



A progressive curriculum model for dance training at the Sekolah Tari Jugala

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ABSTRACT

As a non-formal institution, Sekolah Tari Jugala strives to maintain technical quality and philosophical values through a well-planned educational system. This study examines the implementation of a progressive curriculum at the Sekolah Tari Jugala as a strategic effort to preserve the authenticity of Jaipongan dance in the digital era. Using a qualitative descriptive method, data were gathered through participatory observation, in-depth interviews with managers and instructors, and documentation reviews. Data validity was ensured through source and method triangulation. The findings reveal that Sekolah Tari Jugala implements a tiered curriculum divided into three levels: Basic, Intermediate, and Advanced. Each level features specific repertoires, ranging from foundational movements to complex choreographies. The pedagogical approach focuses on face-to-face direct demonstrations and intensive physical drills, intentionally avoiding digital standardization to safeguard anatomical precision. Objective evaluations are held every four months, and students perform without stage costumes to allow for a meticulous assessment of torso alignment and leg stances. This systematic curricular structure effectively transforms traditional apprenticeship patterns into professional arts education. The consistency of conventional teaching methods, combined with rigorous mental conditioning, successfully produces dancers who possess not only artistic technicality but also strong mental resilience and cultural integrity amid modern societal changes.

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ABSTRAK

Sebagai lembaga nonformal, Sekolah Tari Jugala berupaya menjaga kualitas teknik dan nilai-nilai filosofis melalui sistem pendidikan yang terencana. Penelitian ini mengkaji penerapan kurikulum progresif di Sekolah Tari Jugala sebagai strategi untuk melestarikan keaslian tari Jaipongan di era digital. Penelitian ini menggunakan metode deskriptif kualitatif. Data diperoleh melalui observasi partisipatif, wawancara mendalam dengan pengelola dan instruktur, serta tinjauan terhadap dokumentasi. Validitas data dikonfirmasi melalui triangulasi sumber dan metode. Temuan menunjukkan bahwa Sekolah Tari Jugala mengimplementasikan kurikulum progresif yang terbagi menjadi tiga tingkatan: Dasar, Menengah, dan Mahir. Setiap tingkatan memiliki materi spesifik, mulai dari tarian dasar hingga tarian mahir. Metode pembelajaran difokuskan pada demonstrasi langsung dan teknik drill fisik secara tatap muka, serta penolakan terhadap standarisasi digital untuk menjaga presisi gerakan tubuh. Evaluasi dilaksanakan secara objektif setiap empat bulan tanpa menggunakan kostum panggung untuk memantau detail gerakan badan dan kuda-kuda. Struktur kurikulum yang sistematis terbukti efektif dalam mengubah pola magang tradisional menjadi pendidikan seni yang profesional. Konsistensi dalam metode konvensional dan evaluasi mental yang ketat berhasil membentuk penari yang tidak hanya memiliki keterampilan seni tetapi juga ketahanan mental dan integritas budaya yang kuat di tengah perubahan zaman.

Kata Kunci: kurikulum progresif; pelestarian tari; pembelajaran terstruktur; Sekolah Tari Jugala

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INTRODUCTION

The growth of the performing arts in Indonesia reflects cultural dynamics shaped by social change, technological evolution, and shifting community values, transforming localized roots into broader public entertainment formats (Jazuli & Alam, 2020). In Nusantara artworks, contemporary innovations increasingly leverage new media and digital tools to expand traditional boundaries into adaptive formats (Ramadhani, 2025). Today, dance functions as both an educational medium and a creative industry, where curricula carry significant socioeconomic value for public education and cultural development (Kim & Yoon, 2022). This dynamism is marked by rapid progress in presentation formats, particularly through innovative Jaipongan repertoires tailored for tourism by Nuriawati & Azizah in "*Natya Gandes: Inovasi Repertoar Jaipongan Kemasan Seni Wisata.*"

This strategic expansion is supported by progressive pedagogical frameworks, such as deep learning methods, designed to instill core character values and maximize student potential (Komalasari et al., 2025). Furthermore, dance creation remains rooted in dance literacy, where kinesthetic embodiment serves as a vital expression of individual experience and artistic creativity. Driven by this literacy, contemporary arts education emphasizes holistic learning to foster creative thinking, cognitive flexibility, and collaboration (Samaniego et al., 2024). A systematic dance studio curriculum serves as a critical guideline for bridging these competencies, ensuring that innovative traditional dance education develops students' cultural competence and practical skills through meaningful experiences (Estiningtyas et al., 2023). In Indonesia, non-formal dance studios rely heavily on curriculum standardization to ensure objective student evaluations.

