

THE LENGGANG ZAPIN PALEMBANG DANCE EXTRACURRICULAR PROGRAM AT SMA NEGERI 6 PALEMBANG

¹⁾Aulia Diah Pusparini, ²⁾Treny Hera, ³⁾Muhsin Ilhaq

^{1, 2, 3} Pendidikan Seni Pertunjukan, Fakultas Keguruan dan Ilmu Pendidikan, Universitas PGRI Palembang,
Palembang, 30263.

Email Korespondensi : auliadiahpusparini24@gmail.com

Article Info

Keywords:

Extracurricular,
Lenggang Zapin
Palembang Dance,
Peer Tutoring.

ABSTRACT

This study aims to comprehensively describe the implementation of the Lenggang Zapin Palembang dance extracurricular activity at SMA Negeri 6 Palembang, encompassing planning, implementation, evaluation, and student achievement. A qualitative descriptive approach with a case study strategy was employed. Data were collected through passive participatory observation over four meetings, in-depth interviews with the trainer and students, and documentation including photos and videos. Data validity was ensured through technical triangulation. The findings reveal that the extracurricular activity was conducted regularly, in a structured manner, and effectively served as a developmental space for students' interest and talent in dance. The trainer applied integrated demonstration and peer tutoring methods, which proved effective in helping students master movement techniques, floor patterns, prop usage, and musical synchronization progressively. Through these methods, students demonstrated significant improvements in dance proficiency, as well as enhanced self-confidence, competitive spirit, and appreciation for regional performing arts. Final assessment results showed that the majority of students achieved Grade A, reflecting the overall success of the learning process.

Informasi Artikel

Kata Kunci:

Ekstrakurikuler,
Tari Lenggang
Zapin Palembang,
Tutor Sebaya.

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan secara mendalam pelaksanaan kegiatan ekstrakurikuler Tari Lenggang Zapin Palembang di SMA Negeri 6 Palembang, mencakup dimensi perencanaan, pelaksanaan, evaluasi, serta hasil yang dicapai peserta didik. Pendekatan yang digunakan adalah deskriptif kualitatif dengan strategi studi kasus. Pengumpulan data dilakukan melalui observasi partisipatif pasif sebanyak empat kali pertemuan, wawancara mendalam dengan pelatih dan peserta didik, serta dokumentasi berupa foto dan video kegiatan. Keabsahan data diuji melalui triangulasi teknik. Hasil penelitian menunjukkan bahwa kegiatan ekstrakurikuler Tari Lenggang Zapin Palembang berlangsung secara rutin, terstruktur, dan efektif sebagai wadah pengembangan minat serta bakat siswa di bidang seni tari. Pelatih menerapkan metode demonstrasi dan tutor sebaya secara terintegrasi, yang terbukti mampu membantu siswa memahami teknik gerak, pola lantai, penggunaan properti, serta kesesuaian gerakan dengan irama musik secara bertahap. Melalui kedua metode tersebut, kemampuan menari siswa mengalami peningkatan yang signifikan, sekaligus menumbuhkan kepercayaan diri, jiwa kompetitif, dan kecintaan terhadap seni budaya daerah. Hasil penilaian akhir menunjukkan bahwa mayoritas siswa memperoleh predikat A, yang mencerminkan keberhasilan proses pembelajaran dalam kegiatan ekstrakurikuler ini.

Article History

Received : 15/03/2026

Revised : 28/05/2026

Accepted : 21/07/2026

✉ **Corresponding Author:** (1) Aulia Diah Pusparini, (2) Departement of FKIP, (3) Universitas PGRI Palembang, (4) Palembang, Indonesia, 30263, (5) Email: auliadiahpusparini24@gmail.com

1. INTRODUCTION

National education is fundamentally oriented not only toward the acquisition of academic competencies but also toward the holistic development of students' potential, encompassing spiritual, social, cognitive, and aesthetic dimensions. In this context, extracurricular activities serve as an essential component of the educational process by complementing formal classroom instruction.

Unlike curricular activities that are structured according to the national curriculum, extracurricular programs provide broader opportunities for students to explore and develop their interests and talents more freely and optimally.

According to Yusriyah Hana and Retnasari (2023), extracurricular activities function as a medium through which students can develop their potential according to their interests and abilities under the guidance of competent educators, while simultaneously fostering personality development, cooperation, and independence.

SMA Negeri 6 Palembang is one of the leading public senior high schools in Palembang, particularly recognized for its strong emphasis on faith and piety (IMTAQ). The school has demonstrated its commitment to developing students' potential comprehensively in both academic and non-academic domains.

To support students' talents and interests, the school provides twenty-one extracurricular programs, one of which is dance. Among the various dance materials taught in the extracurricular program, the Lenggang Zapin Palembang Dance is one of the primary dance forms studied by all members of the dance club. The high level of enthusiasm and participation among students, particularly female students, makes this activity an interesting subject for academic investigation.

