



## Learning Curriculum for Dance at Sayu Wiwit Art Studio in Banyuwangi

Estu Candra Anggraini<sup>✉1</sup>, Setyo Yanuartuti<sup>✉2</sup>, Martadi Martadi<sup>✉3</sup>

Cultural Arts Education Program, Faculty of Language and Arts, Universitas Negeri Surabaya, Indonesia.

### Article Info

#### Article History

Received: 28-06-2024

Accepted: 29-06-2024

Published: 31-07-2024

#### Keywords:

*Curriculum, dance learning, art studio*

### Abstract

The curriculum is a guideline for implementing learning in the world of education, both formal and non-formal education. Non-formal education has an important role as a complement to formal education. It's for supporting, strengthening, and developing the learning process, especially in empowering the skills practice of children or students at the institution. An example of non-formal education is a training institution which in the arts field can be called an art studio. Moreover, Banyuwangi is known for its diverse cultures and preservation of traditional arts, one of which is through optimizing art studios, which in this research analyzes the Sayu Wiwit art studio. This research aims to describe and analyze more deeply the planning and implementation of the dance learning curriculum at the Sayu Wiwit art studio. The methods used in collecting data are observation, interviews, and documentation. Analyze the data by reducing, presenting the data, and drawing conclusions. The results of the research show that the dance learning curriculum at the Sayu Wiwit art studio is complex, from the planning to implementation stages. At the planning stage, there are objectives, curriculum content, learning activities, learning resources, and learning evaluation. As for the implementation stage, it is also complete, starting from various types of learning methods, arranging training schedules, management, various studio activity programs, and communication with student parents, to complete facilities and infrastructure owned by the ayu wiwit Banyuwangi art studio.

© 2024 Universitas Negeri Semarang

✉ Corresponding Authors:

Email: 1. [estu.23010@mhs.unesa.ac.id](mailto:estu.23010@mhs.unesa.ac.id)

2. [setyoyanuartuti@unesa.ac.id](mailto:setyoyanuartuti@unesa.ac.id)

3. [martadi@unesa.ac.id](mailto:martadi@unesa.ac.id)

ISSN 2503-2585

## INTRODUCTION

Banyuwangi is a regency located at the eastern tip of Java Island. This area is known for its cultural diversity, including the arts. As a multiethnic and multicultural region, Banyuwangi is founded on the traditional Osing culture, which forms its cultural identity. From customs language to arts, Banyuwangi has its unique characteristics. In terms of traditional arts, the synergy between the Banyuwangi community and government in efforts to maintain, preserve, and develop the arts is continuously optimized in various fields.

The development of performing art depends on the community that supports it, as art is a result of human creativity that will always grow and develop in line with the life of its society (Rahayu & Hariyanto, 2008). Efforts to introduce and preserve performing arts to the broader community, especially dance and music, are not only showcased at every event in Banyuwangi. This preservation is also introduced to children through education, both in formal and non-formal educational institutions.

In formal education across various schools in Banyuwangi, one of the performing arts that has begun to be introduced and learned by students is dance, specifically the Gandrung Dance, which to this day is still regarded as the mascot or icon of Banyuwangi Regency. The creation of the Gandrung Dance by Sumitro Hadi has opened a new, positive perspective among the community towards Banyuwangi's traditional arts. In addition, to dance being taught to children in schools, the role of art studios as non-formal educational institutions is equally important in training skills and accommodating children's talents and potential in the arts.

According to Article 26, paragraph 1 of Law No. 20 of 2003 concerning the national education system:

"Non-formal education is held for community members who need educational services that function as a substitute, complement, or supplement to formal education to support lifelong education."

In Government Regulation No. 17 of 2010, Article 100, paragraph 2 also explains the implementation of non-formal education, which includes educational units, such as courses or training institutions, study groups, community learning activity centers, majelis taklim, and early childhood education in non-formal pathways. Furthermore, paragraph 3 adds that several non-formal education programs include life skills education, early childhood education, youth education, women's empowerment, literacy, skills training, work training, and equivalency education.

This strengthens the background for the establishment of non-formal educational institutions. Such non-formal education plays a significant role as an agent of individual and social development, as every individual lives in the context of the community where they reside (Kuntoro, 2006). The researcher will examine one form of training institution or course among the various types of non-formal education mentioned above.

This training institution has an educational program focused on skill training, specifically within a community art studio. The art studio specializes in training performance skills, particularly in dance, in Banyuwangi Regency, in Aliyan Village, Rogojampi District. The studio in question is the Sayu Wiwit Art Studio, founded and led by Jajulaidik (one of Banyuwangi's renowned traditional artists).

