

Character Education in the Zapin Anvaya Dance Learning Process at the Mataya Literary Studio in Sungai Pinang, Banyuasin

¹⁾ Meli Oktavia, ²⁾ Dedy Firmansyah, ³⁾ Fadhilah Hidayatullah

^{1,2,3)} Performing Arts Education, Faculty of Teacher Training and Education, PGRI Palembang University, Palembang,

Correspondence Email: melioktaviaofficial@gmail.com.

Article Info

Keywords:

character education, dance learning, Zapin Anvaya dance.

ABSTRACT

Character education in the Zapin Anvaya dance learning process at the Mataya Literature Studio in Sungai Pinang Village, Banyuasin Regency, South Sumatra. This study used a qualitative descriptive approach. Data collection techniques included observation, interviews, and documentation. Data analysis referred to the Miles and Huberman model, which includes data reduction, data presentation, and conclusion drawing. The results showed that character education in Zapin Anvaya dance learning was integrated into every stage of the activity, from prayer and warm-up to movement practice, through evaluation. The character values formed included honesty, religiousness, tolerance, cooperation, discipline, creativity, independence, and responsibility. These values were instilled through habituation and direct experience during the learning process, rather than through theoretical presentation. Thus, Zapin Anvaya dance learning at the Mataya Literature Studio not only developed artistic skills but also contributed to the holistic character formation of students. This research is expected to serve as a reference in the development of character-based arts education models in both non-formal and formal environments.

Informasi Artikel

Kata Kunci:

pendidikan karakter, pembelajaran tari, tari zapin anvaya.

ABSTRAK

Pendidikan karakter dalam proses pembelajaran Tari Zapin Anvaya di Sanggar Sastra Mataya, Desa Sungai Pinang, Kabupaten Banyuasin, Sumatera Selatan. Penelitian ini menggunakan pendekatan deskriptif kualitatif. Teknik pengumpulan data dilakukan melalui observasi, wawancara, dan dokumentasi. Analisis data mengacu pada model miles dan huberman yang meliputi reduksi data, penyajian data, dan penarikan kesimpulan. Hasil penelitian menunjukkan bahwa pendidikan karakter dalam pembelajaran tari zapin anvaya terintegrasi dalam setiap tahapan kegiatan, mulai dari doa, pemanasan, latihan gerak, hingga evaluasi. Nilai-nilai karakter yang terbentuk meliputi jujur, religius, toleransi, kerjasama, disiplin, kreatif, mandiri, tanggung jawab. Nilai-nilai tersebut ditanamkan melalui pembiasaan dan pengalaman langsung selama proses pembelajaran, bukan melalui penyampaian teoritis. Dengan demikian, pembelajaran tari zapin anvaya di sanggar sastra mataya tidak hanya mengembangkan keterampilan seni, tetapi juga berkontribusi dalam pembentukan karakter peserta didik secara holistik. Penelitian ini diharapkan dapat menjadi referensi dalam pengembangan model pendidikan seni berbasis karakter di lingkungan nonformal maupun formal.

Article History

Received : 15/03/2026

Revised : 28/05/2026

Accepted : 21/07/2026

✉ **Corresponding Author:** (1) Meli Oktavia, (2) Department Faculty of Teacher Training and Education, (3) Institution of PGRI Palembang University, (4) Palembang, Indonesia, (5) Email: melioktaviaofficial@gmail.com

1. Introduction

Character education is a fundamental element in the learning system that aims to shape individual students to possess noble morals, moral values, ethics, and positive social behavior. According to Budaya (2020), character education is a structured and systematic effort to instill the nation's noble values, so that students can develop religious, nationalistic, independent, cooperative, and integrity-based attitudes. In the context of the dynamic era of globalization, strengthening cultural identity becomes increasingly crucial. Local cultural values must not only be preserved but also actively transformed to the younger generation as a foundation for developing strong character. One effective and transformative medium for conveying these values is through art, particularly traditional dance, which is rich in philosophical and educational content.

Zapin dance, a Malay-Islamic cultural heritage, has served since its inception not only as an aesthetic expression but also as a means of preaching and moral education. According to Ramli (2020), Zapin developed as a dance that emphasizes the values of politeness in movement, harmony within a group, and discipline reflected in its orderly step patterns. These characteristics make Zapin dance a potential and relevant medium for character education, particularly for students in arts institutions.

Metode yang diterapkan dalam studi ini adalah pendekatan deskriptif kualitatif. Pendekatan deskriptif kualitatif bertujuan untuk menyajikan gambaran yang teratur, faktual, dan tepat mengenai fakta-fakta serta sifat-sifat fenomena yang diteliti. Dalam penelitian

METHOD

The researcher used a qualitative descriptive method to explain the character education that takes place in Zapin Anvaya dance lessons at the Mataya Literature Studio in Sungai Pinang, Banyuasin. Using this approach, the researcher sought to describe in detail how character values are internalized and applied in Zapin dance learning activities, including learning stages, student attitudes, and interactions between instructors and

students during practice sessions.