Lenggang Zapin Palembang Dance is a creative dance that combines characteristic Zapin movements, such as lively and rhythmic footwork, with simple yet dynamic floor patterns. The dance utilizes props in the form of fans and kopak. The fan

serves to enhance the gracefulness of hand movements and maintain harmony among dancers, while the kopak functions to emphasize rhythm and movement accents.

The use of these props requires dancers to possess a high degree of concentration, precision, and body control. The movements of the dance are not merely aesthetic in nature but also serve as a medium for developing balance, rhythm mastery, and collaborative skills among performers.

From a pedagogical perspective, dance learning within extracurricular settings presents several challenges. Instructors are required to accommodate students with diverse levels of ability; some students possess prior dance experience, while others are complete beginners.

This condition demands the implementation of adaptive and effective teaching methods. The findings of this study indicate that the instructor employed demonstration and peer tutoring methods as the primary instructional approaches. These methods proved effective in addressing the varied abilities of participants and facilitating the learning process.

Academically, studies concerning the implementation of dance extracurricular activities in senior high schools remain relatively limited, particularly those focusing on creative dances rooted in Palembang's local cultural heritage.

Previous studies, such as those conducted by Islamu Dinawati on creative dance extracurricular activities at SMA Negeri 3 Palembang, Rahma Dianti on the implementation of dance extracurricular programs at SMA Negeri 1 Siak, and Teresa on the learning of Lenggang Patah Dance at SMA

Negeri 1 Banyuasin I, have contributed significantly to understanding extracurricular dance practices in educational settings. However, no study has specifically examined the implementation of the Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang in a comprehensive manner, including its planning,

implementation, evaluation, and learning outcomes. This gap in the literature constitutes the research gap that provides the academic justification for the present study.

Based on the foregoing discussion, this study aims to describe systematically and comprehensively the implementation of the Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang.

The investigation focuses on four major dimensions: (1) the planning of extracurricular activities conducted by the instructor, (2) the implementation of the dance learning process, (3) the evaluation of students' performance and abilities, and (4) the learning outcomes achieved by students after participating in the training program. It is expected that the findings of this study will provide a comprehensive understanding of the implementation of dance extracurricular activities and serve as a valuable reference for the development of similar programs in other secondary educational institutions.

2. RESEARCH METHOD

This study employed a qualitative approach with a descriptive case study design. The selection of this approach was based on the nature of the research objectives, which sought to gain an in-depth understanding and description of the implementation of the Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang.

Qualitative research is particularly appropriate for exploring social phenomena, understanding participants' experiences, and interpreting meanings within specific contexts. According to Sugiyono (2019), qualitative research aims to understand processes and meanings embedded in social phenomena, verify the validity of information, and explore research questions that cannot be adequately addressed through quantitative methods.

The research was conducted at SMA Negeri 6 Palembang, located on Sersan Sani Basuki Rahmat

Street, Talang Aman Village, Kemuning District, Palembang City, South Sumatra Province, Indonesia. This site was selected purposively because the school actively organizes and maintains a structured extracurricular program focusing on the Lenggang Zapin Palembang Dance.

Data collection was carried out from October 2025 to April 2026. Field observations specifically focused on four extracurricular training sessions conducted on April 1, April 8, April 15, and April 28, 2026. The extracurricular activities were held regularly every Wednesday from 3:30 p.m. to 5:00 p.m. (Western Indonesian Time).

The participants of this study consisted of three primary groups. First, the dance extracurricular instructor, Mr. Erick Pirselly, S.Sos., served as the key informant and provided detailed information regarding the planning, implementation, and evaluation of the program.

Second, the arts and culture teacher as well as extracurricular coordinator, Mrs. Radita Ika Kusumawardani, S.Pd., Gr., contributed information related to program management and school support. Third, the participants included students who actively attended the dance extracurricular activities, consisting of 88 students from Grades X and XI. These participants were selected because of their direct involvement in the learning process and their ability to provide relevant information regarding their experiences in the program.

Data were collected using three complementary techniques: observation, interviews, and documentation. First, non-participant observation was employed to allow the researcher to observe the extracurricular activities directly without becoming involved in the training process.

The observations focused on the preliminary, core, and closing activities of each session, including teaching methods, student participation, learning media, interaction patterns, and the availability of facilities and infrastructure. This technique enabled the researcher to gain a comprehensive understanding of the actual learning process within

its natural setting.

Second, structured and semi-structured interviews were conducted with the dance instructor, the extracurricular coordinator, and several student participants. The interviews were carried out repeatedly throughout the research period to obtain detailed and comprehensive information regarding the planning, implementation, challenges, and evaluation of the extracurricular program.

The combination of structured and semi-structured formats allowed the researcher to gather both specific factual information and deeper insights into participants' experiences and perceptions.

Third, documentation techniques were utilized to support and strengthen the findings obtained through observation and interviews. Documentation included photographs and video recordings of extracurricular activities, attendance records, training schedules, and other relevant documents related to the implementation of the program. These documents served as supplementary evidence and facilitated the verification of research findings.

