

Raising Independent-Learning Awareness: An Action Research in Dance Practice Course in Indonesia

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ABSTRACT

Students' independent-learning awareness in dance practice course in Indonesia tends to be weak. Most students only do learning during class meetings with their lecturers. This research aims to raise students' awareness of independent learning in dance practice course by optimizing daily assessments needed by students as the basis for self-evaluation in conducting learning outside class hours. Lecturer evaluation notes in this daily assessment format were given to students to be used as a reference in improving the weaknesses of each student's ability to master the course material of each meeting. This research was conducted with an action research design that implements seven stages of critical and reflective learning in a series of three main stages in action research, namely pre-action, action, and post-action. The participants were 37 students at a university in West Java, Indonesia. The research results showed that students in the dance study program did not yet have a high awareness of independent learning. This learning condition has largely influenced the mastery of the *keurseus* dance material given in the course. However, through action research, we provided treatment to improve students' learning methods so that their abilities can be further improved by applying several critical-reflective steps. This research illustrates the effectiveness of teamwork in finding learning solutions for students in finding effective learning rhythms outside of class hours.

Keywords: Awareness learning, Dance practice, Self-directed learning, daily assessments, Self-evaluation..

INTRODUCTION

In the process and outcome of a course, dance students in Indonesia have an obligation to master the dance materials in the aspect of memorizing the structure of dance materials, the movement techniques (*wiraga*), accuracy and sense of the rhythm of dance accompaniment music (*wirahma*), and the feel and character of dance (*wirasa*). Therefore, students are required to have effective learning methods and rhythms to improve various aspects of competence which are used as assessment standards in dance practice course in Indonesia. These aspects are explicitly stated in the standards for assessing dance practice course used in dance education departments in Indonesia. To achieve these learning achievement standards, students need independent learning strategies that can be carried out outside of class hours so that learning outcomes can progress significantly at each meeting (Urban & Urban, 2019). Self-evaluation is an alternative learning strategy to provide feedback on learning outcomes at each meeting to increase student awareness in improving the weaknesses of their learning outcomes (Desrochers et al., 2019; Gibbs & Taylor, 2016; Griesbaum & Görtz, 2010; Doğan & Mirici, 2017; Oakes, 2020; Sumantri et al., 2018; Yan & Brown, 2017).

Research has been done on the application of daily assessments to improve student learning outcomes. (Leenknecht et al., 2021) developed formative assessment as a basis for teachers in developing daily assessment formats to provide feedback to students so that they have better learning motivation outside class hours. (Desrochers et al., 2019)

examined the effect of self-evaluation in providing notes on the results of observations of student learning behavior to be used as feedback in reflecting on the evaluation of each student's shortcomings. The results of the research indicated that students who receive feedback from teachers obtained higher scores in completing their learning assignments through self-evaluation/self-reflection in their learning. (Williams, 2020) studied the development of a process assessment format to control student learning development in higher education. The evaluation strategy was to assist students in achieving their learning targets. However, not many researchers have focused on applying the daily assessment format to provide teacher learning feedback to students so students can follow up in learning and practicing outside the classroom, especially in dance practice course in higher education in Indonesia.

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How to cite this article: Budiman A, Nugraheni T, Sabaria R, Julia J, Purnomo P (2022). Raising Independent-Learning Awareness: An Action Research in Dance Practice Course in Indonesia. Pegem Journal of Education and Instruction, Vol. 12, No. 2, 2022, 133-142

Source of support: Nil

Conflict of interest: None.

DOI: 10.47750/pegegog.12.02.13

Received: 19.11.2021

Accepted: 22.01.2022

Publication: 01.04.2022

Self-directed learning (SDL) is an individual's way of learning to increase knowledge, skills, achievements, and developing themselves in many situations at any time to complete their learning tasks independently (Beishuizen & Steffens, 2011; Benedict et al., 2013; Chou & Chen, 2008; Gibbons, 2003; Timothy et al., 2010). The concept and theory of SDL focuses more on the problem of how students learn independently every day, including their daily learning methods (Chou, 2012; Morris, 2019; Yousefy & Gordanshekan, 2011), how individuals adapt to circumstances, how students can take independent learning initiatives when a direct learning opportunity is not carried out (Gibbons, 2003; Knowles, 1975).