Data Collection Techniques

The data collection techniques in this study included three main methods: observation, in-depth interviews, and documentation.

National (2010) identified 18 character-building values that can be integrated into education.

Observation

Observation is a data collection approach through direct observation of research subjects' activities in a natural setting. Hadi (2021) explains that observation provides researchers with the opportunity to obtain concrete data regarding behavior, interactions, and activities that cannot always be explained through interviews. For this study, observations were conducted using a non-participatory method. The researcher was present at the research location as a pure observer, not actively participating in the dancing activities or providing instructions, allowing the natural behavior of students and trainers to be objectively recorded.

Table 3.1
Observation Grid and Instruments

No	Learning Process	Learning Stage	Learning Indicators
1.	Planning	Initial (Preliminary)	
		Students greet each other and pray together. Students demonstrate enthusiasm and motivation in participating in the exercise. Students understand the learning objectives (for example, learning a specific dance movement).	Attendance, religious attitudes, early attention. Interest and positive attitude. Comprehension of instructions, basic cognitive abilities.
2.	Implementation	Core (Implementation)	

		Students are able to imitate or execute basic movements according to the instructor's example. Students are able to demonstrate movements that match the rhythm or music. Students demonstrate expressions (feelings) and understanding that match the character of the dance.	Gross motor skills, imitation. Synchronization of movement with music (rhythm). Affective, emotional development.
3.	Evaluation.	End (Closing)	
		Students can demonstrate the entire sequence of movements they have learned without complete guidance. Students provide feedback or appreciation for their peers' performances or the learning process. Students cool down and reflect on the learning process.	Competency mastery, independence. Appreciation skills, social attitudes. Discipline, self-awareness, metacognitive skills

Interview

An interview is a method of gathering information through a direct question-and-answer session between the researcher and the informant. According to Creswell (2021), interviews in the context of qualitative research are used to explore the informant's perspective, experiences, and meanings regarding a phenomenon.

Interviews are one of the data collection methods in this research, with the

aim of supplementing the information to be documented in writing. The interview technique is carried out in two stages:

Structured interviews, which are interviews conducted using a pre-prepared guide of questions.

Unstructured (casual) interviews, which are more casual conversations with informants, which, while not strictly focused on a list of questions, still lead to the research theme.

The interviewees consisted of:

1. The studio teacher or trainer, namely Dr. Rully Rochayati, M.Sn., with a focus on:
 - Stages of the dance learning process
 - Interactions between trainers and students
 - Learning methods or strategies used
 - Influence of studio activities
 - Character values developed
 - Facilities available at the studio
 - The relationship between Zapin Anvaya dance movements and character education values

2. Six female dancers are actively participating in the dance learning process at the Mataya Literature Studio, Sungai Pinang, Banyuasin. Selain sebagai teknik pengumpulan data, wawancara dalam penelitian ini juga berfungsi sebagai alat triangulasi, untuk memeriksa dan menguji konsistensi data jika terdapat perbedaan antara hasil dokumentasi dan observasi.

Documentation

Documentation is a method of collecting information using written and visual documents related to the research. (Arikunto, 2020) states that documentation serves as supporting data to strengthen the results of observations and interviews.

Documents collected in this study included photos and videos of the Zapin Anvaya dance practice process, studio practice schedules, instructors' learning notes, and archives of studio activities related to dance learning.

Data Validity Techniques

The Data Validity Technique used is Source

Triangulation, used to re-check the degree of trustworthiness of observation and interview data from the same data source but in different situations and occasions. Data validity is a very important step in qualitative research, basically this data validity is carried out with the aim of raising the degree of trustworthiness of data in qualitative research, so that the data obtained from the field is truly representative or can truly be accounted for its authenticity and accuracy (Moleong, 2011:330-331)

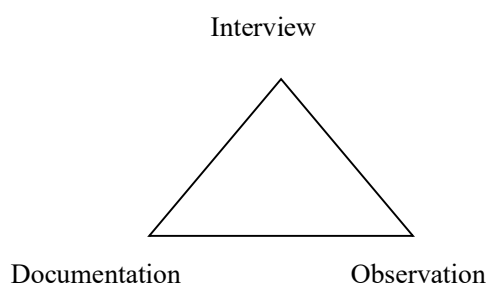


Figure: Triangulation with three sources

(Source: Sugiyono, 2014)

Data Analysis Techniques

Data analysis in qualitative research is conducted during data collection and after completion within a specified period. Data analysis techniques are systematic processes for processing, interpreting, and concluding research data to accurately and scientifically answer the research problem.