To ensure the trustworthiness and validity of the data, triangulation techniques were applied. Specifically, methodological triangulation was used by comparing and cross-checking information obtained through different data collection methods, namely observation, interviews, and documentation (Sugiyono, 2019). The consistency of information across these sources was examined to enhance the credibility and reliability of the findings. Through this process, the researcher was able to minimize bias and strengthen the accuracy of data interpretation.

Data analysis followed the interactive model proposed by Miles and Huberman (1984), as cited in Sugiyono (2013). The analysis consisted of four interconnected stages. The first stage involved data collection, during which information was gathered comprehensively from various sources.

The second stage was data reduction, which included selecting, focusing, simplifying, and organizing the data according to the research

objectives. The third stage involved data display, in which the reduced data were presented systematically in the form of descriptive and narrative explanations to facilitate interpretation. Finally, conclusion drawing and verification were conducted to identify patterns, relationships, and meanings emerging from the data while continuously verifying the accuracy and consistency of the interpretations.

Through these stages, valid and scientifically accountable conclusions regarding the implementation of the Lenggang Zapin Palembang Dance extracurricular program were generated.

3. RESULTS AND DISCUSSION

3.1 Description of the Research Site

SMA Negeri 6 Palembang is a public senior high school located in Palembang, South Sumatra, Indonesia. The school occupies an area of approximately 9,521 square meters and was officially established under Decree No. 0219/6/1981 dated July 4, 1981.

The land on which the school stands was granted by the Regional Military Command (KODAM II Sriwijaya) and has held official land-use rights status since October 28, 2019. Since its opening on July 18, 1981, with only 216 students distributed across three classes, the school has experienced significant growth. In the 2024/2025 academic year, SMA Negeri 6 Palembang accommodated approximately 1,140 students and implemented a full-day school system.

Over the years, SMA Negeri 6 Palembang has established itself as one of the leading senior high schools in Palembang, particularly through its commitment to integrating academic excellence with character and religious education. The school adopts a faith-based educational orientation emphasizing Iman dan Taqwa (IMTAQ), which seeks to develop students' intellectual, moral, spiritual, and social competencies in a balanced manner. This educational philosophy is reflected in various school programs designed to foster academic achievement,

environmental awareness, cultural appreciation, and positive character development.

The school has received numerous prestigious recognitions at both regional and national levels. These include designation as a National Reference School, a National Adiwiyata School for environmental education and sustainability, a National Healthy School Award recipient in the category of The Best Character, and a Child-Friendly School. These achievements demonstrate the institution's commitment to maintaining high educational standards while creating a supportive and inclusive learning environment for students.

The vision of SMA Negeri 6 Palembang is "Excellence in Faith, Knowledge, and Islamic Culture with Environmental Awareness." This vision highlights the importance of cultural development as one of the central pillars of the school's educational mission. In addition to promoting academic achievement and religious values, the school actively encourages students to preserve and appreciate local cultural heritage through various educational and extracurricular activities.

The school's commitment to cultural preservation and development is clearly reflected in its provision of twenty-one extracurricular programs that accommodate students' diverse interests and talents. These programs cover a wide range of fields, including sports, leadership, arts, religious activities, and academic enrichment. Among these activities, the dance extracurricular program plays an important role in fostering artistic creativity and cultural appreciation. One of the primary learning materials taught within this program is the Lenggang Zapin Palembang Dance, a creative dance form that embodies elements of Palembang's local cultural identity. Through regular training and performance activities, students are provided with opportunities not only to develop their artistic skills but also to strengthen their understanding of regional cultural values and traditions.

The existence of the Lenggang Zapin Palembang Dance extracurricular program demonstrates the school's commitment to preserving local cultural heritage while simultaneously developing students' creativity, discipline, collaboration, and self-confidence. Therefore, SMA Negeri 6 Palembang provides a relevant and meaningful context for examining the implementation of dance extracurricular activities as part of a holistic educational process that integrates cultural, artistic, and character development.

3. 2 Planning of the Extracurricular Program

Planning constitutes a fundamental stage that significantly influences the effectiveness and success of extracurricular activities. In the context of the Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang, planning was carried out systematically by the instructor to ensure that learning activities were organized, purposeful, and aligned with students' needs and abilities. Effective planning enabled the instructor to create a structured learning environment that facilitated both skill development and character formation among participants.

One of the primary components of the planning process involved the preparation of instructional materials. The instructor designed the learning content in a sequential and progressive manner, beginning with the introduction of basic dance movements and gradually advancing toward the mastery of complete movement sequences. The learning materials were adapted to the students' varying levels of prior experience and technical ability. Such an approach was particularly important because participants came from diverse backgrounds, with some possessing previous dance experience while others were complete beginners. By organizing the material progressively, the instructor ensured that all students could participate effectively in the learning process and achieve the expected competencies.