Yasmin & Sohail (2017) explained SDL as a strategy used by teachers to explore student-centered learning conditions. Self-directed learning showed a process where students were active in carrying out their learning initiatives without having to depend on others (Cazan & Schiopca, 2014; CAZAN & Stan, 2015; du Toit-Brits & van Zyl, 2017; Tekkol & Demirel, 2018). The tendency in self-directed learning emphasizes the problem of a way of learning that individuals are aware of their own needs in learning to achieve the wanted goals and results (Knowles, 1975). The learning process in SDL is divided into three parts, namely planning, monitoring, and evaluating (Beach, 2017; Lai, 2015; Song & Hill, 2007).

Based on observations of dance practice learning in a semester in 2021, it was found that most students did not find the ideal learning rhythm; hence 90% of them felt that their average learning outcome in mastering the course materials was less than satisfactory. Even though in terms of memorizing, some students were able to master the dance structure material when given the opportunity to re-demonstrate the dance material that they had learned. However, the mastery of *wiraga* (the techniques of doing the correct movements), *wirahma* (precision of movement with the dance music accompaniment), and *wirasa* (feel and character of the dance theme) aspects were still far from optimal. This observation was carried out in several class meetings in which no increase in student learning outcomes was visible. In several initial meetings, only 10% of students were able to show their dancing skills in accordance with the aspects of the established assessment standards (*wiraga*, *wirahma*, and *wirasa*) and they had not yet reached the maximum point of the competency standards for learning outcomes set in the given dance practice course. When students were randomly selected to perform in front of their classmates to practice their learning outcomes, most of them were not ready to perform because they were not confident to show the results of their learning. This condition was likely because they did not master the course materials given by the lecturer. From these observation results, it can be said that there are serious problems in student learning; thus solutions are needed. Worse consequences will occur if this

condition is left unchecked, such as the students not achieving satisfactory quality standards of learning outcomes. As an example, student mastery of the dance material of the *wiraga*, *wirahma* and *wirasa* aspects is far from optimal. Students could only remember the material, but they could not master the standards of presenting dance materials.

This research was conducted to increase dance students' independent-learning awareness in participating in the *Keurseus* dance practice course given at one of the higher education institutions in West Java-Indonesia. The students were given learning treatment by applying a daily assessment system at each course meeting. This learning treatment was used as an evaluation note for each student when they trained outside class hours. This research raises several questions related to the main problems found in learning dance practice in higher education, namely: (1) What are the reasons that students are unable to do independent learning to master movement techniques in the *keurseus* dance materials? (2) Do students know how to learn independently to improve the ability of the rhythmic aspect of the music played in the *keurseus* dance? (3) Can a series of learning treatment steps through the application of daily assessment notes increase independent-learning awareness to learn aspects of character mastery in accordance with the dance materials? Based on these questions, action research was conducted to increase students' independent-learning awareness in dance practice course.

METHOD

Research Design

This research was conducted with an action research design (Richard & Bélanger, 2018; Robins, 2015). In this research, information was collected to improve the learning method of the research subject (Creswell, 2013; Julia et al., 2019). The purpose of using an action research design is to find learning solutions faced by teachers and students (D. L. Banegas, 2012; Robins, 2015; Suherman et al., 2019) through continuous learning practice activities until they find satisfactory results (Aga, 2017; Edwards & Burns, 2016; McMillan & Schumacher, 1984). This action research design was carried out using a qualitative approach (Mostofo & Zambo, 2015; Perry, 2012; Suherman et al., 2019) through the stages of planning, implementation, and reflection (D. Banegas et al., 2013; Gamboni, 2017; Richard & Bélanger, 2018; Tang et al., 2016).

Research Procedure

This research was conducted in three main stages pre-action, action, and post-action (Julia, Iswara, et al., 2020; Julia, Supriyadi, et al., 2020; Taryana et al., 2021). The pre-action stage consisted of initial activities to determine the condition of the research subject before the action was given.