1. Data collection

According to Sugiyono, (2019:439) The main activity in every research is collecting data. In qualitative research, data collection generally uses questionnaires or closed tests. The data obtained is qualitative data. The data is then analyzed using point statistics in qualitative research, data collection is done by observation, in-depth interviews, and documentation or a combination of the three (triangulation). Data collection is carried out for days, maybe months, so that the data obtained will be many points. In the initial stage of the research, a general exploration of the social situation or object being studied is carried out, so that what is seen and heard is recorded at all points. Thus, researchers will obtain very large and very varied data.

2. Data Reduction

Data reduction is the process of selecting, directing attention, simplifying, and transforming raw data obtained from the field. (Sugiyono, 2019:440) The data obtained from the field is quite large, therefore, it needs to be recorded carefully and in detail. As previously stated, the longer a researcher spends in the field, the more data becomes numerous, complex, and complicated. Therefore, it is necessary to immediately analyze the data through data reduction. Data reduction means summarizing, selecting, and sorting the main points, focusing on important points, and searching for themes and patterns. Thus, the reduced data will provide a clearer picture and make it easier for researchers to collect further data and search for it when needed. Data reduction can be assisted by electronic equipment such as minicomputers by assigning codes to certain aspects.

3. Data Presentation

Data presentation is the second stage of analysis, in which the final research data is presented in narrative form, consisting of information and narrative descriptions. This narrative summarizes all responses and statements made by informants during in-depth interviews, as well as the findings obtained by the researcher through in-depth observations in the research study. At this stage, researchers will present the reduced data using tables, graphs, or narratives. Data presentation can be achieved by combining data from different sources to obtain a more complete picture, as well as comparing and contrasting the data found.

4. Drawing Conclusions

The final stage in the Miles and Huberman pattern analysis process is verification, or drawing conclusions. At this stage, researchers use the reduced and presented data to confirm the conclusions they have found with other data, draw conclusions and generalizations supported by the data, and interpret the results of the data analysis. During the data analysis process, researchers must note patterns, responsibilities, reserves, causes and effects, and various other factors to understand the meaning of the findings from the beginning of the data collection process.

Research Results

Overview of the Research Site



Research Figure 4.1 Mataya Literary Studio

<https://share.google/J1NyBlwjdKr0gKKUJ>

Figure 4.1 above explains the image/logo of the Mataya literary studio located in the Griya Harapan Jaya Complex, Block A II, Sungai Pinang Village, Banyuasin.

Data Collection Description

Pengumpul Data was obtained through three techniques: observation, interviews, and documentation, conducted directly on-site to obtain accurate and accountable data. Observations were conducted by directly observing the studio's situation, the practice process, and the implementation of the learning process, allowing researchers to understand the actual conditions. Structured interviews were conducted with sources, such as choreographers and dancers, using a guideline of questions formulated based on the research problem, ensuring more focused and detailed information.

Data collection involved preparing photographs, videos, and audio recordings related to the Zapin Anvaya dance learning process, using speakers, as well as practice and performance activities. During the data collection process, researchers used tools such as pens and notebooks to jot down important points, a tape recorder to record interviews, and a camera and video camera to visually document the research subjects. This method ensured that all data obtained was complete, clear, and relevant to the research objectives, thereby strengthening the validity of the Zapin Anvaya dance research findings.

Data collection was carried out by preparing data in the form of photos, videos, and sound recordings

related to the Zapin Anvaya dance learning process, using speakers, as well as practice and performance activities. In the data collection process, researchers used tools such as pens and notebooks to note important things, recording devices to record interviews, and cameras and videos to visually document the research objects. In this way, all data obtained is complete, clear, and relevant to the research objectives, thus strengthening the validity of the results of the Zapin Anvaya dance research.

Description of Observation Results

Observation is the initial step a researcher must take in conducting research. The observation process is carried out by researchers by observing the research object and the location where the research is conducted. Through this observation process, researchers will obtain initial data before conducting further research on the object being studied.

Observation is not simply a matter of observing; researchers must also remember everything they observe, as what they obtain during the observation process will be processed into research data. Therefore, during the observation process, researchers need several tools to record their observations, such as a pen and notebook, a voice or video recorder, and a camera (photo).

Observations in this study were divided into several stages, namely:

1) Initial Observation

Initial observation, or the initial observation process, was conducted via WhatsApp on Sunday, November 9, 2025, to obtain information about the location and general description of the Mataya Literature Studio. In addition, during this initial observation, the researcher also requested permission from the Mataya Literature Studio to conduct research at the studio.

