Needs Analysis of Multicultural-Based Character Education in The Nusantara Dance I Course at The Department of Performing Arts Education

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Abstract.

This study aims to analyze students' learning needs and perceptions in the Tari Nusantara 1 course at Universitas Negeri Gorontalo, focusing on the integration of multicultural and character-based education through traditional dance. Using a mixed-methods approach combining quantitative surveys and qualitative interpretation, data were collected from 16 respondents through questionnaires. The findings reveal that all students (100%) demonstrate a strong motivation to understand Indonesia's cultural richness, develop traditional dance skills, and strengthen their moral and cultural identity. Students perceive dance not merely as artistic performance but as a medium for building self-confidence, discipline, and pride in national heritage. Overall, the study concludes that Tari Nusantara 1 should be designed as a holistic, multicultural learning space that balances cognitive, affective, and psychomotor development. Such an approach fosters character formation, cultural awareness, and professionalism, preparing students as future cultural preservers in the global era.

Keywords: *Needs analysis; dance learning;Tari Nusantara; cultural identity and student motivation.*

I. INTRODUCTION

Multicultural education is understood as an idea, an educational reform movement, and an ongoing process that primarily aims to create an educational institution structure that provides equal academic opportunities for students from diverse racial, ethnic, linguistic, and cultural backgrounds (Mauharir et al., 2022; Nur et al., 2022). In essence, multicultural-based learning is an educational approach that recognizes, respects, and integrates cultural diversity into the teaching and learning process. This approach seeks to foster an inclusive educational environment where every learner, regardless of cultural background such as feels valued, supported, and represented within the curriculum.The terms education and multiculturalism together signify that multicultural education is a process of developing students' full potential through the implementation of educational concepts grounded in diversity that exists within society. This includes the variety of ethnicities, cultures, languages, religions, social classes, genders, abilities, ages, and races among students (Abdul Rohman, 2018). Hence, multicultural education does not merely acknowledge differences but transforms diversity into a constructive source of learning that enhances mutual understanding, tolerance, and equality in the educational setting.Multicultural education offers a relevant approach to accommodating cultural diversity in the field of education.

Multicultural-based learning not only aims to introduce cultural diversity but also to foster awareness, appreciation, and mutual respect among individuals and across cultures. Therefore, multicultural education serves as a strategic effort to build tolerant and inclusive character formation, in line with the values of Pancasila and Indonesia's pluralistic identity.In the context of dance education, the multicultural approach is implemented by introducing, understanding, and appreciating the diversity of Indonesia's artistic and cultural expressions. This process includes theoretical, appreciative, and practical introductions to dances originating from various ethnic, racial, religious, social, and regional groups across the archipelago. Through the study of the origins, meanings, costumes, and stage settings of traditional dances, students gain universal cultural knowledge. This aligns with the National Education System Law, which emphasizes the importance

of education grounded in diversity.The Tari Nusantara (Indonesian Traditional Dance) course in the Performing Arts Education Study Program, Faculty of Letters and Culture, Universitas Negeri Gorontalo, is divided into two parts: Tari Nusantara I (offered in the fourth semester) and Tari Nusantara II (offered in the sixth semester). Tari Nusantara I focuses on dances from the Sulawesi region, while Tari Nusantara II explores dances from other islands such as Java, Bali, Sumatra, and Kalimantan.

Both courses aim to equip students with knowledge and skills in performing traditional Indonesian dances.The researcher chose to develop a learning model within Tari Nusantara I focusing on multicultural character education through Gorontalo traditional dance, particularly *Tidi Lo Polopalo*. This classical traditional dance embodies rich cultural, moral, and spiritual values. Every element—movement, costume, music, and stage arrangement, reflects a philosophy of life that contributes to shaping one's personality, attitude, and moral integrity.Through Tari Nusantara learning, students are not only taught dance techniques but are also guided to understand the deeper cultural meanings behind each movement. This is in line with Mahfud (2009), who states that multicultural education should transform a narrow monocultural perspective, often prejudiced and exclusive into a multicultural viewpoint that values diversity, tolerance, and inclusiveness. Thus, dance education becomes an effective medium for cultivating character values such as discipline, cooperation, responsibility, and cultural pride.