This pre-action activity was carried out through a survey by distributing questionnaires of several items of closed and open questions to obtain initial data on learning problems students face in the dance practice course. The action stage was carried out by applying a daily assessment system in the learning at every class meeting of the dance practice course. The post-action stage was carried out by means of surveys and evaluation activities at the end of the course. The action stages were manifested in six critical-reflective stages to increase students' independent-learning awareness in participating in dance practice course.

At the end of the course, the students were required to fill out an online survey questionnaire which contained several closed and open questions using the Likert and Gutman Scale measurement technique. The online survey was conducted to determine student learning attitudes and responses after being given actions and implementing a daily assessment system in each course meeting. The survey instrument was made using Google Forms to make it easier for researchers to process data and for participants to provide information. The Google Form media was chosen as a familiar survey instrument according to the current characteristics of student learning, and the questionnaire could be accessed and filled out using the students' smartphone or computer devices (Beach, 2017; Laskowski, 2016).

Collaborative Aspect

The implementation of this research involved several individuals who had the same and different roles. These individuals are an important part of the collaborative aspect of conducting research (D. L. Banegas, 2012; Heil, 2005; Nelson & Dodd, 2017; Perry, 2012). This research involved several parties who were concerned about the process of implementing dance practice course in higher education. Lecturers who taught dance practice courses in higher education suggested optimizing the daily assessment system to further motivate student learning outside of course hours. This suggestion was conveyed related to the problem of the lecturer difficulties in finding learning strategies that can increase students' awareness in carrying out dance practice learning in higher education. The formation of a collaborative team in this research was based on shared interests in solving learning

problems (Heil, 2005), which students faced in dance practice course. At the beginning of the research, the lecturers involved were given an explanation of the purpose of this research project. The team discussed the various tools and instruments needed in the research.

Research Site and Subject

This research was conducted in a dance education study program at one of the leading universities in West Java Province, Indonesia. Among the student population in this study program, many students came from outside Bandung city and even outside West Java Province. This was also the reason why the daily assessment format was used to overcome student learning problems in mastering the dance material given by the lecturer in the course. Overall, the research subjects, amounted to 37 students, were selected by non-probability sampling technique among students in the second semester that registered the *Keurseus* dance course. The students involved as research subjects consisted of 31 (83.7%) female students and 6 (16.3%) male students. 10 students (27%) were from Bandung, 6 (16.2%) from Sumedang, 3 (8.1%) from Cirebon, 1 (2.7%) from Kuningan, 4 (10.8%) from Subang City, 2 (5.4%) from Garut City, 1 (2.7%) from Karawang, 10 (27%) students were from outside West Java. There were 6 students (16.2%) with a vocational high school background, while the other 31 students (83.8%) were not from vocational high school. The students were told about the plan to conduct research so that they would give permission for the researchers to collect data.

RESULTS

Pre-Action

An overview of the initial conditions of students' mastery of the dance practice material given in the course was obtained in this stage. To obtain the data, students were assigned to answer questions in the form of a Guttman scale as shown in Table 2 as follows:

Table 2: Students' Initial Ability in Receiving Dance Practice Materials

<i>Learning difficulties</i>	Yes	No
Have you previously studied dance material given in the course?	33	4
Were there any difficulties encountered while studying the dance material given in the course?	30	7
Do you know how to learn movement techniques in dance material given in the course?	34	3
Do you know how to learn the sense of musicality in the dance material given in the course?	32	5
Do you know how to study the characteristics of movements in the dance material given in the course?	35	2

Table 1: Principles of Learning Action Improvement

<i>Phase</i>	<i>Activities</i>
Pre-Action	Identifying initial conditions Analyzing learning needs Making lesson or action plans
Action	Conducting action Observing learning Evaluating and reflecting on actions
Post-Action	Analyzing the results of action