2) Second Observation

The researcher conducted a second observation to obtain information about the Zapin Anvaya dance. This second observation took place on Wednesday, February 18, 2026. In this second observation, the

researcher not Not only observation, but researchers also conducted interviews with choreographers regarding the background to the creation of the Zapin Anvaya dance, the process of learning the Zapin Anvaya dance.

Interview Results Description

Interview data was obtained through a question-and-answer process conducted by the researcher with the informants. Prior to conducting the interviews, the researcher first developed questions related to the research topic and then provided them to the informants (informants).

The interviews were conducted by meeting the informants directly at their homes in the Griya Harapan Jaya Complex, Block A II, Sungai Pinang Village. The interviews with the dancers took place during routine practice sessions every Sunday afternoon between 3:30 and 4:30 p.m. The purpose of these interviews was not only to obtain information directly from the informants but also to verify and reconfirm the accuracy of the data previously obtained.

Documentation Results Description

Documentation data in this study was obtained through the collection of photographs, videos, and written archives related to the research topic. This documentation was used as supporting data to strengthen the results of the observations and interviews.

Based on the documentation obtained, it is clear that the activities observed by the researcher demonstrate a systematic and structured process. This can be seen from the series of activities recorded visually, from the preparation stage, through implementation, and through the closing stage. In addition, documentation in the form of photos shows environmental conditions, facilities and infrastructure, and the involvement of research subjects in these activities.

Data analysis results were obtained from observations, interviews, and documentation. The Zapin Anvaya dance research data was analyzed using data reduction to clarify the data and focus the initial data on the research object. The data was presented in the

form of photographs, both of the learning process and the character values embedded in the Zapin Anvaya dance. Conclusions were then drawn to ensure the data was relevant to character education in the Zapin Anvaya dance learning process.

Description of Observation Data Analysis

Based on observations conducted during the Zapin Anvaya dance practice, it was apparent that each dancer followed the same movement pattern repeatedly. This demonstrated discipline and cohesiveness within the group. Furthermore, interaction between the dancers was effective, as evidenced by the harmonious coordination of movements throughout the learning process.

Description of Interview Data Analysis Interviews were conducted by the researcher with informants according to their respective capacities. The Sastra Mataya studio trainer provided information regarding the studio's condition, including the studio's address and the stages of the Zapin Anvaya dance learning process, as described above. The following are excerpts from the interview with Ms. Rully Rochayati:



**Figure 4.2 Interview with the choreographer of the Mataya Literature Studio
(Documentation: Tri Mulya Meiriani, 2026)**

The learning process begins with 1). The trainer prepares a Zapin Anvaya dance lesson plan. This planning includes the number of meetings, the duration of each meeting, the distribution of material for each meeting, and an evaluation of each meeting. 2). The trainer conducts the lesson by dividing each meeting into a prayer, followed by a warm-up of approximately 10 minutes, learning the movements for each scene, an evaluation, and ending with a cool-down and a closing prayer. 3). The trainer evaluates each meeting after all students have memorized the dance (at the end of each meeting or after four meetings). The

evaluation includes memorization of the movements, student cohesion during the dance, movement technique, rhythmic accuracy, and expression" (Interview, February 22, 2026).

Regarding the interaction between the trainer and students during the learning process:

"Very good. "The trainer does not discriminate between students, and a close relationship between students and trainers needs to be built to avoid feelings of awkwardness or fear that ultimately hinder students' development" (Interview, February 22, 2026).

Furthermore, the researcher also asked the dancers about their opinions on the Zapin Anvaya dance training process at the studio, any difficulties they encountered during the training process, and any attitudinal values they experienced while learning Zapin Anvaya. The answers to these questions are needed as supporting information in describing the Zapin Anvaya dance as a whole.



Figure 4.3 Interview with dancers from the Mataya Literature Studio
(Documentation: Aisyah Ramadhanti, 2026)

Since when have you been learning the Zapin Anvaya Dance at the Mataya Literature Studio?

"Since 2023, specifically in November, when the Zapin Anvaya dance was first created" (Interview: March 8, 2026).

Dancers' opinions on the Zapin Anvaya Dance learning process at the studio:

"During the Zapin Anvaya dance learning process,

dancers focus and understand the movements the choreographer wants to convey, so the learning process runs smoothly and as desired" (Interview: March 8, 2026).

What movements or exercises do dancers find most difficult and why?

"There are no difficult movements in the Zapin Anvaya dance, but the unity and strength of movement required during the training process to ensure equality between dancers" (Interview: March 8, 2026).

Are dancers taught discipline during dance practice, such as arriving on time and following the practice rules?

