studio from Tulungagung, East Java Dance Development from Surabaya, or Bayukencana Dance Development from Probolinggo.

The prestige that dance students capture in this millennial era is more about connectivity. They often meet at festivals, representing schools to conduct competitions. The dancers who master traditional dance creations can talk about the dances they master. Therefore, the collection of dances taught at the Senaputra Dance Studio is more than 2 dances in one semester. Dance trainers can keep abreast of developments so that various types of dance are learned through social media. This is a demand between suppliers and consumers.

4. CONCLUSION

The difference between learning classical and traditional dance at the Senaputra Dance Studio Malang is due to the passage of time. People are unable to compare and analyze the benefits and negatives as a result. An idealistic education system will place an emphasis on values, status, and personal rewards for achievement. In a practical and realistic educational system, dance instructors or teachers are urged to act as suppliers who serve the interests of their clients. Because members need dance materials for immediate, practical, and priority purposes, even the ability to dance is not economically oriented, but to establish relationships to build social connections.

References

- [1] Ramadhan K. Manajemen pendidikan seni terhadap anak jalanan di sanggar pensi kabupaten bondowoso. Universitas Negeri Surabaya. Jurnal Pendidikan Sendratasik. 2019;4(2).

- [2] Karoso S. Tari remo di sanggar tari raff dance company surabaya. *Elementa: Jurnal Pgsd Stkip Pgri Banjarmasin*. 2020;2(2):353–359.
- [3] Ratih EK, Yanuartuti S. Kreativitas tri broto wibisono sebagai seniman tari jawa timur. *Gondang: Jurnal Seni Dan Budaya*. 2020;4(2):173-185.
- [4] Hidajat R. Peran aktor di balik seni pertunjukan tayub di Malang. *Jurnal Imaji*. 2015;8(1).
- [5] Nurgiyantoro B. Wayang dan pengembangan karakter bangsa. *Jurnal Pendidikan Karakter*. 2011;1(1):18–34.
- [6] Digdoyo E. Rumah puspo budaya nusantara sebagai pusat pengembangan pendidikan karakter melalui tari nusantara. *Journal of Chemical Information and Modeling*. 2017;53(9):62–99.
- [7] Hidajat R. The impact of public evaluation on dance art students at senaputra studio concerning their ability in capturing dance movements visually and Repeating It In Other Times. *Asian Journal of Social Sciences, Arts and Humanities* 2019;7(1):9–13.
- [8] Moleong LJ. *Metodologi penelitian kualitatif*. Bandung: Remaja Rosdakarya; 1991.
- [9] Sabarguna BS. *Analisis data pada penelitian kualitatif*. Bandung: Universitas Pendidikan Indonesia; 2020.
- [10] Nindito S. Fenomenologi alfred schutz: Studi tentang konstruksi makna dan realitas dalam ilmu sosial. *Jurnal Ilmu Komunikasi*. 2013;2(1):79–95.
- [11] Puja K, Fretisari I, Istiandini W. Peningkatan keterampilan gerak tari melalui metode drill pada siswa kelas VII B kabupaten bengkayang. *Jurnal Pembelajaran Dan Pendidikan Katulistiwa*. 2019;8(3): 10-18.
- [12] Mu'ammarn MN. Analisis fenomenologi terhadap makna realita. *Jurnal Studi Agama Dan Masyarakat*. 2017;13(1):120–35.
- [13] Anshori I. Melacak state of the art fenomenologi dalam kajian ilmu-ilmu sosial. *Halaqa: Islamic Education Journal*. 2018;2(2):165–81.
- [14] R. Filsafat idealisme (implikasinya dalam pendidikan). *Jurnal Dinamika Ilmu*. 2013;13(2):291–306.
- [15] Fadli RV. Tinjauan filsafat humanisme: Studi pemikiran paulo freire dalam pendidikan. *Reforma: Jurnal Pendidikan Dan Pembelajaran*. 2020;9(2):96–103.