The efficacy of structured transmission has been demonstrated by major institutions, including curriculum management at Padepokan Bagong Kussudiardja in Yogyakarta, traditional preservation at Sanggar Mimi Rasinah in Indramayu, material standardization at Mayang Binangun in Surakarta, and the codification of Balinese dance by I Made Bandem in Denpasar. These studies underscore that a systematic curriculum is the primary foundation for non-formal institutions to maintain graduate quality. In Bandung, Sekolah Tari Jugala implements this structured approach through a tiered teaching system tailored to students' capacities, ranging from basic to advanced levels, in line with Sedyawati in "*Keindonesiaan dalam Budaya: Pengajaran Tari Berjenjang.*" Conducted strictly through face-to-face interactions, this intentional rejection of online learning aims to safeguard emotional depth and technical accuracy, establishing competency standards that guarantee authentic and sustainable dancer regeneration.

Sekolah Tari Jugala fosters both technical skills and ethical values to build an effective organizational culture, as traditional kinetic movement requires real-world modeling (Yusuf et al., 2024). Here, the curriculum serves as the primary reference for structured learning outcomes while regulating crucial instructional materials and evaluations (Oktavia et al., 2023). Implementing this progressive program is a critical pedagogical strategy for cultivating positive student character (Oktriani et al., 2023). This progressive model is vital because mastering complex techniques demands continuous, gradual practice, aligning with continuity principles in curriculum design and the integration of flexibility, relevance, and efficiency (HR et al., 2024). Consequently, comprehensive curriculum management, learning

processes, and outcome evaluations are crucial to ensure the structured growth of the future generation (Pranoto et al., 2023). The scientific novelty of this study lies in its focus on the strategic preservation of traditional pedagogical methods through an exclusive, tiered, face-to-face system, providing a counter-narrative to the prevailing trend of digitalization in arts education.

While recent ethnographical insights highlight how non-formal institutions adapt their structured environments to sustain community interest, Sekolah Tari Jugala maintains a "strict presence" model to safeguard the kinesthetic depth of Jaipongan (Rachmawati et al., 2024). Furthermore, unlike modern Jaipongan innovations that focus primarily on commercially packaged repertoires for tourists, as in Nuriawati & Azizah's "Natya Gandes: Inovasi Repertoar Jaipongan Kemasan Seni Wisata," this research explores how a rigid, tiered curriculum serves as a critical mechanism for maintaining technical authenticity within a creative industry. This study also complements character-building frameworks by analyzing how objective evaluation within a non-formal progressive curriculum establishes regional standards for professional dancers (Oktriani et al., 2023). This research aims to analyze the tiered dance program at Sekolah Tari Jugala as a structured arts curriculum, providing a model for tiered instruction and a guideline for dance learning systems in other art studios, particularly in West Java.

LITERATURE REVIEW

Dance Learning Strategies and Methods for Children

Dance education for children requires specific pedagogical approaches tailored to their cognitive and motor development stages. The effectiveness of motor skill transfer relies heavily on the direct demonstration method (Afilla et al., 2024). In this model, the instructor serves as the primary role model, progressively demonstrating movement structures, such as the foundational Lenggang Patah Sembilan movement, that students then replicate through repetitive practice under intensive guidance. This principle of movement imitation and repeated practice (the drill method) is a crucial tool for building muscle memory in children. Beyond physical mastery, learning strategies aligned with children's developmental phases have been shown to foster psychological self-confidence. The evaluation mechanism implemented through dance performances serves a dual purpose: measuring learning outcomes and motivating children to perform in public spaces.

Curriculum Framework in Non-Formal Dance Education

The success of the instructional process in an art studio is determined not only by tactical interactions during practice sessions but also by the macro-level curriculum design. This curriculum framework must cohesively integrate four core components: learning objectives, tiered instructional materials, teaching methodologies, and measurable evaluation systems (Oktavia, 2023). Furthermore, an ideal dance curriculum should not merely focus on the transfer of visual movement techniques (the psychomotor domain) but also incorporate an understanding of the cultural values and philosophies embedded in the dance (the cognitive and affective domains). Progressive learning ensures that students absorb the material to the fullest extent of their capacity. Regular evaluations and periodic performance

assessments serve as anchors for quality assurance, measuring student competency and progression.

Advanced Technical Training and Enhancement

The orientation of dance education shifts from basic imitation to the refinement of aesthetic quality. It focuses strictly on three pillars: movement technique, solidity, tempo accuracy, and expressive capability (soulfulness) (Agniawan & Narawati, 2023). While the demonstration method remains relevant, it is paired with immediate feedback to correct minor technical distortions on the spot. Advanced skill enhancement requires a continuous and systematic training program and integrates fundamental technical exercises, choreography development, and teamwork in group performances (Atika & Pradoko, 2023). Advanced students in public performances and competitions serve as a dual evaluation tool: validating technical endurance while constructing stage presence and performance confidence.