"Of course, because the Zapin Anvaya dance expresses gratitude for the educational journey. It teaches respect, discipline, and tolerance, which are very important not only in the Zapin Anvaya dance but also in other dance learning processes" (Interview: March 8, 2026).

What behavioral values do dancers feel have developed after participating in the Zapin Anvaya dance lessons?

"The Zapin Anvaya dance teaches very good behavioral values that have an impact on fellow dancers. For example, understanding each other, helping each other, caring, and the togetherness fostered by the dancers conveys the character values of the Zapin Anvaya dance well." (Interview: March 8, 2026).

Has learning the Zapin Anvaya dance made you more responsible for your duties and role as a dancer?

"As a dancer, you must always carry out your roles and responsibilities, not just in the Zapin Anvaya dance, but in all the dances you have learned, and you must have a responsible attitude" (Interview: March 8, 2026).

Description of Documentation Data Analysis



Figure 4.4 Photo of meeting 1 and the dancers practicing at the Mataya Literary Studio (Documentation: Meli Oktavia, 2026)



Figure 4.5 Photo of the second meeting with the studio trainers and dancers at the Mataya Literature Studio (Documentation: Dewi Purwaningsari, 2026)



Figure 4.6 Photo of the 3rd meeting with the studio trainers and dancers at the Mataya Literature Studio (Documentation: Dewi Purwaningsari, 2026)



Figure 4.7 Photo of the fourth meeting with the studio trainers and dancers at the Mataya Literature Studio (Documentation: Dewi Purwaningsari, 2026)

Zapin Anvaya Dance

The Zapin Anvaya dance was created by

Christina Sari U.B.F., the Principal of SMP Xaverius 1 Jambi. Zapin Anvaya derives from the Arabic word "Zafn," which means rapid foot movements to the rhythm of the beat. It represents a blend of Arabic and Malay culture. The word "Anvaya" in Sanskrit means gratitude and kindness. It can also be interpreted as positive, affirmative, or a relationship. In grammar and logic, "Anvaya" refers to agreement or conformity. The combination of "Zapin" and "Anvaya" in the dance form can be seen in the footwork and the overall dance movements, which are neatly and dynamically arranged to the rhythm of the music. The addition of the Xaverius Mars as the main music is a distinctive feature. The history of the Zapin Anvaya dance is meaningful, reflecting the journey of SMP Xaverius 1 Jambi. On August 1, 1955, Father Nicolaus Hoozeboom and two Chinese men, Cong Ming Sing and Lim Sun Tek, initiated the establishment of a Chinese school. In December 1952, the Franciscan Missionary Sisters of Mary (FMM) took over the entire rectory, school, and two houses, where a health clinic and a junior high school were later built. The sisters, who had previously worked at Ta Tong School (an elementary school for Chinese), opened Xaverius Kindergarten on January 19, 1953. On August 1, 1954, they opened Xaverius 1 Elementary School. In 1959, Ta Tong School was renamed Santo Yusup School and later closed to merge with Xaverius 1 Elementary School. Xaverius 1 Junior High School opened on January 1, 1959, with 11 students per class. The Zapin Anvaya dance was created at the request of the principal of Xaverius 1 Junior High School in Jambi, to create a dance based on the historical story of the school's founding. The dance was taught at Xaverius 1 Junior High School in Jambi as part of the anniversary celebration of the Xaverius Foundation in Palembang, Rochayati (2025).

Zapin Anvaya Dance Learning Process

a. Meeting 1 (First)

Zapin Anvaya Dance Lesson Planning

The learning process begins with the instructor opening the session by checking the dancers' attendance, followed by a prayer. A warm-up session is then conducted before beginning the exercise to prepare the dancers' muscles to prevent injury or cramps. The researcher

observed a significant value from this warm-up, as the students were aware that they needed to warm up before beginning the lesson.



Figure 4.8 Warm-up before starting Zapin Anvaya dance practice at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Zapin Anvaya Dance Lesson Implementation

The instructor slowly demonstrates various dance movements, then the dancers imitate them. Students are taught hand, foot, and head movement techniques separately before combining them. The instructor pays special attention to students who experience difficulty imitating certain techniques.



Figure 4.9 Zapin Anvaya Dance Lesson Implementation at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Figure 4.9 Students practicing Catholic prayer movements (right hand next to ear, left hand on chest) in Scene 1 of the Zapin Anvaya Dance. This movement reflects the value of tolerance because it combines Catholic prayer traditions with Malay-Islamic Zapin movements.

Evaluation of Zapin Anvaya Dance Learning



Figure 4.10 Evaluation of Zapin Anvaya Dance Learning at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Figure 4.10: The trainer is evaluating the students' practice of memorizing movements. The participants have completed the learning process.