An art studio is a place a community or a group uses to engage in learning activities and create artistic works, such as dance, crafts, painting, crafts, acting, and more (Saputri A. et al., 2020). Forming an

art studio also serves as a community for cultural preservation, whether local or national. The local community also supports its existence, as a studio is considered an institution that cares about cultural preservation, particularly traditional arts such as dance and music. Additionally, a studio is seen as a place to produce or shape cultural preservers, such as dancers, musicians, painters, and others. This study focuses on an art studio in Banyuwangi, East Java.

The Sayu Wiwit Art Studio is one of the studios in Banyuwangi, East Java, engaged in the training, teaching, and creating of dance works and their musical accompaniment. Since its establishment in 2006, its consistency in winning various awards at the district, provincial, and national levels has intrigued the researcher to explore its learning materials further. Moreover, the creativity and consistency of this studio are not only in creating works but also in fostering and transitioning leadership across generations, implementing various programs, managing materials, managing training facilities and infrastructure, training methods, learning strategies, communication with parents, and management. These various aspects are part of the dance learning curriculum at the Sayu Wiwit art studio.

As expected, the curriculum is a planned activity program, learning outcomes, cultural reproduction, and a collection of tasks and concepts that students must master (Hamalik, 2018). While formal education has a curriculum as an essential reference for achieving learning objectives, non-formal education should also have a structured curriculum to plan and achieve learning objectives (Oktavia, D. et al., 2023) as implemented at the Sayu Wiwit Art Studio, which uses a curriculum as a comprehensive learning guide similar to formal education, consisting of system,

materials, activity programs, objectives, methods, and evaluation assessments.

Previous research conducted at another studio in Banyuwangi, titled "Management of Dance Learning at Alang Alang Kunitir Art Padepokan, Tegaldlimo District, Banyuwangi Regency" by (Tiar, 2023), described the planning of dance learning, objectives, materials, methods, media, implementation, and evaluation of dance learning at Alang Alang Kunitir Art Padepokan. This article, however, will discuss the dance learning curriculum, which includes several aspects similar to the previous research. Therefore, that article is relevant and will contribute to this research. Although both studies focus on objects in Banyuwangi, they differ in the names and locations of the studios.

Another relevant study is the article titled "Dance Learning Curriculum at Padepokan Surya Medal Putera Wirahma" by (Oktavia, D., 2023). The article analyzes the curriculum in terms of the studio's history, curriculum structure, design, and implementation. The studio has a complete administrative structure, and its curriculum refers to formal education. This is relevant to this study as both examine the dance learning curriculum in an art studio, although the object of the study is located in a different place.

Based on previous research, the Sayu Wiwit Art Studio dance learning curriculum has not yet been studied. This encourages the researcher to deeply analyze the dance learning curriculum at the Sayu Wiwit Art Studio in Banyuwangi. From the background explanation above, several research questions arise: how is the curriculum design and implementation of the dance learning curriculum at the Sayu Wiwit Art Studio in Banyuwangi. Sayu Wiwit is a dance studio in Banyuwangi with a complex learning curriculum. The studio's management, leadership, and

administration are interesting to explore further. Therefore, this research article aims to describe and analyze in-depth the design and implementation of the dance learning curriculum at the Sayu Wiwit Art Studio.

**RESEARCH METHODS**

This study employs a descriptive qualitative method. Sugiyono (2015) states that qualitative research analyzes naturally occurring objects, with the researcher as the vital instrument. The data collection techniques employed include observation, interviews, and documentation.

Observations were conducted directly at the Sayu Wiwit Art Studio in Banyuwangi. Interviews were conducted with the primary source, Jajulaidik, the founder and leader of the studio. Documentation involved collecting documents in the form of files and activity images supporting this research. Data validity was ensured using source and technique triangulation, followed by data analysis steps through reduction, presentation, and verification or conclusion confirmation.

**RESULTS AND DISCUSSION**

Based on Article 1, Paragraph 19 of Law No. 20 of 2003 concerning the national education system, the curriculum is defined as follows:

"A curriculum is a set of plans and arrangements regarding objectives, content, and learning materials as well as the methods used as guidelines for organizing learning activities to achieve specific educational goals."

This definition of curriculum is further supported by Romine (1954) in Hamalik (2018):

"Curriculum is interpreted to mean all of the organized courses, activities, and experiences which pupils have under the direction of

the school, whether in the classroom or not."