Another important aspect of the planning stage was the formulation of clear and measurable learning objectives. The objectives of the extracurricular program extended beyond the acquisition of technical dance skills and encompassed broader educational goals. Specifically, the program aimed to: (1) develop students' interests and talents in the field of dance; (2) improve students' technical competencies in performing the Lenggang Zapin Palembang Dance; (3) cultivate appreciation, understanding, and pride in local cultural heritage; and (4) foster positive character traits such as discipline, responsibility, cooperation, and commitment. These objectives demonstrate that dance education within an extracurricular setting serves not only as a medium for artistic expression but also as a vehicle for cultural transmission and character development.

Furthermore, the instructor prepared various learning media and supporting facilities to facilitate the implementation of training sessions. These included the school hall as the primary practice venue, a sound system, audio recordings of Lenggang Zapin Palembang musical accompaniment, and dance properties such as fans and kopak. The availability of these resources played a crucial role in supporting the learning process by enabling students to practice movements in conditions that closely resembled actual performance situations. The use of authentic dance properties also helped students develop a deeper understanding of the aesthetic and cultural characteristics of the dance.

The findings indicate that the planning process undertaken by the instructor reflected careful consideration of instructional objectives, student characteristics, learning materials, and available resources. Such planning contributed positively to the overall implementation of the extracurricular program and provided a clear framework for achieving the intended learning outcomes. This finding is consistent with the view of Ilham Muhammad et al. (2023), who argue that

comprehensive planning is a determining factor in the success of educational and learning activities. Well-designed planning enables instructors to organize learning experiences systematically and effectively while anticipating potential challenges that may arise during implementation.

Despite these strengths, several limitations were identified during the planning stage, particularly regarding the availability of dedicated practice facilities. The absence of a specialized dance studio occasionally required the extracurricular program to utilize multipurpose spaces that were shared with other school activities. Nevertheless, the instructor demonstrated adaptability by optimizing the available facilities and ensuring that training sessions could continue effectively. Overall, the planning of the Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang can be considered well-structured and conducive to supporting students' artistic, cultural, and personal development.

3.3 Implementation of the Extracurricular Program

The implementation of the Lenggang Zapin Palembang Dance extracurricular program was observed across four training sessions conducted on April 1, April 8, April 15, and April 28, 2026. The findings revealed that each session followed a consistent instructional sequence consisting of three main stages: preliminary activities, core learning activities, and closing activities. This systematic structure contributed to the organization of the learning process and facilitated students' gradual mastery of the dance material.

During the preliminary stage, each training session began with a collective prayer, reflecting the school's commitment to fostering religious values and discipline among students. Following the prayer, students participated in warm-up exercises designed to prepare their physical condition, improve flexibility, and minimize the risk of injury during practice. The instructor then conducted an apperception activity by reviewing previously

learned material and explaining the objectives of the current session. This practice helped students connect prior knowledge with new learning experiences while ensuring that they clearly understood the goals to be achieved. The inclusion of these preparatory activities demonstrates the instructor's awareness of the importance of both physical and psychological readiness in dance education.

The core learning stage constituted the main component of each training session. During this stage, the instructor employed a combination of demonstration and peer tutoring methods. The demonstration method was implemented by directly performing each movement sequence of the Lenggang Zapin Palembang Dance in front of the students. Through visual observation, students were able to examine the correct execution of movements, body posture, hand and foot coordination, gaze direction, spatial orientation, and floor patterns simultaneously. This method proved particularly effective in dance learning because students could immediately observe and imitate the desired movements, thereby reducing misunderstandings and improving movement accuracy.

In addition to demonstration, the instructor utilized a peer tutoring approach to facilitate collaborative learning. Students were divided into small groups consisting of approximately five members. Within each group, students who demonstrated faster comprehension of the movements were encouraged to assist their peers who experienced difficulties. This approach created a supportive learning environment in which students could exchange feedback, practice collaboratively, and solve learning challenges together. The peer tutoring strategy also reduced students' dependence on the instructor and promoted active participation throughout the learning process.

The instructional content progressed systematically across the four observed sessions. During the first session, the learning activities focused on introducing and memorizing the basic

movement vocabulary of the dance without musical accompaniment. This approach allowed students to concentrate fully on mastering movement techniques, body positioning, and coordination. In the second session, students began practicing in groups while continuing to work without music. The emphasis at this stage was placed on movement synchronization, group cohesion, and spatial awareness among group members.

The third session introduced musical accompaniment into the practice process. Students were required to synchronize their movements with the rhythm, tempo, and dynamics of the music, thereby enhancing their sense of timing and performance quality. Integrating music represented an important transition from technical mastery toward artistic performance, as students learned to harmonize movement execution with musical expression.

The fourth and final observed session served as a culmination of the learning process. During this stage, students performed the complete sequence of the Lenggang Zapin Palembang Dance from beginning to end while utilizing dance properties, including fans and kopak, accompanied by the full musical arrangement. This performance allowed students to demonstrate the skills and competencies they had acquired throughout the training program, including movement accuracy, rhythm synchronization, group coordination, and stage confidence.