According to Putraningsih, Simatupang, and Sayuti (2018), the emergence of multicultural education in dance is influenced by several key factors: the need for self-identity, demographic changes, and the effort to eliminate prejudice among groups. Consequently, the Tari Nusantara course holds great potential in supporting the development of multicultural-based character education through creative activities that enhance appreciation of Indonesia's diverse cultural heritage.However, current teaching practices tend to focus primarily on dance techniques and movements, while giving less attention to the moral, cultural, and multicultural values embedded within traditional dances. Based on this issue, the present study aims to develop a model of multicultural-based character education in Tari Nusantara I. This model is expected to enrich the learning process, foster multicultural awareness, and develop students who are not only skillful in performing dance but also possess strong character and an appreciation for Indonesia's cultural diversity. Through this approach, it is hoped that future generations will emerge as cultural preservers with a tolerant spirit and global competence, upholding the noble values of the Indonesian nation.

II. METHODS

This study employed a needs analysis survey method to identify students' learning preferences, expectations, and challenges in the Tari Nusantara 1 course. The research aimed to gather comprehensive data that would serve as the foundation for developing a multicultural-based character education model in traditional dance learning. The data were collected through structured questionnaires distributed to students who had enrolled in the course during the even semester.The questionnaire consisted of both closed-ended and open-ended items designed to capture qualitative insights and quantitative tendencies.

The questions were grouped into several dimensions: (1) students' understanding of learning objectives, (2) preferred teaching methods, (3) learning styles, (4) instructional media preferences, and (5) expectations related to course evaluation and content topics. Each response was measured using a Likert scale ranging from strongly disagree to strongly agree, allowing numerical interpretation of students' tendencies.Data analysis was carried out using a mixed-method approach. Quantitative data were processed to determine percentage distributions and trends, while qualitative responses were analyzed thematically to extract deeper insights into students' perceptions and motivations. The integration of both data types enabled a comprehensive understanding of learners' needs. The findings from this survey then served as the basis for designing a more relevant and student-centered instructional strategy that reflects the multicultural and character-based orientation of the Tari Nusantara 1 course.

III. RESULT AND DISCUSSION

A. Target Needs Analysis

1. Purpose of Taking the Course

Saya mengikuti mata kuliah Tari Nusantara 1 dengan tujuan untuk memahami kekayaan budaya Indonesia.
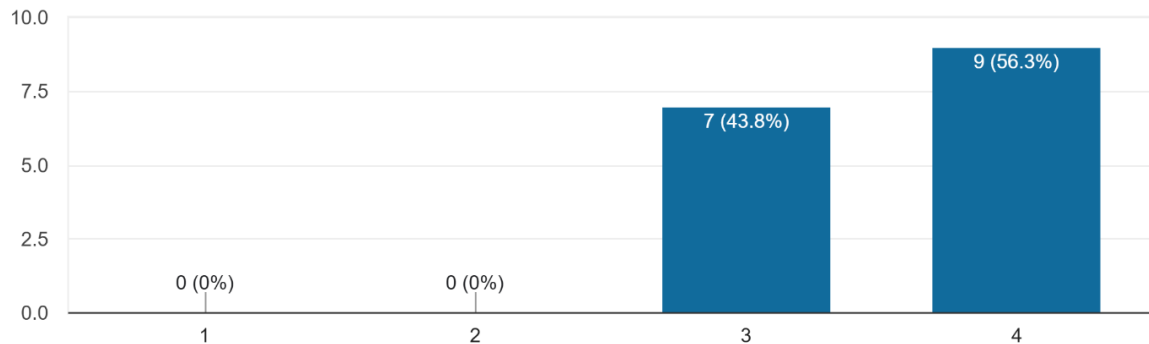
16 responses

Fig 1. Purpose of Taking the Course

Based on the survey results illustrated in the graph, it can be concluded that the majority of students enrolled in the Tari Nusantara 1 course have a strong motivation to understand Indonesia's rich cultural heritage. The survey involved 16 respondents who were asked to respond to the statement: "I am taking the Tari Nusantara 1 course to understand the richness of Indonesian culture."All respondents gave positive responses, selecting scores of 3 or 4 on the Likert scale. Nine students (56.3%) strongly agreed with the statement, while seven students (43.8%) agreed. None of the respondents chose neutral or negative responses (scores 1 or 2), indicating that there was no rejection or doubt regarding the relevance of the course objectives.