This means that the curriculum encompasses all subjects, activities, and organized experiences that students have under the school's direction, both inside and outside the classroom. The curriculum interpretation includes not only subjects but all activities and experiences. Curriculum implementation can take place inside or outside the classroom, aligned with the goals to be achieved. Varied teaching and learning activities are also needed to deliver learning materials effectively. This variety also helps shape children's personalities when facing life in society.

As one of the major studios in Banyuwangi, founded by Jajulaidik in 2006, the Sayu Wiwit Art Studio in Aliyan Village, Rogojampi District, Banyuwangi Regency, has a curriculum for conducting learning and training processes related to the preservation and development of dance arts in Banyuwangi. Additionally, the studio has been recognized as a legally incorporated organization since 2021, with evidence as follows:

NAMA	NO KTP/PASSPORT	ORGAN PERKUMPULAN	JABATAN
JALAJARIE	351013209720001	PENGURUS	KETUA
NEB HARPI	351013405900003	PENGURUS	SEKRETARIS
IGI ANI PURWANTI	3510135606740001	PENGURUS	BENDAHARA
LASTI	3510137006570003	PENGURUS	ANGGOTA
YUNIOR	3510130607820005	PENGURUS	ANGGOTA
ANIK KURNIAWAN	3510132100780005	PENGURUS	ANGGOTA
HENY PERMAI LESTARI	3510134612850001	PENGURUS	ANGGOTA
NANANG SUBIRO	351013090880006	PENGURUS	ANGGOTA
SUKHO	3510130612700003	PENGAWAS	KETUA
MOL HARDOYO	3510130207830010	PENGAWAS	ANGGOTA

Figure 1. Legalization Evidence from KEMENKUMHAM (Source: Estu, December 15, 2023)

As a legally recognized association, the Sayu Wiwit Art Studio has consistently implemented curriculum planning and execution in its dance learning since its establishment. This is also supported by the facilities, stable management, and the synergy between

parents and their children (Sayu Wiwit dancers), which are some of the supporting factors for the learning process at this place.

### **Curriculum Planning for Dance Learning at Sayu Wiwit Art Studio Banyuwangi**

Without precise curriculum planning, systematic learning and teaching activities would struggle to achieve the desired goals. Curriculum planning is a process in which participants at various levels make decisions regarding learning objectives and methods to achieve them and evaluate the effectiveness and significance of those methods (Hamalik, 2018). The components of curriculum planning at Sayu Wiwit Art Studio are as follows:

#### **Objectives**

Based on interviews with the founder, coach, and principal trainer at Sayu Wiwit Studio, the objectives of dance learning at this studio are to instill a love for local culture in the students, foster a sense of ownership towards their culture, and develop students into skilled, creative, and morally upright individuals (Jajulaidik, December 15, 2023).

These learning objectives are tailored to the characteristics of the students at Sayu Wiwit Studio, most of whom reside in Rogojampi District. The Rogojampi community is one of those with a strong Using culture (Banyuwangi traditional culture).

This sociological background serves as the Sayu Wiwit Art Studio's foundation for educating and nurturing its students. Therefore, the orientation of its learning objectives must first be rooted in the local culture before developing arts from other cultures. Moreover, Banyuwangi is a multicultural area with a

wealth of artistic potential (Dariharto, 2009).

#### **Content**

Content refers to the subject matter of a curriculum. It includes the sequence of lessons in the teaching and learning process, such as knowledge, skills, and values associated with the subjects (Hamalik, 2018).

The curriculum at Sayu Wiwit Art Studio includes dance and music subjects, emphasizing dance. This is because the training and creation of traditional music always accompany and align with the dance works being created or performed.

The dance curriculum consists of various sub-lessons, ranging from knowledge and training in traditional and creative dance body movement exercises, and students are also given knowledge about the process of creating dance works with hands-on experience in creation, alternating among the students.

#### **Learning Activities**

Regarding learning activities, this relates to the methods or strategies used in the learning process. A method is a way to ensure that work mechanisms run efficiently and effectively, and it is necessary to adapt to the needs of each work unit (Vida, A. N., 2020).

The methods used in each learning and training session vary. The method used is small group discussion during dance training activities for children. This method aims for students to exchange ideas, collaborate in learning the given material, and practice more intensively within the formed groups. Under a specific time constraint, the groups are reshuffled once a dance material (theory and practice) is completed.



Figure 2. Additional Practice According to Group Formation (Source: Estu, December 15, 2023)

In contrast, when learning in larger groups and after completing sub-materials, the coach uses the brainstorming method. This method involves discussions to gather students' ideas, knowledge, information, and opinions (Sari, S. E., & Sani, S., 2022). This method allows students to exchange ideas and knowledge they have gained and felt previously while learning and practicing various dance materials with their respective groups.