METHODS

This study utilizes a qualitative descriptive approach, as described by Creswell & Creswell in *“Research Design: Qualitative, Quantitative, and Mixed Methods Approaches,”* at Sekolah Tari Jugala in Bandung, West Java, with a focus on its tiered dance program. The subjects include key informants: MT (Leader) to discuss curriculum management and the history of the tiered program; SUD (Secretary) for administrative matters; GH (Treasurer) for financial matters; SW (Trainer) for teaching techniques; and students for skill-development experiences. Data collection involved four techniques: 1) Participatory observation of bodily corrections and trainer-student interactions; 2) Semi-structured interviews with leaders, trainers, and students regarding curriculum history, testing standards, and learning barriers; 3) Documentation analysis of written syllabi, grading records, photos, and archival videos; and 4) Practical testing observations during non-quantitative student examination sessions to evaluate physical competency.

Data analysis followed Miles's interactive model in *“Qualitative Data Analysis: A Methods Sourcebook,”* encompassing data collection, condensation, display, and conclusion drawing/verification. During data condensation, raw field notes and interview transcripts were selected and categorized based on relevance to curriculum and technical transmission. In the data display stage, this streamlined data was structured into narrative texts and systematic pedagogical matrices to facilitate the identification of training patterns. Finally, during the conclusion-drawing phase, the researcher extracted meaningful insights into the program's role, which were rigorously verified through triangulation. Source triangulation compared data across different informant levels (leaders, trainers, students), while technical triangulation cross-referenced findings from observations, interviews, and documentation to ensure accuracy.

RESULTS AND DISCUSSION

History and Transformation of the Sekolah Tari Jugala Institution

Sekolah Tari Jugala was originally established as a padepokan (traditional arts center) by Gugum Gumbira around 1985-1986. Initially operating from the Cultural Foundation Building on Jalan Naripan due to a lack of dedicated space, it was met with great community enthusiasm as the pioneer of Jaipongan. Through this environment, various Jaipongan repertoires were deeply studied and developed by Nuriawati and Azizah in "Natya Gandes: Inovasi Repertoar Jaipongan Kemasan Seni Wisata," cementing the dance as a recognized icon of West Javanese culture.

Although operations temporarily ceased due to civil servant commitments, the school was revived in 2016 to focus on dancer regeneration. Over time, Gugum Gumbira and his wife, Euis Komariah, transformed the center into a formalized, non-formal dance school to create a more structured arts education system. Despite initial plans to include vocal and music classes, the primary focus remained strictly on dance. Following Gumbira's passing in 2020, management was handed over to his daughter, Mira Tejaningrum, who continues to develop and preserve the school today.

