

## THE EFFECT OF EXPERIENTIAL LEARNING STRATEGIES TO STUDENTS' APPRECIATION OF CLASSICAL JAVANESE DANCE

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### ABSTRACT

*Experiential learning is a teaching strategy that is based on an authentic experience. This study investigated whether the use of experiential learning strategies are more effective in fostering of students' appreciation to classical Javanese dance than direct instruction strategies with artistic interests as a moderator variable. The study was conducted by the method of quasi experiment involving 72 junior high school students, 36 students participated in the experimental group and 36 students participated in the control group. The results showed that the use of experiential learning strategies shown to be significantly superior to direct instructional strategies in growing students' appreciation to classical Javanese dance, there are differences in the students' appreciation between his artistic interests high, medium, and low, and no interaction between instructional strategy and artistic interest. Authentic experience of students in gaining knowledge and interact with the classical dance proved to be better meaningful for students.*

**Keywords:** experiential learning, artistic interest, appreciation of classical javanese dance, junior high school students

### INTRODUCTION

Dance appreciation is one aspect of dance learning that aims to foster students' appreciation of the dance as part of the national culture. Dance appreciation is based on the awareness of the quality of the dance work so as to capture the values contained in the work of dance, good value beauty (aesthetics) and accompanying messages (ethical values). In addition, through the activity of dance appreciation is expected to provide experience for students to enjoy the beauty of the works of art and understand its values (Hughes & Hughes, 2003).

In art appreciation activities, there are two dimensions are developed, namely the cognitive and affective. Results from art appreciation activities also consists of two aspects, namely the cognitive aspects in the form ability of aesthetic judgment is the ability to distinguish the quality of the artwork, and affective aspects in the form aesthetic emotion is enjoy or appreciate the beauty of works of art (Leder et al., 2004).

Cognitive and affective dimensions are equally important in dance appreciation. Art knowledge is needed to know the aspects of ethical and aesthetic works of art. Therefore, activity of art appreciation needs to be guided by the study (Hurwitz & Day, 1995). Thus the activity of art appreciation is not merely an activity to enjoy works of art by nature, but requires the study to understand the ins and outs of ethical values and aesthetic work of art them. The feeling of enjoyment and appreciation of a work of art need to be built through constant interaction with the artwork. Appreciation to a work of art involves feeling, thinking,

sensing, and a variety of human intuition. But the strength of feeling is the main force that drives and underlying aspects others (Sumardjo, 2000).

Traditionally, dance appreciation at the school performed by direct instruction strategies. The activities of students in learning following the steps as follows: (1) to follow the lectures of teachers, (2) watch a dance performance through the video content, (3) group discussion, and (4) tasks deepening through the print media and the internet. Weakness direct instructional strategies are more dominant role in transmitting knowledge of teachers, and the lack of interaction of students with authentic works of dance. Students acquire knowledge of art by means of a teacher transmitted through a lecture. Such knowledge is used as a preparation to appreciate the art of dance in a way to watch the show through the video content. Based on the fact mentioned above, it is necessary learning strategies that are better suited to the characteristics of the appreciation of the dance, which provide many opportunities for students to intensively interact with dance either passive in the sense of enjoying the dance work and actively participate in the activities of art. One strategy is deemed suitable experiential strategy.

Experiential learning is an authentic experience-based learning strategies. Essentially, all the learning activities based on experience. However, the difference between experiential learning with other types of learning that is (1) experiential learning is learner-centered, and (2) focus on the learning experience authentic (Lindsey & Berger, 2009). There are two important characteristics of experiential learning, the students' involvement in concrete activities that allow them to experience what they learned, and an opportunity to reflect on these activities (Silberman, 2007; Thomson, 2008).

The classical model in experiential learning is the Kolbs' cycle model consists of four steps, namely: (a) concrete experience, (b) reflective observation, (c) abstract conceptualization, and (d) active experimentation (Lindsey & Berger, 2009; Moon, 2004). Kolb's cycle is the general model which can be used in various fields of learning. The emphasis of this model is the concrete experiences of learners in locating and constructing new knowledge or skills through a systematic procedure. The highlight of this model is the result of thinking or creativity of learners who are relatively new.