These findings suggest that students have a high level of awareness of the importance of preserving and understanding local culture. The Tari Nusantara 1 course is perceived as contributing significantly to broadening students' cultural insights and fostering appreciation toward Indonesia's diverse traditional dance heritage. This enthusiasm also reflects students' intrinsic motivation to explore and connect with their national cultural identity through academic learning.Therefore, it can be concluded that the learning objectives of this course are well aligned with students' needs and expectations. This serves as a strong foundation for maintaining—and even improving—the quality of learning materials and instructional methods that emphasize the strengthening of cultural values within the educational process.

2. Benefits of Learning the Tari Nusantara 1 Course

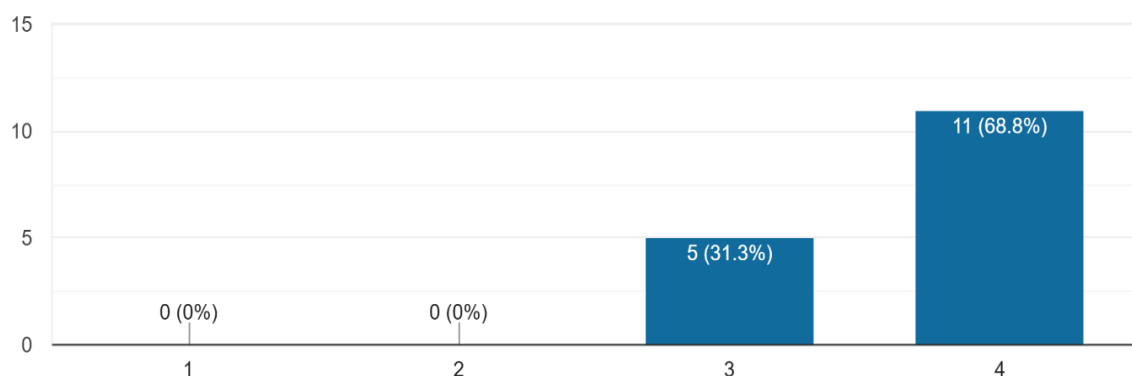Saya ingin memiliki kemampuan dasar dalam membawakan salah satu tari tradisional.

16 responses

Fig 2. Benefits of Learning the Tari Nusantara 1 Course

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Based on the survey results for the statement: "I want to have basic skills in performing a traditional dance," the responses from 16 participants indicate a generally high level of interest and motivation to acquire practical skills in traditional dance. The majority of respondents, 11 students (68.8%), strongly agreed with the statement, while 5 students (31.3%) agreed. No respondents selected disagree (score 2) or strongly disagree (score 1), which indicates a universally positive attitude toward developing basic dancing skills.These results demonstrate that students are not only interested in the theoretical aspects of learning traditional dance but also highly motivated to engage actively in performance practice. The desire to acquire fundamental dance performance skills indicates that **a** practice-oriented learning approach is highly relevant to this course.Furthermore, this finding implies that dance learning is viewed not only as a means of cultural preservation but also as a medium for developing individual skills, artistic expression, and appreciation of local traditions.Given the students' strong interest in mastering basic traditional dance techniques, the Tari Nusantara 1 course should be designed with a sufficient emphasis on practical activities. Strengthening the practice component will enhance students' overall learning experience and help achieve learning objectives oriented toward reinforcing cultural identity and performance competence.

3.   **Dance Learning as a Means of Character Strengthening**

Below was the survey results for the statement "I believe that dance learning can strengthen my character and cultural identity," it is evident that the majority of students show a very high level of confidence in the significant role of dance education in shaping their personality and cultural awareness. Out of 16 respondents, 13 students (81.3%) strongly agreed, while 3 students (18.8%) agreed. None of the respondents chose disagree or strongly disagree, indicating that there was no doubt or rejection of the importance of traditional dance learning in reinforcing character and cultural identity.

Saya percaya bahwa pembelajaran tari dapat memperkuat karakter dan identitas budaya saya.
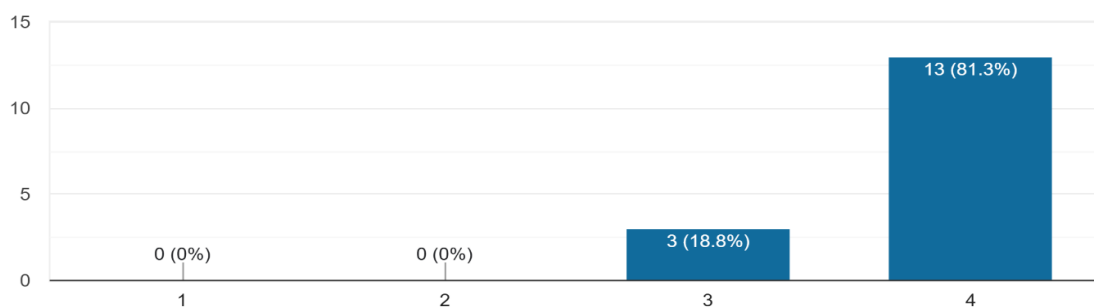16 responses