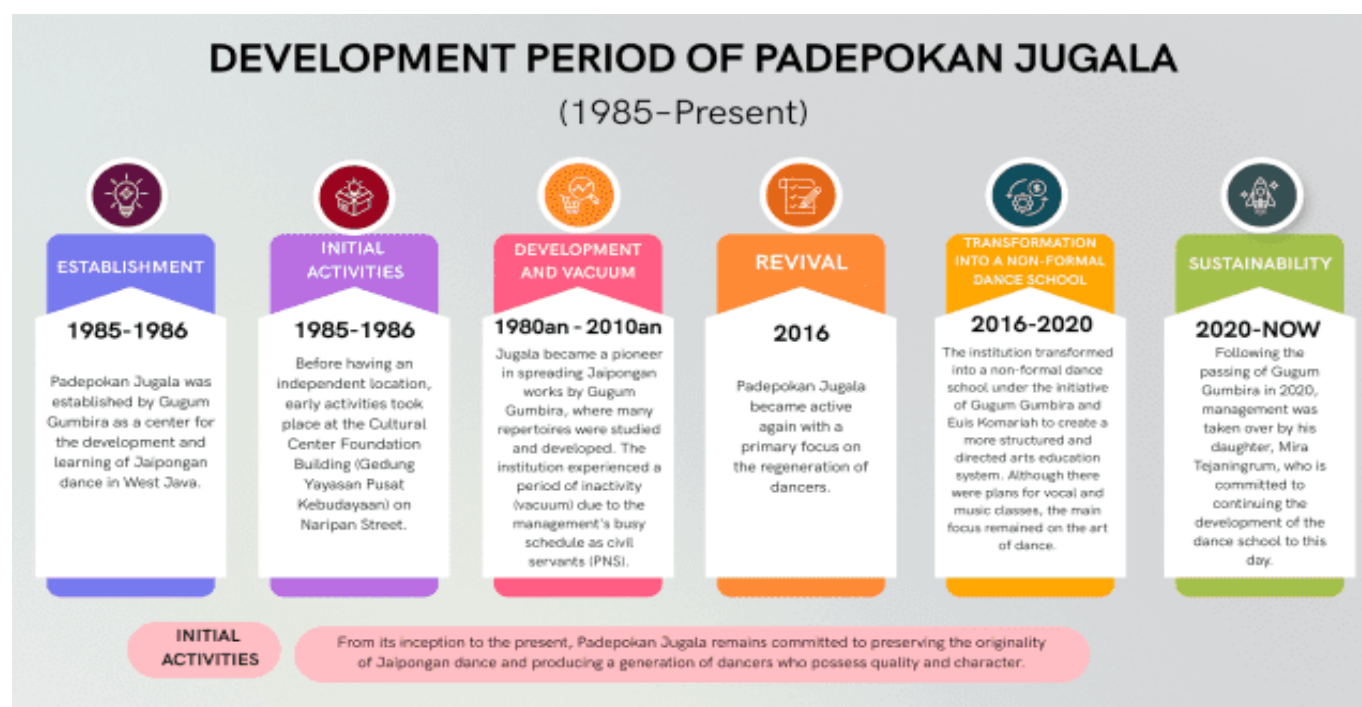


Figure 1. Development period of the Sekolah Tari Jugala
Source: Research Documentation, 2026

Figure 1 illustrates the six developmental phases of Sekolah Tari Jugala since 1985, reflecting the institution's institutional fluctuations and its sustained commitment to preserving authentic Jaipongan dance while nurturing future generations of dancers. Sekolah Tari Jugala implements a structured learning method through a tiered program tailored to the students' abilities. The curriculum is divided into three main levels (Basic, Intermediate, and Advanced), each consisting of two phases with varied dance materials to achieve specific competencies. At the Basic level, students learn Basic Dance and Keser Bojong as an

introduction to various movements, dance techniques, and the fundamentals of Jaipongan musicality.

Moving into the Intermediate level, the material shifts to Rendeng Bojong and Setrasari, which are more complex and focus on the processing of dynamics, movement interaction, and quality of expression. Meanwhile, at the Advanced level, students are trained to master the Toka-Toka and Sonteng dances, which demand mature technique, musical sensitivity, and excellent stage presentation skills.