Several noteworthy patterns emerged during the implementation process. First, considerable variation in students' abilities was observed. While some students were able to master the movements quickly, others required more frequent repetition and additional guidance. Such diversity is common in extracurricular learning environments where participants possess different levels of prior experience and aptitude. Second, the peer tutoring method proved highly effective in addressing these differences. Interactions among peers were generally more relaxed and communicative, enabling students

to ask questions freely and receive immediate assistance without experiencing excessive pressure or anxiety. As a result, students who initially struggled with certain movements showed gradual improvement through collaborative practice.

Third, the students demonstrated a high level of enthusiasm and intrinsic motivation throughout the training process. This was evident in their attentiveness to the instructor's guidance, willingness to repeatedly practice difficult movement sequences, and persistence in overcoming challenges. Students actively participated in group activities, displayed a positive attitude toward learning, and showed a strong commitment to mastering the dance. Such motivation played a crucial role in supporting the effectiveness of the extracurricular program and contributed significantly to the achievement of learning objectives.

Overall, the implementation of the Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang was characterized by structured instructional stages, appropriate teaching methods, progressive learning content, and active student participation. The combination of demonstration and peer tutoring methods successfully facilitated the development of technical dance skills, collaborative learning, and cultural appreciation, thereby supporting both artistic and character development among participants.

3.4 Learning Evaluation

Evaluation constituted an essential component of the Lenggang Zapin Palembang Dance extracurricular program, serving as a means of monitoring students' progress, identifying learning difficulties, and measuring the achievement of instructional objectives. The evaluation process was conducted continuously throughout the program and was designed to provide both feedback for

improvement and evidence of learning outcomes. Based on the findings, the instructor implemented two forms of evaluation: formative evaluation and summative evaluation.

Formative evaluation was conducted at the end of each training session. During this process, the instructor observed students' performances both individually and in groups while they practiced the dance movements that had been learned during the session. The instructor then provided immediate feedback regarding students' strengths and areas requiring improvement. In addition to corrective feedback, students received encouragement and motivation to continue refining their skills. This ongoing evaluation process enabled students to recognize their mistakes, improve their performance gradually, and maintain their engagement throughout the learning process.

The formative assessment focused on three fundamental aspects commonly used in Indonesian dance education: *wiraga*, *wirama*, and *wirasa*. The *wiraga* aspect referred to the accuracy, coordination, and fluency of movement execution. Students were assessed on their ability to perform movements correctly, maintain proper body posture, and execute movement sequences smoothly. The *wirama* aspect concerned the synchronization of movements with the rhythm, tempo, and dynamics of the accompanying music. Students were expected to demonstrate an appropriate sense of timing and rhythm while performing the dance. Meanwhile, the *wirasa* aspect emphasized emotional expression, appreciation, and the ability to convey the artistic character of the dance through facial expressions and body language. Together, these three dimensions provided a comprehensive framework for evaluating students' technical, musical, and expressive competencies.

In addition to formative assessment, a summative evaluation was conducted during the fourth and final observed session. This evaluation served as a comprehensive assessment of students' overall achievement after completing the learning

program. During the summative assessment, each group performed the complete Lenggang Zapin Palembang Dance from beginning to end using the required dance properties, including fans and kopak, accompanied by the full musical arrangement. The instructor observed and assessed the performance holistically, taking into account the integration of movement technique, rhythm synchronization, expression, group coordination, and stage confidence.

The assessment process was entirely performance-based and did not include written examinations. This approach reflects the nature of dance education as a practical and performative discipline in which learning outcomes are most accurately demonstrated through performance rather than through written responses. By emphasizing direct observation of students' performances, the evaluation process was able to capture both the technical and artistic dimensions of learning that are central to dance education.

The findings indicate that the evaluation system implemented in the extracurricular program functioned not only as a measurement tool but also as an instructional strategy that supported students' continuous improvement. Through regular feedback and performance assessment, students were provided with opportunities to reflect on their progress and develop greater confidence in their abilities. Furthermore, the evaluation process encouraged students to take responsibility for their learning and strive toward higher levels of performance.

These findings are consistent with the perspective of Lisa Anggia Lubis and Gultom (2023), who emphasize that well-designed and targeted evaluation is crucial for measuring the overall success of learning activities. Effective evaluation allows educators to assess the extent to which learning objectives have been achieved while simultaneously providing valuable information for improving future instructional practices.

In the context of the Lenggang Zapin

Palembang Dance extracurricular program, the combination of formative and summative evaluation enabled the instructor to monitor students' development comprehensively and ensure that both artistic competencies and educational objectives were successfully attained.

4. LEARNING OUTCOMES

The findings of the final assessment indicate that the Lenggang Zapin Palembang Dance extracurricular program successfully facilitated students' development of dance competencies. Based on the assessment data obtained from the research documentation, 80 students participated in the final evaluation. The majority of students achieved Grade A, with scores ranging from 80 to 87, while a smaller proportion obtained Grade B, with scores ranging from 77 to 79. These results suggest that the extracurricular program was effective in improving students' technical, rhythmic, and expressive dance abilities.

The distribution of assessment results demonstrates that most participants were able to meet or exceed the expected learning objectives. Students generally showed strong performance in mastering movement techniques, synchronizing movements with musical accompaniment, and expressing the artistic character of the dance. The relatively high achievement levels across all assessment aspects indicate that the instructional process was implemented successfully and provided meaningful learning experiences for the participants.