The performance went well, but there were several evaluations that needed to be conveyed: Aisyah and Dinda were slow to grasp the movements taught by their trainer. After conducting the evaluation, the trainer closed the lesson with a group prayer. The evaluation not only addressed technical aspects but also instilled the values of discipline and responsibility through repetition and correction.

a. Meeting 2 (Second) Zapin Anvaya Dance Lesson Planning

The learning process began with the trainer opening the session to check dancer attendance, followed by a group prayer, and then a warm-up before beginning the practice to prepare the dancers' muscles to prevent injury or cramps. The value the researcher observed from this warm-up was an independent value because the students were aware that they needed to warm up before starting the lesson.



Figure 4.11 Warm-up before starting the Zapin Anvaya dance practice at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Zapin Anvaya Dance Lesson Implementation

The instructor slowly demonstrates various dance movements, then the dancers imitate them. Students are taught hand, foot, and head movement techniques separately before combining them. The instructor pays special attention to students who experience difficulty imitating certain techniques.



Figure 4.12: Zapin Anvaya Dance Learning Implementation at the Mataya Literature Studio (Documentation: Meli Oktavia, 2026)

Figure 4.12 illustrates the second meeting of students practicing scene 2 of the dance, with their bodies facing the right corner and squatting, both knees touching the floor, their arms straight forward, and their gaze following their hands, counting from 1 to 8. This movement demonstrates the act of asking for and receiving blessings, embodying the values of religious character and cooperation. Evaluasi Pembelajaran Tari Zapin Anvaya



Figure 4.13 Evaluation of Zapin Anvaya Dance Learning at the Mataya Literature Studio (Documentation: Meli Oktavia, 2026)

Figure 4.13 The instructor is evaluating the students' practice. When using music, they must memorize the music and adapt it to the movements and music. They should also increase their power and energy during the dance. They should also review the memorization process at home. After the evaluation, the instructor concludes the lesson

with a group prayer. The evaluation not only addresses technical aspects but also instills the values of discipline and responsibility through repetition and correction.

Meeting 3 (Third)

Planning the Zapin Anvaya Dance Lesson

The learning process begins with the trainer opening the session, checking the dancers' attendance, and then praying together. Then, a warm-up begins before beginning the exercise to prepare the dancers' muscles to prevent injury or cramps. The value researchers observed from this warm-up is an independent value, as students are aware that they must warm up before starting the lesson.



Figure 4.14 Warm-up before starting the Zapin Anvaya dance practice at the Mataya Literature Studio (Documentation: Meli Oktavia, 2026)

Implementation of the Zapin Anvaya Dance Lesson

The instructor demonstrates various dance movements slowly, then the dancers imitate the movements. Students are taught hand, foot, and head movement techniques separately before combining them. The instructor pays special attention to students who experience difficulty imitating certain techniques



Figure 4.15 Implementation of Learning

Zapin Anvaya dance at the Mataya
Literature Studio
(Documentation: Meli Oktavia, 2026)

Figure 4.15 can be explained that at the meeting of the three students practicing dance scene 3 with the body position slightly raised and the legs crossed towards the back and the body tilted diagonally to the right, the position of the right hand in front of the chest and the left hand next to the ear and the eyes following the direction of the left hand with a count of 1-8. Researchers can see from this movement the character values of cooperation and creativity, not all of which have to be taught continuously by studio trainers.

Evaluation of Zapin Anvaya Dance Learning



Figure 4.16 Evaluation of Zapin Anvaya Dance Learning at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Figure 4.16 The instructor is evaluating the students' practice. The students must maintain a straight body and maintain balance. The dancers must be spaced apart at all times, and each floor pattern must be adjusted and aligned to each dancer's position, if possible. After conducting the evaluation, the instructor concludes the lesson with a group prayer. The evaluation not only addresses technical aspects but also instills the values of discipline and responsibility through repetition and correction.

a. Meeting 4 (Fourth) Zapin Anvaya Dance Learning Planning

The learning process begins with the instructor opening the session, taking attendance, and then praying together. A warm-up session is conducted before beginning the practice to prepare the dancers' muscles to prevent injury or cramps. The researcher observed a value from this warm-up, as the students

were aware that they needed to warm up before beginning the lesson



Figure 4.17 Warm-up before starting Zapin Anvaya dance practice at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Implementation of Zapin Anvaya Dance Learning



Figure 4.18 Zapin Anvaya Dance Learning Implementation at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Figure 4.18 shows that the four students practiced scene 4 of the dance, standing slightly upright, with their right arm straight down and their left hand holding the center of their right hand, while simultaneously rotating with the other dancers, counting from 1 to 8. The researchers observed that this movement demonstrated the dancers' excellent teamwork, unity, and creativity, without further instruction from the studio instructor.