In this study, a model developed specifically for the arts appreciation based on Kolbs' cycle and concept "Tri-nga" of Ki Hadjar Dewantara (2011) with steps (1) *creating openness* (2) *observation with enjoyment*, (3) *discussion and reflection*, and (4) *action*, abbreviated CODA. The concept of "tri-nga" is a concept-based learning experiences that integrate the inner and outer aspects of *ngerti* (understand), *ngrasa* (feeling), and *nglakoni* (doing). In the context of the dance appreciation, dance appreciation activities will be effective if a person is actively involved both mentally and physically by way of direct experience various activities in the process of understanding the work of art, and feel the beauty (Kusnadi, 2015).

Activities at every stage of CODA is as follows: (1) Creating openness: submission of excellence object artwork appreciation, awareness of the importance of the art of the nation's work preserved, and submission of the general concepts/ principal; (2) Observation with enjoyment: watching the show directly (passive appreciation), observe the corresponding documents in the field, and dialogue/ interview with the artist; (3) Discussion and reflection: group discussion, reflection verbally and in writing; and (4) Action: The art expression (active appreciation).

Learning conditions gained attention in this study is the artistic interest of the student before engaging in learning activities. Artistic interest is an interest in art that marked the feeling of pleasure associated with the object and the object value (Schiefele, 1991; Silvia, 2001).

Artistic interest is related to the activity of learners in various learning activities following the appreciation of the art of classical Javanese dance. Their artistic interests will increase internal motivation of students to learn better. Learners are internally motivated to be actively involved in the activities of classical Javanese dance appreciation learning.

On the other hand, classical Javanese dance is a dance that was born and developed in the palaces of Java, has a high standard of quality, has reached the height of glory, and has strict rules (Sedyawati, 1981). Classical Javanese dance as art form has two values, namely the value of the form or the artistic value and content value (Sumardjo, 2000; Djelantik, 1999). The artistic value was first felt by appreciators when interacting with the art of classical Javanese dance. While the value of the contents of a message or idea that is conveyed through the presentation of the classical Javanese dance. Thus, the appreciation of the art of classical Javanese dance is essentially the understanding and appreciation of two-dimensional classical Javanese dance, namely (1) dimensional artistic form of classical dance of Java, and (2) the dimensions of the content of classical Javanese dance that ultimately fosters an award or a positive assessment of the quality.

## METHOD

The study was conducted by the method of quasi experiment using a factorial design with 3X2 non-equivalent control group design version. There are three variables were observed, namely: the appreciation of classical Javanese dance as the dependent variable; learning strategies as independent variables consists of two dimensions: experiential learning strategy and direct instructional strategies; and artistic interest as moderator variables consisting of three dimensions: high artistic interest, medium artistic interest, and low artistic interest.

Participants were students in grade 8 from two schools in Sleman district Daerah Istimewa Yogyakarta Province as many as 72 were divided into two groups. Group 1 (comprised of 36 boys and girls who are equal) learning with experiential learning strategies, and group 2 study with direct learning strategies. Some of the assumptions that form the basis of research is the similarity in the characteristics of the two groups of research objectives through controls on: students' characteristics (age, gender, and ability of the students), teachers (sex, and experience of teachers), school (quality and the location of the school), media learning, and learning time.

In group 1, the learning is done in two cycles with CODA model of experiential learning strategies. Each cycle of six meetings. In the first cycle, the object of art appreciation is the classical Javanese dance Yogyakarta style. The material includes a single dance ("*Golek Ayun-ayun*", "*Klana Raja*"), pairs ("*Beksan Gatutkaca Sekipu*") and group ("*Bedhaya Harjunawiwaha*"). While on the second cycle of appreciation object is a "*Sendratari Ramayana*" (Ramayana Ballet). In group 2, the learning is also conducted in two cycles with with the same material as the direct instruction strategy.