Table 1. Distribution of Final Assessment Results of Lenggang Zapin Palembang Dance Extracurricular Participants

No.	Assessment Aspect	Achievement Category	Percentage
1	Wiraga (Movement Accuracy and Technique)	Good – Very Good	~85%
2	Wirama (Synchronization with Rhythm and Music)	Good – Very Good	~82%
3	Wirasa (Expression and Artistic)	Good – Very Good	~80%

	Interpretation)		
4	Grade A (Score $\geq$ 80)	Majority of Students	~75%
5	Grade B (Score 77–79)	Minority of Students	~25%

The data indicate that wiraga achieved the highest level of accomplishment among the three assessment dimensions. This finding suggests that students were generally able to master the technical aspects of the dance, including body posture, movement precision, coordination, and movement fluency. The high level of achievement in this aspect may be attributed to the instructor's consistent use of the demonstration method, which enabled students to observe and imitate correct movement techniques directly.

Achievement in the wirama aspect was also categorized as good to very good. Most students were able to synchronize their movements effectively with the rhythm, tempo, and dynamics of the accompanying music. This result reflects the effectiveness of the progressive learning process, in which students first mastered movement sequences before integrating musical accompaniment during later training sessions. Such a gradual approach appears to have facilitated students' understanding of rhythmic coordination and timing.

Meanwhile, the wirasa aspect obtained slightly lower, though still highly satisfactory, results compared to the other assessment dimensions. This finding is understandable because expressive performance and artistic interpretation generally require longer periods of practice and deeper emotional engagement than technical skill acquisition. Nevertheless, the majority of students demonstrated an ability to convey appropriate expressions and perform the dance with confidence and artistic awareness.

The overall achievement of the participants indicates that the extracurricular program contributed not only to the development of dance skills but also to broader educational outcomes. Through regular practice, students developed

discipline, perseverance, cooperation, responsibility, and self-confidence. Furthermore, participation in the Lenggang Zapin Palembang Dance extracurricular activity enhanced students' appreciation of local cultural heritage and strengthened their understanding of Palembang's artistic traditions. These outcomes demonstrate that extracurricular dance education can function as an effective medium for both artistic learning and character development.

The success of the program cannot be separated from the instructional strategies employed throughout the learning process. The demonstration method enabled students to understand technical movement standards through direct visual and kinesthetic observation, thereby facilitating accurate movement execution. At the same time, the peer tutoring method provided opportunities for collaborative learning and mutual assistance among students. This approach was particularly effective in accommodating differences in individual learning pace and prior experience, ensuring that all participants could progress according to their abilities.

These findings are consistent with the study conducted by Safira Gusta Ayustina et al. (2023), which emphasizes that well-structured learning processes can significantly improve students' learning outcomes. The present study further demonstrates that the combination of systematic planning, progressive instructional implementation, continuous evaluation, and appropriate teaching methods can produce positive learning outcomes in extracurricular dance education. Therefore, the Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang can be regarded as a successful model for promoting artistic competence, cultural appreciation, and character development among secondary school students.

5. DISCUSSION

The findings of this study demonstrate that the Lenggang Zapin Palembang Dance

extracurricular program at SMA Negeri 6 Palembang has effectively fulfilled its role as a platform for developing students' artistic talents, interests, and cultural awareness. The implementation of the program reflects the integration of educational, artistic, and cultural objectives within a single learning environment. Nevertheless, several aspects warrant further critical examination in order to provide a deeper understanding of the program's strengths and limitations.

First, with regard to planning, one of the program's major strengths lies in the systematic organization of learning materials. The instructor designed the instructional content progressively, beginning with basic movement patterns and gradually advancing toward complete dance performances. Such a sequential approach is consistent with educational principles that emphasize scaffolding and gradual skill acquisition.

This strategy enabled students with varying levels of prior experience to participate effectively and develop their competencies step by step. However, despite the effectiveness of the planning process, limitations related to physical facilities remain a significant challenge. The absence of a dedicated dance studio restricted the flexibility of training activities and occasionally affected the quality of practice sessions. In dance education, adequate space is essential not only for comfort and safety but also for the effective execution of movement exploration, floor patterns, and group choreography. Therefore, improving infrastructure should be considered a strategic priority for supporting the long-term sustainability and quality of the extracurricular program.

Second, the implementation of the extracurricular activities revealed the effectiveness of combining demonstration and peer tutoring methods. The demonstration method enabled students to observe correct movement techniques directly, thereby facilitating the acquisition of technical dance skills through visual and kinesthetic

learning processes. Meanwhile, peer tutoring provided opportunities for collaborative learning and mutual support among students. This approach proved particularly valuable given the large number of participants, totaling 88 students. Dividing students into small groups of approximately five members allowed the instructor to manage the learning process more efficiently while ensuring that students continued to receive guidance through peer interaction. These findings support the argument of Barreto et al. (2022), who emphasize that collaborative learning not only enhances academic understanding but also strengthens communication skills, social interaction, and cooperative behavior among learners. In the context of dance education, peer tutoring further encourages active participation and fosters a sense of collective responsibility for learning.