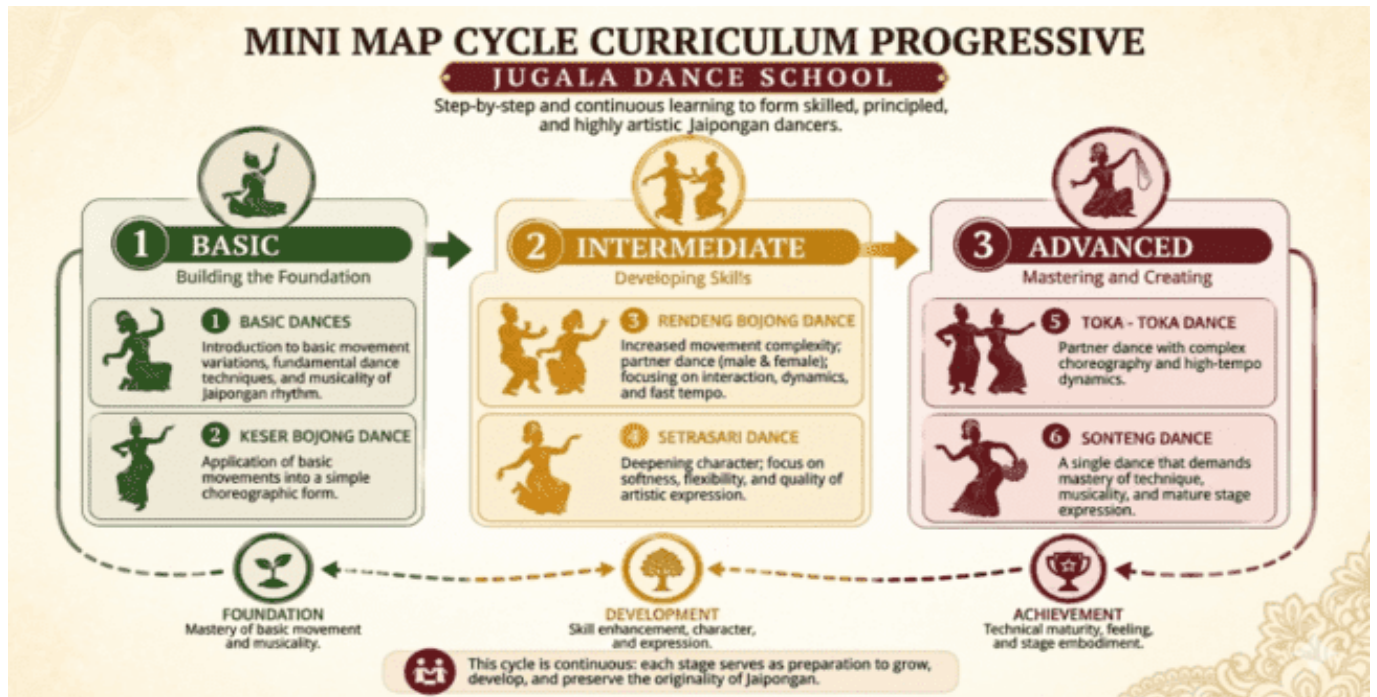


Figure 2. Development period
 Source: Research Documentation, 2026

Figure 2 illustrates Sekolah Tari Jugala's progressive curriculum across the Basic, Intermediate, and Advanced stages, which are strategically designed to integrate technical skills with dance preservation. Beyond the core tiered levels, the school also offers consolidation classes for graduates to review, refine, and deepen their learned techniques. This consolidation process in dance learning is a critical phase in which additional repertoires are introduced to expand students' cultural appreciation and strengthen the transmission of traditional arts within a non-formal education system (Rachmawati et al., 2024). Within these specialized sessions, a traditional repertoire, namely the Kuntul Manggut dance, is introduced to enrich and broaden the students' artistic competence.

Table 1. Structure of the Staged Dance Program at Sekolah Tari Jugala

Class	Level	Material	Characteristics and Learning Focus
1	Basic	Basic Dance	Introduction to basic movement variations, basic dance techniques, and rhythmic musicality of Jaipongan.
2		Keser Bojong Dance	Application of basic movements into a simple choreography.

Class	Level	Material	Characteristics and Learning Focus
3	<i>Intermediate</i>	Rendeng Bojong Dance	Increased complexity of movement; partnered dance (male & female); focus on interaction, dynamics, and fast tempo.
4		Setrasari Dance	Deepening character; focusing on gentleness, flexibility, and the quality of artistic expression.
5	<i>Advance</i>	Toka - Toka Dance	Partner dance with complex choreography and high-tempo dynamics.
6		Sonteng Dance	A solo dance that requires mastery of technique, musicality, and stage expression.

Source: Research 2026

The staged dance program structure in **Table 1** maps materials and learning objectives to each level, ensuring the systematic development of dancers' competencies.

Learning Methods and Classroom Management

The main pedagogical approaches at Sekolah Tari Jugala are direct demonstration and the drill method. The demonstration approach allows students to observe movement patterns firsthand, reinforcing conventional pedagogical standards where dance transmission relies on active modeling and immediate physical imitation (Rachmawati et al., 2024). Beyond physical modeling, instructors explain the techniques and meanings embedded in each piece of the repertoire. Complementing this, the drill method aligns with Thorndike's connectionism theory in *"Animal Intelligence: Experimental Studies"*, specifically the Law of Exercise, which posits that repetition strengthens the bond between situation and response. Thus, structured repetition at each curriculum level systematically solidifies the dancer's motor connections to the Jaipongan techniques.

In terms of classroom management, Sekolah Tari Jugala strictly maintains the absolute originality and technical quality of Jaipongan. An administrator emphasized this commitment to preservation,

"Learning at the Sekolah Tari Jugala feels like preserving a historical mandate, because the management is still the immediate family of the late Pak Gugum Gumbira. Here, the Jaipongan tradition is strictly maintained; we do not recognize online classes because, for us, dance is learning by doing. Movements must be observed directly and corrected on the spot if there is even a slight mistake in technique or direction; instructors must correct them immediately," (GH, Interview April 5, 2026).

Avoiding online frameworks underscores that complex kinetic arts require localized, physical learning environments to safeguard artistic transmission and cultural values (Rachmawati et al., 2024). Since traditional dance demands three-dimensional postural precision, immediate physical correction is a crucial pedagogical element to ensure body alignment, direction, and *kuda-kuda* meet established institutional standards. Administrative policies are applied with equal rigidity regardless of students' backgrounds to maintain objective standardization. Admission begins at age seven with no upper limit. Crucially, the curriculum mandates that

all new students, regardless of age or prior artistic achievements, start from scratch with foundational materials. The leadership detailed this non-discriminatory policy,

"The minimum age requirement is seven years, but we have no upper age limit. The most emphasized aspect is the standardization of material. So, whether they are children or adults, even those who already have a name and are often champions, if they are new to Jugala, they still have to start with the basics. We treat everyone the same, starting from zero again," (Mira Tejaningrum, Interview March 1, 2026).