Evaluation of Zapin Anvaya Dance Learning



Figure 4.19 Evaluation of Zapin Anvaya Dance Learning at the Mataya Literature Studio
(Documentation: Meli Oktavia, 2026)

Figure 4.19 The trainer is evaluating the students' memorization of the movements. The evaluation not only addresses technical aspects but also instills the values of discipline and responsibility through repetition and correction.

Character Education Values

1. Honesty

Transparent behavior, not deceit, and telling the truth, are the foundation for building trust and personal and social integrity (Prasetyo & Putri, 2020). Researchers observed that students must possess the value of honesty. For example, what researchers observed in the field was that students who excused themselves from school due to illness were genuinely sick, not lazy.

2. Discipline

Consistency in adhering to rules and managing time is key to navigating the dynamics of life (Nugraha, 2022).

Researchers observed students being disciplined in their practice, punctual, and following every stage of the practice or learning process thoroughly.

3. Responsibility

Awareness of carrying out tasks and obligations earnestly and being willing to accept the consequences (Rohman, 2019).

Researchers observed students taking responsibility for their learning, such as bringing their own personal equipment and returning studio equipment to its proper place.

4. Hard Work

Genuine and persistent effort driven by internal motivation to achieve goals, despite facing obstacles (Santoso, 2020).

Researchers observed students working hard in their studies, such as practicing wholeheartedly and enthusiastically until they master the Zapin Anvaya dance.

5. Independence

The ability to manage oneself and make decisions without excessive dependence on others (Fitriani & Handayani, 2023).

Researchers observed students warming up independently before class began without being prompted by the instructor and returning to their seats.

6. Creativity

The ability to think innovatively and find new solutions, which is highly needed in today's

changing world (Widodo & Kurniawan, 2021).

Students' creativity can be seen when they learn in groups, discuss dancer positioning, and creatively find the right position. Creativity typically emerges when a dancer's position and reach are inaccurate due to floor patterns.

7. Caring

Sensitivity and a desire to help others in need as a form of empathy and solidarity (Kurniawan & Laila, 2020).

Researchers observed students' concern for each other, as seen in the Zapin Anvaya dance learning process. Students help each other if they haven't memorized the movements taught by the instructor.

8. Cooperation

Cooperation is the attitude of working together with others to achieve a common goal. An open, friendly, and empathetic attitude in interactions fosters positive communication and strong social relationships (Lestari & Nugroho, 2021).

Researchers observed students working together in group learning processes. This collaboration occurred during floor pattern practice. The different movements of the dancers required precise cooperation, resulting in each student mastering the floor pattern more quickly and accurately.

9. Self-Confidence

Self-confidence is a person's belief in their own ability to perform an action and achieve a specific goal (Albert Bandura, 2021).

Researchers observed students' confidence in continuing to practice until they mastered it, and each student supported each other by providing the same encouragement.

10. Patience

Patience is a person's ability to restrain oneself, remain calm, and remain strong in the face of difficulties or trials (M. Quraish Shihab, 2020).

Researchers observed that in a group of patient students, there were one or two who were not yet proficient, so the value of patience was crucial. Students who were able to patiently help train and were accompanied by trainers so that their peers could quickly reach the same level as those who were able.

11. Tolerance

The ability to accept and appreciate differences in

religion, culture, and thought as a foundation for social harmony (Ramdhani & Sari, 2019).

Researchers observed that the Zapin Anvaya dance students taught tolerance because this dance is derived from Catholic prayer gestures, presented in a unique dance form combined with Malay culture, so that the combined forms are not focused on one or the other but blend well. Affirmation

Based on the 18 character values from the National Curriculum Center (2010), observations and interviews revealed that only 11 values were strongly identified in the Zapin Anvaya Dance learning process at the Mataya Literature Studio: Honesty, Discipline, Responsibility, Hard Work (reflected in repeated practice), Independence, Creativity, Caring, Cooperation, Self-Confidence, Patience, and Tolerance. Values such as Democracy, Curiosity, National Spirit, Love of the Country, Respect for Achievement, Friendship/Communication, Love of Peace, Love of Reading, and Care for the Environment did not emerge significantly during the observation period.

Discussion

The Zapin Anvaya dance is a dance work that focuses not only on aesthetic performance as the final result, but also includes a planned, systematic, and continuous learning process. Based on observations, interviews, and documentation conducted at the Mataya Literature Studio, this dance learning process proceeds through several clear stages, consisting of planning, implementation, and evaluation of each session.

During the planning stage, the instructor carefully prepares the learning steps, including defining the material, practice duration, and movement arrangements for each session. This demonstrates that learning is not conducted haphazardly, but rather designed with a clear goal to achieve maximum learning outcomes. Opening activities such as prayer and warm-up also play a crucial role in preparing the physical and mental conditions of the students.