Data in Table 2 shows that most of the students (33 students or 89.18%) had previously studied the dance materials given in the course, and 30 (81.08%) students had known how to overcome difficulties in learning dance material given in the course. Other data shows 34 (91.89%) students had difficulties in learning movement techniques in the dance material given in the course. Most of the students (32 students or 86.48%) admitted to finding learning problems in adjusting the accompaniment music used in the dance they learned with their movements. In addition, 35 (94.58%) students had difficulty learning the dance characters they learned. To ensure students' learning problems in mastering the dance material given in the course, an initial test was carried out by practicing several dance moves taught to the students in a meeting at the beginning of the course. In this initial test, students were assigned to remember the material that was demonstrated according to the music accompaniment used. All students were instructed to practice independently the movements demonstrated by the lecturer in the learning process. This initial test was carried out in 25 minutes. They were assigned to re-enact the 3 primary movements in the dance material according to the musical accompaniment used. The results showed that 90% of the movement techniques performed by students were incorrect. In addition, in terms of sense of rhythm, the accuracy of movement with the musical accompaniment of the dance was still incorrect. Moreover, the mastery of dance characters, which was supposed to be performed with moderate and robust characters, was not yet good. The results of this initial test are presented in Table 3.

After the initial ability in mastering the dance material given in the course was known, the students were assigned to prepare their learning evaluation notebooks that would be used at each meeting. The daily assessment notebook contained several aspects of observations that the students would use in improving their learning outcomes. The evaluated aspects included the student's ability to master movement techniques, sense rhythm, and the dance characters being studied.

Action

The results of the initial data analysis recommended six critical and reflective steps to be applied to students in

Table 3: Initial Ability Level of Students in Mastering Dance Materials in the Course

Aspects Observed	Ability Level			
	4	3	2	1
Movement Technique Ability	3	2	15	17
Rhythm Sense Accuracy	2	2	8	25
Dance Character Mastery	-	2	4	31

dance practice lectures. The six critical steps were applied to students collaboratively with the research team to observe the implementation and reflect on each step of the learning. The dance material given in the course was one of the traditional dances from the West Java-Indonesia, which had a difficulty level that is adjusted to the students who enrolled in the course in the third semester.

Stage 1: Introduction to Keurseus Dance Material

At the beginning of the learning, the students were given the theoretical introduction of the *keurseus* dance. *Keurseus* dance is one of the dance families in West Java, born among the nobles of West Java-Indonesia. The dance has two levels of movement character, namely the *lenyepan* (soft) and the *monggawa* (strong) characters. These two movement characters are played according to different tempos and musical dynamics, and the intensity of energy played by the dancers must be in accordance. In addition, the different character is strengthened by the volume of movement exhibited by the dancer. For the *lenyepan* character, the movement volume of the foot is not too wide. While for the *monggawa* character, the foot position is wider. This play of movement volume had to be mastered by the students in learning the *keurseus* in the course.

Stage 2: Introduction to the Basic Movements of Keurseus Dance

In the second stage, students were given basic technical material to perform the *keurseus* dance. The basic movement material given were *adeg-adeg* (basic foot movement technique), *lontang* (basic hand movement technique), *godeg* (basic head movement technique), and *sila mando* (sitting down). These movements are the main movement characteristics in the dance being studied. These basic movement techniques were used in several parts of the *keurseus* dance presentation. The students focused on learning the basics of head, hand, and foot movement techniques based on awareness of space and energy. They were trained to do the movement well according to the trajectory of the movement, the process of the movement, and the strength in doing the movement. In the evaluation notes in this second stage, some students still lacked awareness of the basic movement techniques and their movement was not in accordance with the aesthetics of the dance. This learning observation became a reflection to be improved in subsequent learning activities so that students could improve their learning outcomes independently according to the daily assessment notes given by the lecturer.

Stage 3: Training the Coordination of Movements with Energy and Movement Trajectory

In carrying out the movements, clarity of movement trajectory is needed. The movement process would contribute in determining the correct technique of the movement.