Fig 3. Dance Learning as a Means of Character Strengthening

These results reveal that students perceive dance learning not merely as an artistic activity but as a meaningful process of self-formation. Traditional dance is understood not only as a form of movement expression but also as a medium that reflects local wisdom, history, and life philosophy. Through the process of learning dance, students feel more connected to their cultural roots and develop a deeper sense of pride in their cultural identity.Furthermore, the belief that dance education contributes to character building shows that students view it as a way to foster discipline, responsibility, cooperation, and respect for tradition. These values are essential for developing students' personalities as young generations who are expected to preserve culture while embodying strong moral character. Overall, the data affirm that dance learning plays a strategic role in character education and cultural identity formation. Therefore, it is essential that courses such as Tari Nusantara serve not only as a medium for cultural introduction but also as a platform for nurturing life values and national identity through meaningful artistic engagement.

4.   **The Benefits of Dance for Future Educators**

The survey results for the statement "I believe that learning dance will be beneficial for me as a future educator, artist, or cultural practitioner" show a unanimous and highly positive response from all 16 respondents (100%). Every respondent strongly agreed with the statement, with no one selecting a neutral or negative category.

Saya merasa pembelajaran tari akan bermanfaat bagi saya sebagai calon
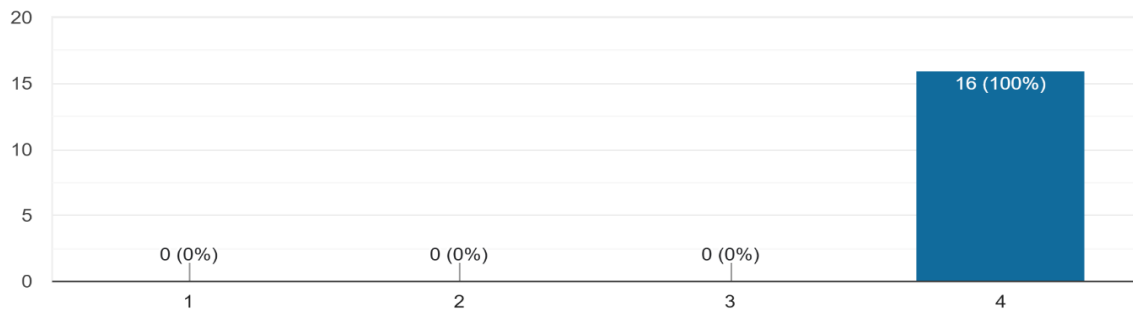pendidik/seniman/budayawan
16 responses

Fig 4. The Benefits of Dance for Future Educators

This finding demonstrates a strong collective awareness among students of the importance of dance education in supporting their future professional roles—whether as educators, artists, or cultural advocates. They believe that knowledge and skills in traditional dance significantly contribute to shaping professionalism, enriching cultural insight, and enhancing personal and social competencies relevant to their future careers.The uniform responses also indicate that dance learning is not perceived as a supplementary or secondary course but as an integral part of self-development with both practical and philosophical value. Through active participation in traditional dance, students feel better prepared to take on the responsibility of preserving, promoting, and developing Indonesian culture amid the dynamics of globalization.In conclusion, these results highlight the high relevance of dance education in both academic and professional contexts. They also reinforce the urgency of strengthening art and cultural education within curricula oriented toward character formation and national identity development.