Data collected by the filling scale artistic interest and appreciation scale of Javanese classical dance compiled by researcher. Before learning begins learners fill Likert scale model of artistic interest 26 items. The instrument has been tested for its construct validity with factor analysis and reliability using Alpha Cronbach with  $r = 0.944$ . After learning of learners completed filling scale appreciation of classical Javanese dance that consists of 26 items that have been tested for its construct validity with factor analysis and reliability of the instrument using Alpha Cronbach with  $r = 0.924$ . The data were analyzed using Two Way Anova with a significance level  $\alpha = 0.05$  and a further analysis to see combinations that present research conclusions used Multiple Comparisons Test using Tukey's test at the significance level  $\alpha = 0.05$ .

**RESEARCH RESULT**

The results of the data analysis by Two Way Anova as shown in the table 1.

**Table 1. Tests of Between-Subjects Effects**  
Dependent Variable: Arts appreciation

Source	Type III Sum of Squares	df	Mean Square	F	Sig.
Corrected Model	4210.675 <sup>a</sup>	5	842,135	10,160	,000
Intercept	638826,722	1	638826,722	7707,114	,000
x1	1088,889	1	1088,889	13,137	,001
QCL_1	3036,855	2	1518,427	18,319	,000
x1 * QCL_1	84,931	2	42,466	,512	,601
Error	5470,603	66	82,888		
Total	648508,000	72			
Corrected Total	9681,278	71			

a. R Squared = ,435 (Adjusted squared= ,392)

**Source :**  
 x1 : instructional strategy  
 QCL\_1 : artistic interest  
 x1 \* QCL\_1 : interaction between instructional strategy and artistic interest

The results showed that (1) there is a difference of appreciation of classical Javanese dance significantly between the students taught using experiential learning strategy CODA models and direct instructional strategy ( $F = 13.137$   $p < .001$ ). Students are taught by CODA model of experiential learning strategies shown to be superior appreciation of classical Javanese dance (mean = 98.08) compared with the students taught by direct instructional strategy (mean = 90.31); (2) there are differences in the appreciation of classical Javanese dance among junior high school students artistic interest high, moderate, and low ( $F = 18.319$   $p < .001$ ). Students whose high artistic interest in art appreciation is significantly higher than students whose interest in the artistic moderate or low. Scores of appreciation for each group of artistic interest is 102, 35 (high artistic interest), 93.80 (moderate artistic interest), and 84.08 (low artistic interest); (3) there is no interaction between learning strategy and artistic interest in their influence on appreciation of classical Javanese dance. It can be interpreted that the use of experiential learning strategies compatible to all students both artistic interest is high, moderate and low. Interaction occurs when the use of experiential learning strategies bring different effects on learners with different levels of artistic interest (high, moderate, and low).

**Table 2. Multiple Comparison Test**

(I) Cluster Number of Case	(J) Cluster Number of Case	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
1	2	8.85*	2,669	,004	2,45	15,25
	3	-8.55*	2,523	,003	-14,60	-2,50
2	1	-8.85*	2,669	,004	-15,25	-2,45
	3	-17.40*	2,822	,000	-24,17	-10,63
3	1	8.55*	2,523	,003	2,50	14,60
	2	17.40*	2,822	,000	10,63	24,17

Based observed means, The error term is Mean Square (error)=82,888

\* The mean difference is significant at 0,05 level

Cluster Number of Case:

- 1 = moderate artistic interest
- 2 = low artistic interest
- 3 = high artistic interest

Results of testing the significance of each pair using Formula Tukey significance level  $\alpha$  of 0.05 as shown in Table 2 below. This test is used to determine which of the pair differ significantly and which couples are no different.

Based on the analysis above it appears that the differences between partners are all significant groups at significance level  $\alpha$  0.05, both among groups of low and high artistic interest (2 to 3  $p < 0,001$ ), moderate and high artistic interest (1 to 3  $p < 0,005$ ), moderate and low artistic interest (1 to 2  $p < 0,005$ ).

## DISCUSSION

There are three issues to be the focus of attention in this study, namely: the difference in effect between experiential learning and direct instructional in appreciation of classical Javanese dance, differences in appreciation of classical Javanese dance in terms of the level of student artistic interest, and the interaction between learning strategy and the artistic interest on appreciation of classical Javanese dance.