The *adeg-adeg* movement of the foot is in a diagonal line trajectory depending on the *adeg-adeg* technique performed. The movement process of *adeg-adeg* for the right foot is that the right footsteps forward-right following a diagonal line with a distance of two footprints while the left foot becomes the center of the body weight. A mirrored movement is done when doing *adeg-adeg* for the left foot. The *lontang* movement is based on hand movements. In the *keurseus* dance, there are the right, left and flower (same) *lontang* movement. The shape of the hand resembles the letter V. The process of doing *lontang* movement for the right hand starts with the movement of the back of the left hand being bent, then the right hand moves following the rhythm of the left hand movement, the palm of the hand stands vertically and the right elbow being bent. The final position of the right *lontang* ends with the V-shape. *Godeg* is a head movement technique which focuses on the forehead that is slightly looking down with a movement trajectory resembling the number eight. Specifically for the *sila mando* (movement of the legs sitting), the position of the right ankle is above the left ankle. The position of the leg slightly extends towards the front. The trajectory of these movement techniques had to be mastered well by the students in presenting the *keurseus* dance material. Some students were able to do the movement techniques well, but some students did not carry out the movement trajectory according to the rules. This part of the learning problem became a daily assessment note for some students who did not perform basic movement techniques in the *keurseus* dance correctly. Improvements in student independent-learning outcomes needed to be observed at the next stage of the learning.

Stage 4: Synchronizing Movement to Accompaniment Music Using Count Patterns

The accompaniment music of *keurseus* dance has two parts of rhythm and tempo: slow and fast. Each of the two musical rhythms shows the character of the movement. Slow-tempo accompaniment music is for the soft character, while the fast-tempo accompaniment is for the strong character. Bringing the movement to follow these two musical characters requires accuracy and musical sense so that the movement matches the character of the accompaniment music. The students learned to adjust their movements to the accompaniment music through counting patterns from one to eight. For the soft character movements, the movement count was in a pattern of one to four for each movement unit. Meanwhile, the counting pattern was one to two for each movement unit for the strong character movement. This idea of the learning method was found after a reflection in the evaluation. Not all students mastered the accompaniment music of the dance. This became a daily assessment note that the students had to improve at the following meeting.

Stage 5: Memorizing Movements by Following the Sound of Accompanied Music

The strength of the traditional *keurseus* dance accompaniment music lies in the variation of playing *kendang* (a type of traditional percussion that functions as a rhythm regulator). Every movement that is made always follows the sound of the *kendang* being played. The *kendang* consists of three main percussions: a large *kendang indung* (the main percussion) and two smaller percussions. Each *kendang* has a different sound quality according to its function. The sound quality is produced from the player's beating on the instrument's face made from the buffalo or black cow skin. Some *kendang* are made with sheep's skin. The students imitated and memorized the sound quality from this instrument when studying the main movements. Students used this method to memorize the movements before the actual dance music was played. Through reflection activities, the students were required to memorize the lyrics of the songs in the *keurseus* dance to feel the characteristics of the dance when doing independent learning without the musical accompaniment.

Stage 6: Learning Dance Characters by Memorizing the Lyrics of the Accompaniment Song

The music accompanying the *keurseus* dance is focused not only on the sound quality of *kendang* and other musical instruments, but other musical elements give the impression of character in the dance, namely the song. The traditional songs that accompany the *keurseus* dance music are *Renggong Bandung* for the soft character *macan ucul* for the strong character. Specifically in the *Renggong Bandung* song, there are lyrics that strengthen the character at the beginning of the dance (soft characters). At this stage, students were assigned to memorize the lyrics of accompanying music to appreciate the dynamics and characteristics of their musicality. The students sang the song *Renggong Gunung* while demonstrating their movements. Thus, the students could feel the characteristics of the dance performed according to the character of the song.

Stage 7: Performance Test of Keurseus Dance Material

The seventh stage tests the student's ability or learning outcomes in mastering the *keurseus* dance materials. The assessment of learning outcomes was carried out individually and in groups through live demonstrations based on the indicators set in presenting the course dance material. The test results in the seventh stage are presented in Tables 4, 5, and 6.

Based on Table 4, it can be seen that for the assessment criteria of movement technique, 16 (43.2%) students are assessed as very good, 15 (40.5%) students are good, and 6 (16.3%) students are fair. The student learning outcomes showed that the mastery of the *keurseus* dance material given in the course was relatively very good and good.

Based on Table 5, it can be seen that for the sense of rhythm, as many as 14 students (37.8%) are assessed as very good, 18 students (48.6%) are good, and 5 (13.6%) students are fair. Thus, learning outcomes in mastering the sense of rhythm in the dance material given in the course were relatively very good and good.