#### Sources

According to Wardan (2021), resources that can be used to achieve learning objectives include printed materials and software such as computers, televisions, films, tapes, and others. In the dance learning at Sayu Wiwit Art Studio, the resources used are documentation in the form of a collection of dance videos produced by Sayu Wiwit, uploaded on the YouTube channel "Sanggar Sayu Wiwit." According to an interview with the founder and manager of Sayu Wiwit Studio, he stated:

*"...every six months, we plan to bring in guest speakers in the form of dance artists from outside Banyuwangi. This has been done before; we had artists from Ponorogo and West Java and held workshops. In the future, we will program such activities regularly" (interview with Jajulaidik, December 16, 2023).*

Therefore, the sources or teaching materials at Sayu Wiwit Studio are flexible, meaning they adapt to the needs.

If the material to be learned is a dance work produced by Sayu Wiwit, the source is the existing video documentation. However, if there is a need for dance material from another studio, efforts will be made to find the original video of the work to be studied.

#### Evaluation

Evaluation of learning at Sayu Wiwit Art Studio is conducted openly and progressively. This evaluation process has been in place for a long time, with yearly improvements and enhancements. Practical dance skill evaluations are conducted every three months. During these evaluations, a simple performance is held where each group presents different materials (without inviting parents).

End-of-semester evaluations (held every six months) feature a more extensive performance, inviting parents and having dance ability assessors from outside the studio, including renowned Banyuwangi dance artists. This evaluation aims to test students' dancing abilities in a competition setting. Both individual and group performances compete for the best and receive awards in the form of certificates signed by the Chairman of the Blambangan Art Council.



Figure 3. Exam Rewards (Source: Studio Documentation)

This program has been running for approximately five years and will continue to be refined and developed to align with the curriculum. Some aspects already established at the planning stage need to be implemented or executed to optimize planning.

**Implementation of the Dance Curriculum at Sayu Wiwit Art Studio Banyuwangi**

Implementing the curriculum is executing what has been planned, including formulating objectives, content to be used during the learning process, learning activities, resources, and evaluation of learning outcomes. The planned curriculum is then well-organized and implemented.

The dance learning at this studio begins with parents meeting at the start of each semester to discuss the studio's program for the next six months. This meeting, held as an audience and discussion session, aims to gather ideas and feedback from parents to ensure the smooth operation of Sayu Wiwit Studio's program.



Figure 4. Parent Meeting (Source: Studio Documentation, March 5, 2023)

Once an agreement is reached between the studio's trainers and parents regarding the learning program, the lessons can proceed according to the mutually approved plan.

One of the learning programs includes regular practice with the following schedule:

**Table 1. Practice Schedule**

Sunday	09.00 WIB - 13.00 WIB	Children's Class
	13.00 WIB - 17.00 WIB	Teenager Class

The intensity of these practices is designed to develop dancers and

choreographers who can master various types of dance, as proficiency in dance requires a lengthy process. According to Sutirtha (2023), choreographers must be creative and able to transform the insignificant into something beautiful and meaningful to discover new things. To achieve this capability, repetitive practice is essential. This is also one of the goals of the intensive practice conducted by Sayu Wiwit Art Studio.

Additionally, extra practices (outside of Sundays) are conducted in groups with schedules set according to the agreement between the group and their trainer to maximize mastery of the material.



Figure 5. Regular Sunday Practice for Children's Class (Source: Estu, December 16, 2023)

For children's classes, sessions are held in the back of the studio, while teenage classes are conducted in the front of the studio on Sunday afternoons.



Figure 6. Regular Sunday Practice for Teenagers' Class (Source: Estu, December 16, 2023)

In addition to focusing on dance practice in the designated areas, students at Sayu Wiwit Studio engage in monthly

outdoor sessions to explore and develop their movement skills.



Figure 7. Environmental Class Practice (Source: Estu, December 16, 2023)

The evaluation exams are conducted through performances by various dance groups and live music from Sayu Wiwit Studio's musicians. These evaluation performances take place in the outdoor hall of the Sayu Wiwit Studio and are attended by all parents and several guests, including other Banyuwangi artists. The funding for these performances is sourced from the studio's financial management and collaboration with the parents of the students. The routine of these performances is organized by the Sayu Wiwit team, which includes dance trainers and musicians working together to ensure the success of this annual program.

The studio's management also changes from time to time with each generation. This aims to teach collaboration and management skills for performance.

In addition to being used for performance expenses and other studio programs, the regular contributions from students at Sayu Wiwit Studio at the end of each month are also used for group meals after practice. This is intended to foster camaraderie among studio members.