Learning traditional dance requires the precision of body position (posture) that is three-dimensional. In online classes, the limitations of camera angles and audio-visual latency hinder instructors from providing instant corrections for fundamental technical errors, such as weight distribution and stance precision. Direct physical corrections become a crucial element, where instructors must ensure that every detail of body position, movement direction, and the strength of students' stances is executed with precision according to the established standards.

Basic



Intermediate



Advanced



Figure 3. Sekolah Tari Jugala Training
Source: Jugala Documentation 2026

Figure 3 shows routine training at Sekolah Tari Jugala, where eight instructors trained under Gugum Gumbira maintain high technical consistency through a mandatory "*movement standardization*" system before each batch. This rigorous preparation and the strict technical discipline required of the teaching staff were emphasized by an instructor,

"Being a coach at Jugala means being prepared for very strict standards through the movement standardization process at the start of each training batch. We always hold discussions and practice together to ensure that no technical detail deviates from the original framework." (SW, Interview April 5, 2026).

Effective coaching management in performing arts organizations demands technical consistency across all instructional levels. Aligning movement idioms at the beginning of the program ensures that students receive consistent material, regardless of who teaches the class. Furthermore, class arrangements implement an instructor rotation system for each repertoire. These variations in learning strategies and teaching figures enhance student engagement and reduce the boredom often caused by monotonous interaction patterns during lengthy practice cycles (Agniawan & Narawati, 2023). However, implementing dynamic material rotation requires considerable versatility and poses a significant operational challenge for instructors. As noted by SW,

"This poses a main challenge for trainers during material teaching rotation; a trainer must be prepared to master and teach various levels of dance, from Basic to Advanced, even if they have a comfort zone in certain materials." (SW, Interview April 5, 2026).

This approach requires mastery of techniques that are second nature, enabling trainers to substitute smoothly across classes. Additionally, intensive training sessions are directly led by Mira Tejaningrum to provide deeper instruction. The pedagogical approach within these sessions focuses on a meticulous decomposition of movement idioms, as elaborated by the instructor,

"In teaching, we prefer a method that breaks down the material little by little but in detail rather than pushing students just to memorize the movements. Our main focus is on the feet and torso, because if the foundation is correct, then the feet and other movements will follow more easily. We also always incorporate philosophy into every movement so that students not only dance physically but also understand the reasons and meanings behind every hand swing or step they take. This greatly helps students in the process of refining their expression." (SW, Interview April 5, 2026).

Dance mastery cannot be achieved instantly; it requires continuous, detailed practice. This gradual progression reflects structured management in non-formal education, ensuring students absorb fundamental technical elements before advancing to complex artistic execution (Rachmawati et al., 2024). Consequently, coaches act as analysts who monitor individual progress while accounting for varying learning speeds and backgrounds. This dual role of technical monitoring and emotional mentoring was shared during the interview,

"Each class level has its own difficulty. In the beginner class, we have to work hard to build movement character from scratch, while in the advanced class, the challenge is to maintain enthusiasm and hone sensitivity to avoid getting trapped in ego from feeling capable. We also prioritize bonding with students through questions and discussions regarding their difficulties. For us, a student's success is not only about passing evaluations after a 14-meeting cycle, but about how they can enjoy the long process and hard work required to become a mature dancer," (SW, Interview April 5, 2026).

At advanced proficiency levels, the primary challenge shifts from technical execution to ego control and mental consistency. Maintaining a growth mindset is essential for dancers to achieve a sincere quality of expression driven by intrinsic artistic motivation (Salvaggio, 2024). Interpersonal engagement and mentor guidance in non-formal environments are crucial to student retention and self-confidence amid long-term artistic challenges (Rachmawati et al., 2024). Alongside motor development, the consistent integration of movement philosophy facilitates essential "sensory training." Providing theoretical explanations of the meaning behind each posture enables students to transcend physical imitation and move toward creative imagination, in line with Masunah's "Pendidikan Seni Tari: Dari Imitasi Fisik Menuju Imajinasi Kreatif."