Based on Table 6, for the ability of students in presenting the *keurseus* dance material according to the character of the dance, 12 (32.4%) students are very good, 17 (45.9%) students are good, and 8 (21.7%) are fair. The student learning outcomes showed that the mastery of bringing the character of the dance in the course was relatively very good and good although there were some students who did not give their best in performing the *keurseus* dance material according to the character of the dance. However, from all aspects assessed, the students in general would master the *keurseus* dance material given in the course.

Data in Figure 1 shows an increase in the students' dancing ability. The students' ability in the pretest was still very low, and only a few students were able to master the *keurseus* dance material well because they already had a learning experience. The majority of students were new to the course material when the lecture was conducted. However, after a series of learning actions, the students found effective learning ways to improve their ability and master the course materials, namely by doing practices independently and in groups based on daily assessment notes given by the lecturers in the course.

Table 4: Results of the Keurseus Dance Practice Test - Indicators of Movement Technique Ability

Assessment criteria	Total	Percentage (%)
Very Good	16	43.2
Good	15	40,5
Fair	6	16.3
Poor	-	-

Table 5: Results of the Keurseus Dance Practice Test, Indicator of Rhythm Ability

Assessment criteria	Total	Percentage (%)
Very Good	14	37.8
Good	18	48,6
Fair	5	13.6
Poor	-	-

The students acquired different learning experiences before independent practices, and the posttest was carried out. 32 (86.5%) students admitted that the practice process using daily assessment notes helped significantly in improving their previous learning outcomes, 5 (13.5%) students admitted that they could do the *keurseus* dance practice without having to pay attention to the daily assessment notes given by the lecturer. These students were further asked, "Why did you not need to pay attention to the daily assessment notes from the lecturer?" The majority of their answers were because they had already known how to improve the weaknesses in their dancing ability. Most of them belonged to the group of students who previously graduated from dance vocational high school, so they had previously studied *keurseus* dance.

Post-Action Analysis

Following the results of the evaluation of the *keurseus* dance learning using the daily assessment method, the paired sample *t*-test was used to measure the conditions before and after the action:

Table 6: Results of the Keurseus Dance Practice Test, Indicator of Dance Character Ability

Assessment criteria	Total	Percentage (%)
Very Good	12	32.4
Good	17	45,9
Fair	8	21.7
Poor	-	-

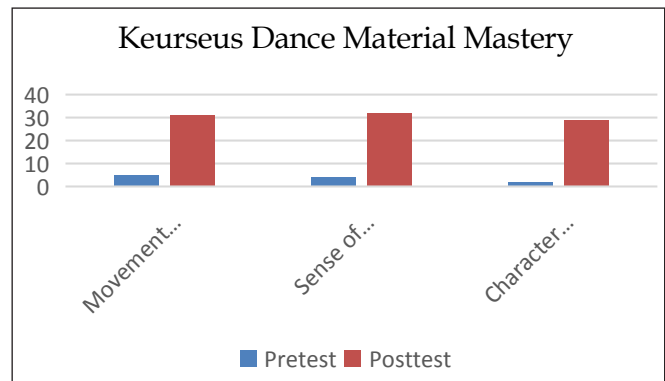


Fig. 1: Improvement of Students' Dance Abilities

Table 7: Paired Sample Test

		Paired Samples Test							
		Paired Differences		<i>t</i>	<i>df</i>	Sig. (2-tailed)			
		S t d . Deviation	Std. Error Mean	95% Confidence Interval of the Difference					
				Lower	Upper				
Mean	Pretest - Posttest	-1.72973	.80445	.13225	-1.99795	-1.46151	-13.079	36	.000

In Table 7, the value of Sig. is 0.000. The value of Sig <0.05 means that H_0 is rejected or there are differences in students' abilities in mastering dance practice materials before and after the application of independent learning. Furthermore, the standard deviation of the pretest-posttest is 0.80445, while the average standard error of the pretest-posttest results is 0.13225. The analysis of descriptive statistical data was carried out with 37 students' respondent data.