5.   **Involvmenet in Practice and Group Work**

Saya menyukai strategi pembelajaran yang melibatkan praktik langsung dan kerja kelompok.
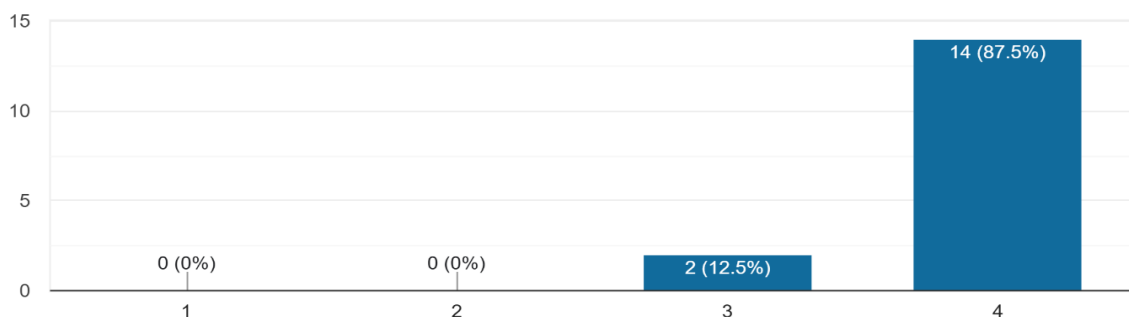16 responses

Fig 5. Involvement in Practice and Group Work

The survey results for the statement "I enjoy learning strategies that involve hands-on practice and group work" show a very strong tendency among students toward active and collaborative learning approaches. Out of a total of 16 respondents, 14 students (87.5%) strongly agreed with the statement, while 2 students (12.5%) agreed. None of the respondents expressed disagreement, as indicated by the absence of responses in the 1 or 2 score categories.This data indicates that the majority of students feel more engaged and motivated when they are given opportunities to participate directly in practical activities and collaborate in group tasks. Such an approach appears to align well with the characteristics of courses like Tari Nusantara, which inherently require active participation, concrete observation of movement, and teamwork in creating performances or choreography exercises.The positive responses toward practice-based and group-oriented learning also reflect a need for a dynamic, participatory, and contextual learning atmosphere. This approach

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not only enhances students' understanding of the material but also develops essential social, communication, and teamwork skills that are crucial in both the arts and education fields. Therefore, these findings support the importance of implementing active learning models that emphasize experiential engagement and social interaction in dance classes. Such approaches strengthen students' technical mastery while enriching the learning process both emotionally and cognitively.

6.   The Course Enhances Self-Cofidence

Saya berharap pembelajaran dalam mata kuliah ini mampu meningkatkan kepercayaan diri saya dalam menari.
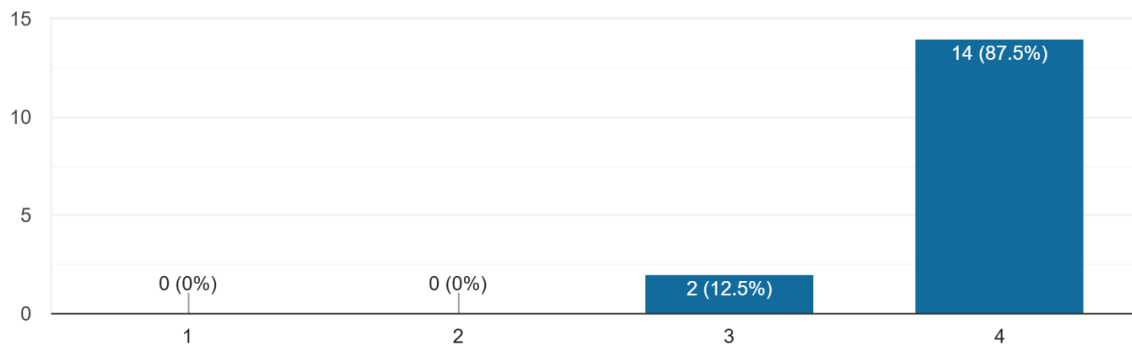
16 responses

Fig 6. The Course Enhances Self-Confidence

The survey results for the statement "I expect that this course will help improve my confidence in dancing" show that the vast majority of students hold very high expectations regarding the positive impact of this course on their self-confidence development in the field of dance. Among the 16 respondents, 14 students (87.5%) strongly agreed, and 2 students (12.5%) agreed with the statement. None of the respondents selected disagree or strongly disagree, indicating unanimous confidence in the potential of this course to foster self-assurance.These findings suggest that students take the Tari Nusantara course not only to gain technical knowledge or cultural understanding but also to achieve a personal goal—developing self-confidence in artistic expression through movement. Their belief that the course will help them feel more confident reflects the importance of the affective dimension in the learning process, alongside technical skill development.Implicitly, the data also reveal that self-confidence is viewed as a key factor in successful dance learning. Therefore, a supportive, participatory, and empowering instructional approach will have a significant impact on students' personal growth. It is essential for instructors to create a safe, enjoyable, and exploratory learning environment that allows students to feel comfortable and confident, especially in a performance-based subject such as dance.