Evaluation, Cadre Development, and Program Management System

Sekolah Tari Jugala routinely conducts student evaluations every 4 months, at the conclusion of each 14-meeting cycle. Educational evaluation is defined as a systematic process for determining the value or success of a program based on objective data, in line with Arikunto's "Dasar-Dasar Evaluasi Pendidikan." At Sekolah Tari Jugala, this process is sharpened through a diagnostic function that identifies specific learning difficulties and obstacles students face, in line with Bloom's "Handbook on Formative and Summative Evaluation of Student Learning." The integration of these two evaluative concepts is implemented through adaptive target-achievement strategies. Specifically, the diagnostic results at the end of the 14-meeting cycle are used to adjust and divide movement idioms for the next stage proportionally. This approach closely aligns with the pedagogical principle that tailoring instructional materials to individual learning capacities is key to achieving mastery in dance movement techniques (Rahmah et al., 2025).

These evaluations are conducted individually in a regular practice environment to ensure objective grading, using simple attire such as T-shirts and leggings, without any stage attributes. The institutional leadership detailed the rationale behind this strict dress code,

"We do not use extravagant stage costumes. Students are only required to wear T-shirts and leggings so that the trainers can clearly see every detail of torso movements, foot stances, and body shape. If they wear dance outfits, technical errors are often obscured by decorations, whereas at Jugala, the goal is the perfection of technique," (Interview March 1, 2026).



Figure 4. Evaluation of Sekolah Tari Jugala
Source: Jugala Documentation 2025

Figure 4 illustrates the learning evaluation process at Sekolah Tari Jugala, showcasing the practical examinations used to assess students' technical skills, character expression, and stage readiness. Conducting evaluations without stage attributes allows the assessors to perform in-depth observations of minute technical details. This baseline assessment method aligns with the structured criteria for constructing reliable, measurable competency indicators in professional dance education programs (Chen & Chen, 2025). In addition to technical mastery, Sekolah Tari Jugala provides realistic mental coaching through objective assessment of learning progress. One of the key administrators elaborated on this psychological approach during the field study,

"One unique aspect here is that we take great care of the students' mentality. We deliberately do not give trophies or excessive rewards to please them, so that students are not shocked or 'psychologically affected' when facing actual competitions out there," (Interview April 05, 2026).

This practice is deeply grounded in pedagogical realism, as excessive symbolic rewards without a solid foundation of actual achievements risk creating a false illusion of self-confidence. Such artificial validation ultimately weakens students' mental readiness when confronting the highly competitive reality of the performing arts industry. The institution also runs a structured cadre program that trains talented individuals to sustain this high technical standard across generations, advances students as assistant coaches, and prepares them to become future custodians of the Jaipongan tradition. From a managerial standpoint, the dance school accommodates approximately 80 students within a sustainable cost structure encompassing registration, monthly tuition, evaluation, and certification fees. Furthermore, an affirmative policy is implemented by offering a post-graduate consolidation class at a significantly lower cost, specifically designed to support students facing financial difficulties and to ensure their long-term artistic retention.

Table 2. Format for the Assessment of Sekolah Tari Jugala Examination

Summary of Jaipongan Dance School Exam Assessment				
Period III / 2023 - December 17, 2023				
Assessment Scale: 60 - 90				
Examiner 1		:		
Examiner 2		:		
No	Dance		No	Participant Name
1	I.	Basic Dance	1	
2	II.	Keser Bojong Dance	2	
3	III.	Rendeng Bojong Dance	3	
4	IV.	Setrasari Dance	4	
5	V.	Toka - Toka Dance	5	
6	VI.	Sonteng Dance	6	

Source: Research April 15, 2026

Description:

Score 81 - 90 = A (Excellent)

Score 71 - 80 = B (Good)

Score 60 - 70 = C (Satisfactory)

The examination assessment format at Sekolah Tari Jugala is detailed in **Table 2**, which includes the dance categories tested, the numerical grading scale, and the letter-grade conversions used to measure student proficiency.

Discussion

Research findings indicate that the transformation of Sekolah Tari Jugala represents a strategic adaptation effort to maintain the existence of Jaipongan dance in the modern era. The structural shift from a traditional *padepokan* to a formalized non-formal dance school is not merely a nominal change but a deliberate restructuring of arts education to ensure sustainability. This aligns with findings indicating that the modernization of non-formal arts institutions entails a transition from loose apprenticeship models to structured educational systems characterized by hierarchical syllabi, tiered curriculum planning, and periodic evaluations (Oktavia et al., 2023). Furthermore, the school's unwavering focus on dance preservation following the passing of Gugum Gumbira demonstrates a profound commitment to safeguarding West Javanese cultural identity, in line with Rohidi's "*Seni dan Pelestarian Nilai Budaya sebagai Identitas Bangsa.*"

The implementation of the tiered curriculum (Basic, Intermediate, and Advanced) at Sekolah Tari Jugala provides systematic educational guidelines, allowing students to master physical skills adjusted to their specific cognitive and motor development stages. Additionally, the focus on directed repetition within consolidation classes confirms the framework, which posits that well-managed, continuous learning activities in non-formal spaces are critical for the sustainable transmission and kinesthetic retention of traditional arts (Hidayati et al., 2023; Rachmawati et al., 2024; Simaremare et al., 2024; Suryani & Evadila, 2025).