DISCUSSION

Keurseus dance as a traditional dance that has a high aesthetic value requires the correct training process so that students are able to master the dance. The practice is not only done during class hours. The course process for this *keurseus* dance was only carried out for two hours a week at each meeting. For this reason, learning strategies outside of class hours are needed that can be done independently and in groups according to the learning needs of each student. Peer tutors are also needed to be partners in practicing outside of class hours in order to help improve the weaknesses of learning problems faced by students. Thus, the collaborative learning method can be effective for students in learning the *keurseus* dance material outside of class hours. Conducting an action research in *keurseus* dance lectures through daily assessments is one of the critical-reflective steps to increase students' awareness of good learning outside the lecture hours at campus. The results of this study are in accordance what has been developed by Leenknecht et al. (2021) in making a daily assessment format to increase students' learning motivation outside of school hours.

To master a dance with the correct technique takes a relatively long time. The skills can be achieved from various learning experiences. One of the learning methods often used by professional dancers is the drilling method. Performing a dance requires high awareness of dance aesthetics. Performing movements in a dance requires awareness of good coordination of each body part so that the body has balance in carrying out movements according to the desired dance aesthetics (Witz et al., 2003). In addition, the ability to master the rhythm of music is one of the challenges for a dancer. That is, a good dancer has high musical sensitivity of the accompaniment music (Chandler, 2012). Not only the skill aspect, but the ability to appreciate the character of the dance is also one of the challenges often faced by a professional dancer because dance as a non-verbal art form has meaning and messages conveyed through the language of movement (Bakka & Karoblis, 2010; Lange, 1983; Lawler, 1964; Mora, 2011). The key is that the emotions must controlled to be in tune with the theme and character of the dance because dancing is more about how to connect the movements performed with the dancer's emotions (Chugh & Hancock, 2009).

Some of the basic problems in the *keurseus* dance course were the ability to perform dances with the correct technique,

and how students learn independently (Lampert, 2012) outside of class hours in accordance with the evaluation notes provided by the lecturer. Optimizing the daily assessment format will be one of the individual study notes that are used as the basis for evaluating each student's learning. These results are researched (Desrochers et al., 2019) in developing a self-evaluation format that can be used as a basis for student in improving learning outcomes. In the dance practice course in higher education, students' ability of to master dance materials with the correct technique needed to be taken seriously. One focus of learning improvements made was to train muscle strength in doing adeg-adeg (basic foot posture). Leg strength in dancing is needed for a dancer (Harmon et al., 2020; Phillips, 2005). Many dance graduates from higher education will work as teachers in schools (Risner, 2010). Thus, it is necessary to have a good mastery of the materials so that there will be no mistakes in the process of transferring the material to students at school. Although the process of improving *keurseus* dancing skills can be done outside of class hours through various extracurricular activities that are often carried out by most students, such as performing at various art events held on campus and off campus. The correct dance technique is related to the aesthetics of traditional dance from West Java-Indonesia that has standard rules.

The results of the daily assessment treatment for students in the *keurseus* dance course showed effective results. 14 (38%) student had very good mastery of the dance materials, 17 (46%) students had good mastery, and only 6 (16%) had fair mastery of the *keurseus* dance materials on the aspects of movement technique, sense of rhythm, and bringing the character of the dance. The results of the accumulation showed that most students mastered the material for the *keurseus* dance well. Thus the learning outcomes showed positive results. However, these results are still not optimal, because there were still students whose learning outcomes have not reached good criteria. Some of the students had not mastered the *keurseus* dance well. Some students were not optimal in bringing the *keurseus* dance material according to the character, although most of the students were able to perform the *keurseus* dance according to the correct movement technique, the accuracy or the sense of rhythm and mastery of the dance characters.