7.   A Creative, Interactive, and Flexible Learning Atmosphere

Saya menginginkan suasana pembelajaran yang kreatif, interaktif, dan tidak kaku.
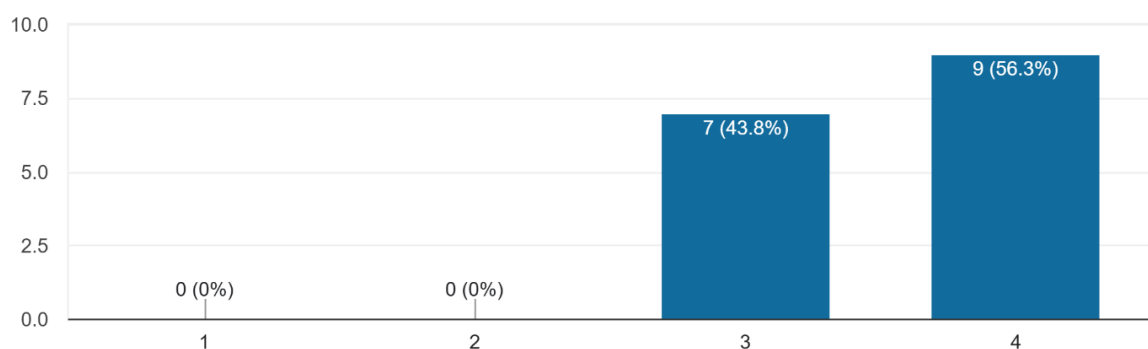
16 responses

Fig 7. A Creative, Interactive, and Flexible Learning Atmosphere

The survey results for the statement "I want a creative, interactive, and flexible learning atmosphere" reveal that the majority of students have high expectations for a dynamic and enjoyable classroom environment. Out of 16 respondents, 9 students (56.3%) strongly agreed, while 7 students (43.8%) agreed with the statement. None of the respondents expressed disagreement (disagree or strongly disagree), indicating unanimous approval of this learning preference.These findings reflect students' awareness that classroom atmosphere plays a crucial role in learning effectiveness, especially in art-related courses such as Tari Nusantara. Students expect learning activities that are not limited to one-way instruction but instead allow space for creativity, interaction, and free expression.

This expectation aligns closely with the nature of art education, which inherently requires active participation, flexibility, and emotional comfort.The results suggest that students do not merely want to acquire theoretical understanding but also wish to engage directly in creative and collaborative processes. A rigid or overly formal classroom setting may hinder their potential for growth, both individually and collectively. Therefore, interactive and communicative teaching strategies that provide room for new ideas are essential to help students learn with enthusiasm and confidence. Overall, the findings emphasize that the Tari Nusantara course should be designed to create a contextual and enjoyable learning experience, enabling students to gain meaningful and relevant insights into both the artistic and social aspects of dance.

8.   Presentation and Performance Activities

Saya ingin hasil dari mata kuliah ini bisa dipresentasikan dalam bentuk pertunjukan atau pementasan.
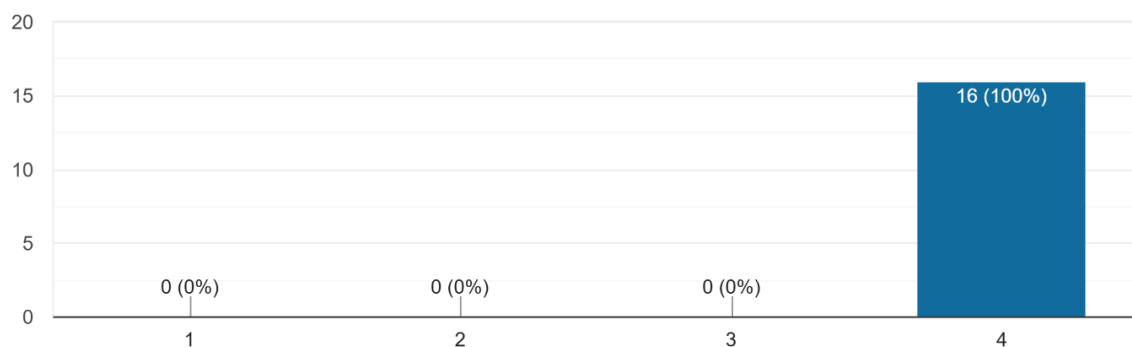
16 responses