Third, from a cultural perspective, the significance of the extracurricular program extends beyond the development of technical dance competencies. Through learning and performing the Lenggang Zapin Palembang Dance, students engaged in a process of cultural transmission and identity formation. The dance served as a medium through which local cultural values, artistic traditions, and regional heritage were introduced and preserved. Students were not merely learning movement sequences; they were also developing an appreciation of the cultural meanings embedded within the performance. This finding highlights the important role of arts education in preserving local cultural heritage amid the increasing influence of globalization and contemporary popular culture. In this regard, extracurricular dance programs can function as effective instruments for sustaining cultural continuity and strengthening students' sense of cultural identity.

Fourth, the evaluation system implemented within the program demonstrated several strengths. The assessment process incorporated the three fundamental dimensions of dance performance—wiraga (movement technique), wirama (rhythmic

accuracy), and wirasa (expression and interpretation)—thereby providing a comprehensive evaluation of students' artistic competencies. Such an approach reflects an understanding that dance learning involves technical, musical, and expressive dimensions simultaneously. Nevertheless, the findings also reveal an area for improvement. Although assessment was conducted systematically through observation and performance evaluation, there was no formally documented rubric that clearly specified assessment criteria and performance indicators. The absence of a standardized written rubric may create challenges related to assessment transparency, consistency, and objectivity. The development of a structured assessment rubric would enhance the reliability of evaluation procedures and provide students with clearer expectations regarding performance standards.

Fifth, the study revealed that participation in the extracurricular program contributed significantly to students' motivation and self-confidence. Continuous involvement in training sessions, group collaboration, and public performances enabled students to develop greater confidence in their abilities. Opportunities to perform at school events, cultural festivals, and competitions provided authentic experiences that challenged students to apply their skills in real-world contexts. These public performance experiences functioned not only as the culmination of the learning process but also as powerful mechanisms for personal growth. Students learned to manage performance anxiety, develop resilience under pressure, and cultivate a competitive yet constructive mindset. Consequently, the extracurricular program contributed to students' personal and social development in addition to enhancing their artistic competencies.

Overall, the findings suggest that the Lenggang Zapin Palembang Dance extracurricular program serves multiple educational functions simultaneously. It promotes artistic skill development, supports character formation, strengthens collaborative learning, enhances self-

confidence, and contributes to the preservation of local cultural heritage. The success of the program appears to be closely associated with systematic planning, appropriate instructional methods, continuous evaluation, and strong student engagement. However, further improvements in infrastructure and assessment standardization would strengthen the effectiveness and sustainability of the program. Therefore, this extracurricular activity may serve as a valuable model for other educational institutions seeking to integrate arts education, cultural preservation, and character development within a holistic educational framework.

6. CONCLUSION

Based on the findings obtained through observations, interviews, and documentation, several conclusions can be drawn. The Lenggang Zapin Palembang Dance extracurricular program at SMA Negeri 6 Palembang was implemented regularly, systematically, and effectively. The planning process undertaken by the instructor included the preparation of structured instructional materials, the formulation of multidimensional learning objectives, and the provision of appropriate learning media and supporting facilities. These planning components served as a solid foundation for the successful implementation of the extracurricular program.

During the implementation stage, the instructor employed an integrated combination of demonstration and peer tutoring methods. The demonstration method enabled students to understand and imitate dance movements through visual and kinesthetic observation, while the peer tutoring approach provided more intensive guidance within small learning groups. This combination proved effective in accommodating the diverse abilities of participants and fostering a collaborative and supportive learning environment.

The evaluation process was conducted continuously through both formative and summative assessments. Formative evaluation was carried out at

the end of each training session, whereas summative evaluation was conducted during the final performance assessment. The evaluation focused on three key dimensions of dance performance: wiraga (movement technique and accuracy), wirama (rhythmic synchronization), and wirasa (expression and artistic interpretation). The results of the final assessment revealed that the majority of students achieved Grade A, indicating the overall success of the learning process and the effectiveness of the instructional strategies employed.

Furthermore, the impact of the extracurricular program extended beyond the development of dance skills. Participation in the program contributed to the enhancement of students' self-confidence, cooperation skills, discipline, and appreciation of local cultural heritage. Through opportunities to perform at school events and competitions, students also developed resilience, stage confidence, and a healthy competitive spirit. These findings suggest that the Lenggang Zapin Palembang Dance extracurricular program not only promotes artistic competence but also supports character development and cultural preservation among secondary school students.

Overall, the study demonstrates that the Lenggang Zapin Palembang Dance extracurricular program serves as an effective educational platform for integrating artistic learning, cultural appreciation, and personal development. Therefore, similar extracurricular programs may be considered valuable models for fostering students' talents, strengthening cultural identity, and supporting holistic educational development in secondary schools.