Based on the results of study obtained findings that implementation of experiential learning strategies in appreciation of classical Javanese dance better than direct instructional strategy. This reinforces the findings of earlier about the advantages of the use of an authentic experience in art appreciation, especially in the art understanding and appreciative attitude to the arts (Iway, 2003), and its relation to the development of the affective domain of learning (Rupert, 2006; Poulson, 2012; Seidel, 2009).

The main differences experiential learning strategy and traditional strategy (direct instructional) in classical Javanese dance appreciation can be viewed from the perspective of teachers and students. From the teacher's perspective, learning with experiential strategy puts the teacher as a facilitator and motivator. Teachers do not give a lot of material. At an early stage (Creating openness) teacher only motivate learners and convey key concepts. Furthermore, the learners themselves are exploring, studying the material through direct interaction with a variety of learning resources at the time of observation and watched the show (Observation with Enjoyment). On the other hand, the traditional strategy, the teacher's role is as a primary learning resource that provides material about art appreciation both relation with the art form and its values.

From the perspective of the students as learners, the principal difference between the use of experiential learning strategies and the traditional strategy lies in the experience gained. Through two different learning strategies, learners gain a different experience in the process of acquisition and construction of knowledge and interaction with the artwork. Through experiential learning strategies, learners acquire authentic experience both in the process of gaining knowledge and direct interaction with the artwork.

Experiential learning model of CODA is a student-centered learning with the principle of learning by doing. The main function of the teacher is as a facilitator in all activities undertaken by the learner. At the step *Creating Openness* learner acquire basic concepts only about dance appreciation. While further development is obtained in the field when learners interact with a variety of learning resources, ie observations directly show, observations about the dance documents, and interviews with artists or managers performances (step *Observation with enjoyment*). These results are finalized through discussion groups (step

*Discussion and Reflection*) and presented orally or in writing (*step Action*). In the traditional strategy, students gain knowledge through the teacher as the main source of learning. Students follow the lectures of teachers as a preparation for the appreciation of art. Only then deepened through group discussions and look for secondary sources of print media and the internet.

The second difference from the perspective of the students experience as learners is the interaction of students with dancework. With experiential strategy (model CODA) interaction of learners with art takes place directly on real situations. The learners watch the show live on the show location (*step Observation with enjoyment*) and engage in activities feel the expression of dance (*step Action*). In experiential strategies, art appreciation activities is the integration between the passive appreciation (watch the show) and the active appreciation (feel involved in artistic activities). This principle is in accordance with the principle of 'Tri-Nga' (*ngerti, ngrasa, nglakoni*) from Ki Hajar Dewantara. The meaningful experience is that when learners '*ngerti*' (understand), '*ngrasa*' (feeling) and '*nglakoni*' (doing) (Dewantara, 2011). In the context of the appreciation of the art of classical Javanese dance, '*ngerti*' is defined as understand to the dance that was appreciated in terms of both form and content. '*Ngrasa*' is defined as experience the beauty of art through enjoyment, and '*nglakoni*' is defined as a feeling that even more through action in the form of participated in dance activity. In traditional learning strategies, appreciation is done indirectly (via video), and the activity of feeling expression dance performed in a different context, namely dancing skills and create more highlight aspects of dance skills. Or in other words, between appreciation and expression of dance performed separately.

From the perspective of emotional development, direct involvement in real activity in dance activity can activate the brain systems that process emotions a person to help the quality of learning (Poulson, 2012), in addition to stimulating learning (Seidel, 2009). On the experiential learning strategies (model CODA) learners are given the opportunity to enjoy live performances. They could feel the sensation produced by the gamelan sound directly, ambiance lighting, neighborhood atmosphere performances that can not be felt with the enjoyment of the show indirectly (with videos).