The students who had not achieved maximum results were asked further questions about the learning problems they faced. "What difficulties did you have in learning the *keurseus* dance?" Some students answered that the problem was the mastery of dance characters. Some students answered that the problem was harmonizing the rhythm of the music with the movements. To master them, another learning process was needed to memorize and appreciate every part of the shifts in the music being played. Students who were already competent in answering to master the rhythm of accompaniment music

Table 8: Students' Understanding of Performing *Keurseus* Dance

<i>Keurseus</i> Dance Learning	<i>Strongly Disagree</i>	<i>Disagree</i>	<i>Quite Disagree</i>	<i>Agree</i>	<i>Strongly agree</i>
The keurseus dance is one of the dances which presentation of the movement depicts the character of nobility.				16	21
The movement techniques in the keurseus dance have aesthetic rules of movement.				8	29
The movement character of the keurseus dance can be felt from the accompaniment music.			6	5	26

required a way of learning by listening to the dynamics of music repeatedly because some parts of the accompaniment music had different musical tempos. Thus, an increase of practice intensity was needed to master the sense of rhythm in the accompaniment music of the *keurseus* dance.

The next critical step was to ask about the duration of the students' independent practice by referring to the daily assessment notes written by the lecturer. 2 (5.4%) students admitted that they never practiced outside of class hours, 21 (56.7%) students admitted to practice twice a week for one to two hours per day. 9 (24.3%) students admitted to practice outside of class hours three times a week. The remaining 5 students admitted to practice every day for one to two hours. Thus, on average, students did practice outside of class hours one to twice a week. Then the students were asked, "Do you practice outside of class hours with your friends?" 32 (86.5%) students answered "Yes" and the remaining 5 (13.5%) students answered "No". Thus, the majority of students conducted independent learning on the *keurseus* dance outside of class hours, which was carried out in groups. The results of this study support what is being studied (Williams, 2020) by using a daily assessment format in controlling student learning development in higher education.

The next stage of analysis was to ask several questions to determine student understanding in learning the *keurseus* dance carried out during the course process based on their experience. The students' responses were acquired in the form of a Likert scale.

The data shown in Table 8 illustrates the students' agreement that the *keurseus* dance was one of the dances in which the presentation of the movements depicted the character of nobility. Students' answers were based on their experience in learning the *keurseus* dance. The response "quite disagree" was identified to come from students who had not mastered the *keurseus* dance materials well. Meanwhile, many of the students responded "agree" indicated that the character of the movement in the *keurseus* dance could be felt from the accompaniment music. The analysis of these answers showed that in general, the majority of students have better understanding and skills in presenting the *keurseus* dance material in accordance with good dancing techniques.

CONCLUSIONS

The conclusion of this research focus on three research questions, namely: (1) Why students cannot do independent study to master movement techniques in the course material given in lectures?; The condition showed that the students' initial abilities in mastering the material for the *keurseus* dance was very low. They had difficulty in learning the technique of performing movements in the *keurseus* dance and even had difficulty in bringing dance material according to the characters that must be played. The majority of students who have just learned and are familiar with the *keurseus* dance found it difficult to master the sense of musicality to the dance accompaniment. (2) Do the students know how to learn independently to improve the ability of the rhythm aspect of the Iranian music played in the *keurseus* dance? Through action research by optimizing the daily assessment notes made by the lecturer during the lecture process, the students' ability to master the *keurseus* dance material has improved well. They could do the exercises independently and in groups outside of lecture hours through lecturer's notes. (3) Can a series of learning treatment steps, which is done through the application of daily assessment notes, increase the students' awareness of self-study to learn aspects of character mastery in accordance with the curriculum dance material given in lectures? After implementing the assessment system for student learning outcomes, it shows that most students could master the *keurseus* dance material in accordance with the aesthetics of the *keurseus* dance that must be performed. Thus, the seven stages of critical-reflective learning have a positive impact in improving student learning outcomes in mastering the curriculum dance material as a whole, such as mastering aspects of movement technique, rhythm accuracy and mastery of dance characters. In addition, through the critical-reflective stages, students can understand how to study independently to address various weaknesses in their learning outcomes through daily assessment notes given by the lecturer at each lecture meeting. This critical-reflective action is believed to be effective in changing the way students learn, in which they previously had difficulty doing independent study outside of lecture hours. In addition, the results of this study can be used as a recommendation for an action model for learning dance

practice for similar subjects with different dance materials. The limitation of this study that it has not reached the goal of increasing students' abilities in creating *keurseus* dances based on the abilities of each student. Therefore, it is necessary to carry out further research in providing knowledge and skills for the students to make creations of the modified *keurseus* dance of each of them.

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