REFERENCE

- Arikunto, S. (2008). *Manajemen Pendidikan*. Yogyakarta: Aditya Media.
- Barreto, D., Oyarzun, B., & Conklin, S. (2022). Integration of cooperative learning strategies in online settings. *E-Learning and Digital Media*.
<https://doi.org/10.1177/20427530221100087>
- Daniyati, A., Saputri, B.I., Wijaya, R., Septiyani, A.S., & Setiawan, S. (2023). Konsep Dasar Media Pembelajaran. *Journal of Student Research (JSR)*.
- Ginaya, G., Somawati, N. P., & Mataram, I. G. A. B. (2022). Online cooperative learning in communication and teamwork skills development. *Journal of Applied Studies in Language*.
<https://doi.org/10.31940/jasl.v6i2>
- Hera, T. (2018). *Aspek-aspek Penciptaan Tari Dalam Pendidikan*. Palembang: Universitas PGRI Palembang.
- Kamariyah, I.E., Andi, J.R., & Musayyadah. (2024). Proses Pembelajaran yang Efektif Memiliki Peran dalam Kemajuan Pendidikan: Systematic Literature Review (SLR). *Jurnal Ilmiah Pendidikan Islam*, Universitas Islam Madura.
- Lubis, L. A., & Gultom, I. (2023). Pengaruh model cooperative learning terhadap hasil belajar siswa. *Journal on Education*.
<https://doi.org/10.31004/joe.v5i4.2284>
- Magdalena, M., Triana, D. D., & Sari, K. M. (2021). Media audio visual dalam pembelajaran seni tari. *JDDDES: Journal of Dance and Dance Education Studies*.
<https://doi.org/10.17977/um059v1i12021p1-10>
- Muhammad, I., Darmayanti, R., Sugianto, R., & Choirudin. (2023). Kajian teori pembelajaran dalam perspektif Vygotsky. *Bulletin of Educational Management and Innovation*.
<https://doi.org/10.55909/jurnalummu.v1i2.94>
- Nadra, S.A. (2024). Pembelajaran Tari Lilin Siwa Menggunakan Model Kooperatif Tipe Learning Together pada Kegiatan Ekstrakurikuler di SMP Xaverius 3 Palembang. *Skripsi*. Universitas PGRI Palembang.
- Nita Rahayu, I.C., & Nisak, K.L. (2022). *Buku Panduan Guru Seni Tari*. Jakarta: Pusat Pembukuan Badan Standar, Kurikulum, dan Asesmen Pendidikan, Kementerian Pendidikan, Kebudayaan, Riset, dan Teknologi.
- Nurfajriani, V.W., Ilhami, W.M., Mahendra, A., Sirodj, A.R., & Afgani, W.M. (2024). Triangulasi Data dalam Analisis Data Kualitatif. *Jurnal UIN Raden Fatah Palembang*.

-
- Pulu, K.B., Lola, K.T., & Sawe, S.M. (2023). Penerapan Pendidikan Seni untuk Meningkatkan Kreativitas Peserta Didik. *Jurnal Ilmiah STKIP Citra Bakti*.
- Rahmi, D., & Erawati, Y. (2024). Kegiatan ekstrakurikuler seni tari dalam meningkatkan minat peserta didik di SMK Negeri 1 Kuok. *Jurnal Pendidikan Seni*.
- Sembiring, A., Gabriela, M., Aritonang, Y.C., Dhara, N., Sijabat, N., Yus, A., & Lubis, K.S. (2024). Evaluasi Pelaksanaan Tari Kreasi dalam Mengembangkan Kecerdasan Kinestetik Anak di TK Negeri Pembina Lubuk Pakam. Universitas Negeri Medan.
- Sugiyono. (2013). *Metode Penelitian Kualitatif, Kuantitatif dan R&D*. Bandung: Alfabeta.
- Sugiyono. (2019). *Metode Penelitian Pendidikan*. Yogyakarta: Alfabeta.
- Susanto, D., Risnita, & Jailani, S.M. (2023). Teknik Pemeriksaan Keabsahan Data dalam Penelitian Ilmiah. UIN Sulthan Thaha Saifuddin Jambi.
- Triani, D.A. (2022). Implementasi strategi pembelajaran cooperative learning tipe jigsaw. *Jurnal Universum*. <https://doi.org/10.30762/universum.v16i1.3747>
- Wa'afini, & Susmiarti. (2024). Pelaksanaan ekstrakurikuler seni tari (Randai) di MTsN 3 Kota Padang. *Jurnal Seni dan Pendidikan Seni*.
- Yusriyah, A.H., & Retnasari, D. (2023). Mengembangkan bakat dan minat siswa melalui kegiatan ekstrakurikuler. Universitas Negeri Yogyakarta. <https://journal.uny.ac.id>
- Ayustina, S.G., Wicaksono, A.G., & Mustofa, M. (2023). Analisis model pembelajaran cooperative learning tipe jigsaw. *Jurnal Pendidikan Tambusai*. <https://doi.org/10.31004/jptam.v7i1.5967>