Based on the research results obtained by the finding that there was a significant effect of artistic interest to the appreciation of the classical Javanese dance. There is a difference of appreciation between student artistic interest in high, medium, and low. The higher the artistic interest of students, the higher the level of appreciation of classical Javanese dance. This finding is consistent with theories about the relationship between interest and learning (Schraw et al., 2001; and Schunk, 2012). Schraw et al. (2001) stated that the interest in a learning process will improve the quality of student learning. With interest, the student will grow the intrinsic motivation to learn and to various learning strategies used. It occurs in various types of learning including learning the art of dance.

Similar disclosed by Schunk (2012) which states that the psychological impact caused by the lack of interest of an object/activity is a growing feeling happy for approaching objects / activities of interest. The good feelings foster internal motivation to engage more actively in the learning process. It is premised on the understanding that what is done is something that is fun and brings benefits for life.

Thus, in the context of appreciation learning the art of dance, artistic interest is an important predictor of the success of learning in addition to aspects of the strategy, model, or learning methods used. Therefore, interest in the arts, particularly dance should be built from the beginning of learning both the individual interest which individual orientation is relatively fixed to the object/activity and situational interest in the emotional state caused by stimulation

of situational (Schiefele, 1991; Krapp, 1999; Schraw at al., 2001). In experiential learning strategy (model of CODA) efforts to build interest is done by the beginning of each learning art appreciation is always preceded by introducing the greatness of works of art to be appreciated and the phenomenon of many people outside the owner's art that is trying to learn it (step Creating openness).

The interaction effect occurs if an independent variable has different effects on a dependent variable at different levels of other variables (Shaughnessy at.al 2007; Kerlinger, 2000). Based on the research results obtained by the finding that no interaction between the variables of learning strategies and artistic interest in their influence on art appreciation of classical Javanese dance. It is understood that the effect of the appreciation of artistic interest in the art of classical Javanese dance happens to all students either using experiential and traditional learning strategy. The higher the interest rate the better the artistic appreciation of art. However, all groups of learners both artistic interest low, moderate, high or benefited from experiential learning strategies. Those who use experiential learning strategies proven level of art appreciation is better than those using traditional learning strategies at each level of artistic interest.

## **CONCLUSION**

Based on the results of data analysis can take some conclusions following results. First, there is a difference of classical Javanese dance appreciation significant among junior high school students who follow the experiential learning strategies with direct instructional strategies ( $F = 13.137, p < 0.001$ ). Junior high school students who follow learning with experiential learning strategy proved superior to the appreciation of classical Javanese dance than students who take learning with direct instructional strategy. This can be explained that with the experiential learning strategies learners gain an authentic experience, both in exploring and constructing knowledge and in their interaction with the artwork either passively (watch the show), as well as actively (involved in the activity of artistic expression). It can be concluded that there is influence of the experiential learning strategies to the appreciation of the classical Javanese dance in junior high school students. Second, there is a difference of classical Javanese dance appreciation significant among junior high school students whose artistic interest high, medium, and low ( $F = 18.319, p < 0.000$ ). The higher the artistic interest, the higher the level of appreciation of classical Javanese dance. It can be concluded that there is influence of artistic interest to the appreciation of classical Javanese dance in junior high school students. Their artistic interests foster internal motivation on students to be more attentive and active in various activities appreciation of classical Javanese dance very positive impact on the level of appreciation. Third, there is no interaction between learning strategies with artistic interest in their influence on art appreciation of classical Javanese dance in junior high school students ( $F = 0.512; p > 0.05$ ). The use of experiential learning and traditional strategies have the same effect on a group of students with artistic interest high, medium, or low.

## **IMPLICATION**

Based on the results of the above research findings, so that the level of appreciation of the art of dance students become better, teacher suggested that use experiential learning strategies in learning the classical Javanese dance appreciation by utilizing the learning resources that are around the school. An authentic experience of students in exploration and construct their own knowledge, as well as the interaction direct them to the works of classical Javanese dance proved to be more effective in increasing the appreciation of dance students compared to the acquisition of knowledge through transmitted of teachers in conventional classroom, and the

interaction with dance works indirectly with the media video. In addition, before and during the learning process of students engaged in learning needs to be built growing artistic interest, because it can foster internal motivation to be actively involved in a variety of learning activities appreciation of the dance.

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