Pedagogically, reliance on face-to-face demonstrations is a key pillar for transferring complex tacit skills (Supriatna et al., 2021; Yonisa, 2025). By intentionally rejecting online learning frameworks, Sekolah Tari Jugala underscores the reality that the holistic transmission of traditional art values requires localized, physical environments to fully capture the nuances of cultural expression (Rachmawati et al., 2024; Yanti & Masunah, 2021). Consequently, the core principle of learning by doing ensures that digital limitations never compromise anatomical precision and technical quality. This institutional professionalism is further reflected in staff management through the standardization of movement and instructor rotation. Aligning movement idioms prevents personal stylistic deviations from the original choreography, while instructor rotation effectively reduces student fatigue and creates a dynamic learning atmosphere (Agniawan & Narawati, 2023; Oktavia et al., 2023).

Furthermore, the meticulous technique of decomposing movements step by step, with an intense focus on the legs and torso, ensures systematic physical comprehension, which is key to safeguarding the internal quality of traditional dance. This sensory training is enriched by integrating philosophy into every movement, allowing students to transcend physical imitation and move toward creative imagination, in line with Masunah's "*Pendidikan Seni*

Tari: dari Imitasi Fisik Menuju Imajinasi Kreatif." Beyond physical training, a humanistic approach through emotional bonding provides crucial psychological support, with instructors acting as motivators to minimize stress in an intensive training environment (Oktaviona & Erawati, 2025; Salvaggio, 2024). This strategy complements the character-building frameworks established (Oktriani et al., 2023). It also addresses advanced-level psychological barriers, in which the instructional focus shifts from technical execution to ego control, emphasizing that psychological and motivational dynamics strongly dictate the sincere embodiment of traditional arts (Salvaggio, 2024; Sukma et al., 2025).

Lastly, the transparent evaluation system, which uses simple practice attire (T-shirts and leggings), demonstrates that Sekolah Tari Jugala prioritizes technical perfection over superficial stage aesthetics. This baseline assessment method serves as a critical mechanism for evaluating the core physical competency indicators required in structured performing arts curricula (Chen & Chen, 2025; Sholeh, 2023; Wandu et al., 2025; Yuniartin et al., 2024). Similarly, the strict institutional policy against granting excessive symbolic rewards (such as trophies) serves as a realistic mental conditioning strategy that increases motivation, helping students maintain an honest perception of their abilities and remain resilient in external competitions (Iskandar et al., 2021). Overall, through structured instructor-cadre programs and inclusive financial management, Sekolah Tari Jugala successfully operates as a professional academy that produces not only technically skilled performers but also mentally resilient custodians of cultural heritage by the end of each 14-meeting cycle.

CONCLUSION

In conclusion, this study demonstrates that Sekolah Tari Jugala successfully executes a strategic reorganization of traditional art education without undermining its artistic essence. The findings emphasize that the internalization of authentic Jaipongan dance techniques heavily relies on a well-managed, tiered curriculum. Through the progressive structure of the Basic, Intermediate, and Advanced levels, students systematically develop muscle memory and heightened musicality, demonstrating that advanced artistic execution requires a solid foundation. Furthermore, the preservation of stylistic originality is achieved through unyielding face-to-face demonstrations and a strict rejection of digital learning frameworks. This underscores the pedagogy that artistic feeling and three-dimensional anatomical precision can be transferred optimally only through direct physical interactions between coaches and students.

Managerially, institutional mechanisms such as movement standardization and instructor rotation serve as critical systems to maintain classroom dynamics while ensuring that the core traditional purity remains intact across generations. Ultimately, Sekolah Tari Jugala serves as a specialized arena for character-building and mental resilience, where technical perfection is prioritized over superficial visual aesthetics. Based on these insights, future research is encouraged to explore the long-term socio-economic sustainability of traditional performing arts studios that strictly adhere to conventional pedagogical models amidst continuous digital disruption. Additionally, conducting comparative studies that empirically examine the kinesthetic retention of students trained through localized, face-to-face methods versus those utilizing virtual platforms would provide deeper, critical insights into the evolving landscape of contemporary arts education.

AUTHOR'S NOTE

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