Furthermore, the Zapin Anvaya dance learning process focuses not only on mastering dance techniques but also contains strong character values inherent in education. The value of honesty is evident in students' honesty when they reveal their

true reasons for being unable to participate in practice. Meanwhile, the value of patience emerges throughout the learning process, both from the patient instructors who guide them and the students who support each other.

The value of tolerance is a key aspect of this dance, as the Zapin Anvaya Dance combines elements of Malay culture associated with Islam and prayer movements from the Catholic tradition. This combination demonstrates that art can be used as a means to instill mutual respect for differences.

Furthermore, the value of collaboration is evident in group exercises, particularly when creating floor patterns that require coordination among dancers. Discipline is also a crucial element, demonstrated through the students' punctuality and seriousness in following each step of the exercise. Creativity emerges as students discuss positions and organize movements to fit the established floor pattern.

The value of independence is evident in the students' initiative in warming up before practice without direct instruction from the instructor. Furthermore, the value of responsibility is evident in the students' attitude in maintaining equipment and completing practice assignments properly.

Therefore, it can be concluded that the Zapin Anvaya Dance learning process at the Mataya Literature Studio not only develops dance skills but also contributes significantly to shaping students' character. This continuous, focused process, supported by character education values, makes this dance a comprehensive learning tool, encompassing cognitive, emotional, and psychomotor aspects.

CONCLUSION

Based on the research findings on the Zapin Anvaya Dance learning process at the Mataya Literature Studio, it can be concluded that the learning process is structured through three main stages: planning, implementation, and evaluation. During the planning stage, the instructor systematically prepares learning materials according to the students' needs. During the implementation stage, demonstration and imitation methods are implemented in stages. During the evaluation stage, movement memorization, technique, cohesiveness, and rhythmic harmony are assessed.

The Zapin Anvaya Dance learning process not only focuses on dance skills but also incorporates

character education values. The eleven identified values include: honesty, discipline, hard work, responsibility, independence, creativity, caring, cooperation, self-confidence, patience, and tolerance. These values are reflected in the interactions between instructors and students, between students, and at each stage of practice. Thus, the Zapin Anvaya Dance can be an effective learning medium for developing dance skills while simultaneously shaping students' overall character.

Research Limitations

This study has several limitations that need to be acknowledged:

1. Only 11 of the 18 standard character values were strongly identified; other values may have emerged but were not recorded due to limited observation time (4 meetings).

Evaluasi karakter belum dilakukan secara sistematis menggunakan instrumen baku (seperti ceklis atau jurnal refleksi);

1. For the Mataya Literature Studio:

Develop a character assessment instrument (daily checklists for discipline, cooperation, and responsibility) and schedule a minimum of 10 minutes of reflection on practice values at each meeting.

2. For Trainers

Train trainers using integrated character education methods (for example, through workshops from the Department of Education or universities) so that values are instilled not only implicitly but also explicitly.

2. Character evaluations were not systematically conducted using standardized instruments (such as checklists or reflection journals); assessments were still observational and informal.

3. Observations were limited to four practice meetings; they did not include performances or long-term practice sessions.

4. The researcher used only non-participatory methods, thus not capturing internal experiences from the dancers' perspectives.

Therefore, the results of this study are contextualized within the Mataya Literature Studio and cannot be broadly generalized.

SUGGESTIONS

Based on the research findings and existing limitations, it is recommended:

3. For Students

Actively keep weekly reflection journals about the values they experience during practice, and remind each other to arrive on time and tidy up equipment.

4. For Future Researchers

Conduct longitudinal research (more than four meetings) and use participatory methods to understand the internalization of values from the dancers' perspective. Also compare with other traditional dances with different religious acculturation.

Bibliography

- (1) A Arikunto, S. (2020). Research Procedures: A Practical Approach. Rineka Cipta.
- (2) B Budaya, K. P. and. (2020). Strengthening Character Education. Ministry of Education and Culture.
- (3) C Creswell, J. W. (2021). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. SAGE Publications.
- (4) M Moleong, L. J. (2011). Qualitative Research Methodology. PT Remaja Rosdakarya.
- (5) N Nasional, K. P. (2010). Development of Cultural Education and National Character. Ministry of National Education.
- (6) R Ramli. (2020). Character Education Values in the Zapin Dance as a Malay Cultural Heritage. Journal of Arts and Culture.
- (7) S Sugiyono. (2019). Qualitative, Quantitative, and R&D Research Methods. Alfabeta.

(8) H Hadi. (2021). Qualitative Research Methodology and Data Collection Techniques. Science Library.