Figure 8. Routine Monthly Group Meal for Studio Members (Source: Studio Documentation, March 1, 2023)

These activities are supported by adequate facilities and infrastructure, which the Sayu Wiwit Studio is fully equipped with.

### Facilities and Infrastructure

According to the Indonesian Dictionary (KBBI), "*sarana*" refers to anything that can be used as a tool to achieve a goal, while "*prasarana*" refers to the essential supporting elements for the successful implementation of a process. At Sayu Wiwit Studio, the facilities and infrastructure are considered highly comprehensive. The studio includes two spacious and well-equipped practice areas, one at the front and one at the back. It is furnished with a complete set of Banyuwangi gamelan and a full suite of media equipment necessary for music recording. Additionally, the studio has costumes and props that are custom-made by the wardrobe team and a dedicated storage room for all these items.

Besides dance and music practice, the studio is also equipped with a complete recording setup to support both the learning process and the recording of music, whether to accompany the studio's dance productions or to produce original music.

### CONCLUSION

The curriculum for dance education at Sayu Wiwit Studio is well-structured and complex, covering all



stages from planning to implementation. The planning stage includes setting objectives, defining curriculum content, determining learning activities, selecting learning resources, and establishing evaluation methods. The implementation stage is equally comprehensive.

Dance instruction at Sayu Wiwit Studio involves several key elements: regular weekly practice sessions for children and adolescents, additional practice to refine students' mastery of the material, and biannual meetings to discuss future programs. Students also participate in environmental classes to explore movement in nature, and end-of-month gatherings for all members are funded through routine contributions. Evaluation is done through performances featuring dance groups and live gamelan music from the studio's musicians. Adequate facilities and infrastructure support this thorough execution.

In addition to focusing on curriculum planning and implementation, effective use of organizational management and communication with students' parents or guardians is crucial in optimizing the execution of various programs. This ensures that the curriculum is consistently and effectively carried out, involving all members of Sayu Wiwit Studio in Banyuwangi.

## REFERENCES

- Dariharto. (2009). *Kesenian gandrung banyuwangi* (Vol. 1). Dinas Kebudayaan Dan Pariwisata Kabupaten Banyuwangi.
- Hamalik, O. (2018). *Dasar-Dasar Pengembangan Kurikulum* (B. Ramdhani (ed.)). PT Remaja Rosdakarya.
- Kuntoro, S. A. (2006). Pendidikan Nonformal (PNF) Bagi Pengembangan Sosial. *Jurnal Ilmiah Pendidik Dan Tenaga Kependidikan Pendidikan Non Formal*, 1.
- Oktavia, Dini., Yudi Sukmayadi., T. N. (2023). Kurikulum Pembelajaran Tari di Padepokan Surya Medal Putera Wirahma. *Edukatif: Jurnal Ilmu Pendidikan*, 5, 1649–1661.
- Rahayu, E. W., & Hariyanto, T. (2008). *Barong Using Aset Wisata Budaya Banyuwangi* (Dariharto (ed.); 1st ed.). Dinas Kebudayaan Dan Pariwisata Kabupaten Banyuwangi.
- Saputri, Ayu., Didi Tahyudin., A. H. (2020). Pelestarian Kesenian Daerah Ranau di Sanggar Duagha Desa Pagar Dewa Kabupaten Oku Selatan. *Journal of Non-formal Education and Community Empowerment*, 4, 102–113.
- Sari, Silvia Eka., S. S. (2022). Jenis-Jenis Metode Pembelajaran yang Diterapkan Pada Siswa Sekolah Dasar Kelas V. *Jurnal Pendidikan Dasar*, 7(2).
- Sugiyono. (2015). *Metode Penelitian Pendidikan* (21st ed.). Alfabeta.
- Sutirtha, I. W., Santosa, H., & Kandiraras, T. P. A. (2023). Mahardika Dance Creation Process. *Jurnal Seni Tari*, 12(2), 127–133.
- Tiar, Y. T. (2023). Pengelolaan Pembelajaran Tari pada Padepokan Seni Alang Alang Kunitir, Kecamatan Tegaldlimo, Kabupaten Banyuwangi. *JoLLA: Journal of Language, Literature, and Arts*, 3(7), 931–946.
- Vida, Alvia Nur., M. H. B. (2020). Manajemen Seni Pertunjukan Solo International Performing Arts (SIPA) oleh Komunitas SIPA di Surakarta. *Jurnal Seni Tari*, 9(2).
- Wardan, khusnul., A. P. R. (2021). *Manajemen Kurikulum* (1st ed.). Literasi Nusantara.