Fig 8. Presentation and Performance Activities

The survey results for the statement "I want the outcomes of this course to be presented in the form of a performance" indicate a unanimous and strong desire among students to showcase their learning achievements through performative activities. Out of all 16 respondents, 100% strongly agreed with the statement, with no neutral or negative responses recorded. This unanimity reflects a collective understanding that performances or showcases are the most ideal forms of demonstrating learning outcomes within the Tari Nusantara course context.This finding suggests that students perceive learning not merely as a classroom activity but as a process that should be actualized and celebrated through tangible artistic work.

Their enthusiasm for stage performance reveals intrinsic motivation to develop their skills, concretely express their learning outcomes, and appreciate traditional dance in its authentic form.Performances are seen not only as opportunities to demonstrate technical skills but also as valuable experiences that build self-confidence, foster teamwork, and strengthen students' connection to the cultural values embedded in dance. From a pedagogical perspective, this result provides important insight for instructors to design a product-oriented learning scheme, where stage performance becomes part of the final assessment.Such an approach will not only enhance students' motivation and engagement but also provide meaningful, real-world experiences that they will carry forward in their professional lives as future educators, artists, and cultural practitioners. In essence, this response reinforces the position of traditional dance as a practice-based learning discipline, ideally culminating in a public performance as the ultimate expression of learning achievement.

9.   Main Objectives of the Tari Nusantara 1 Course

Apa tujuan utama Anda mengikuti mata kuliah Tari Nusantara 1? (pilih lebih dari satu jika perlu)
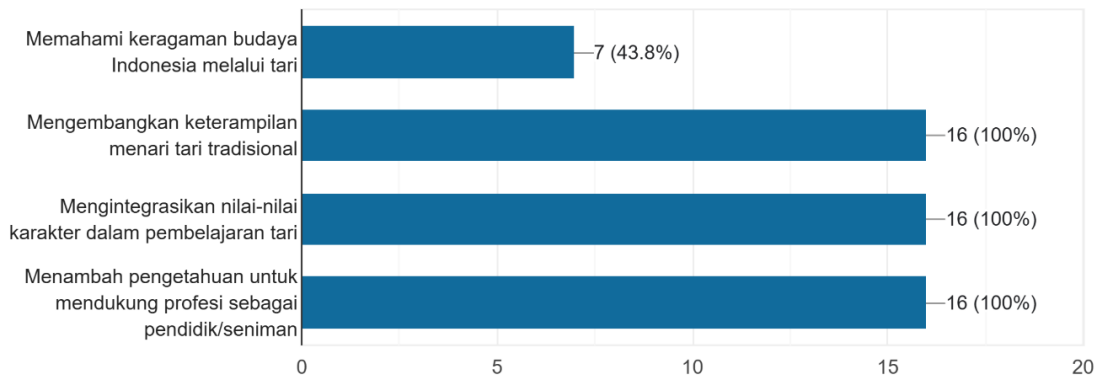16 responses

Fig 9. Main Objectives of the Tari Nusantara 1 Course

The survey results regarding students' main objectives in taking the Tari Nusantara 1 course indicate a very strong and diverse motivation, with balanced emphasis on skill development, professional knowledge, and character building. All 16 respondents (100%) stated that they took this course to (1) develop traditional dance performance skills, (2) integrate character values into dance learning, and (3) enrich their knowledge to support their future professions as educators or artists.Each of these three aspects received full agreement from all respondents, demonstrating that students perceive this course as a holistic learning experience — one that not only teaches dance techniques but also cultivates values, insights, and professional foundations.

Meanwhile, the objective of understanding Indonesia's cultural diversity through dance was selected by 7 respondents (43.8%). This suggests that some students may already have a basic understanding of cultural diversity or prioritize practical skills and professional relevance when defining their learning goals.Nevertheless, cultural understanding remains an integral part of the course. Overall, these findings reveal that students have high expectations of Tari Nusantara 1 as a subject that provides comprehensive learning experiences technically, intellectually, and morally. They do not merely seek to learn how to dance but also to transform the learning process into preparation for becoming competent, value-driven professionals in the fields of art and education.

10.   Expected Benefits

Apa manfaat yang Anda harapkan dari mengikuti mata kuliah ini? (pilih lebih dari satu)
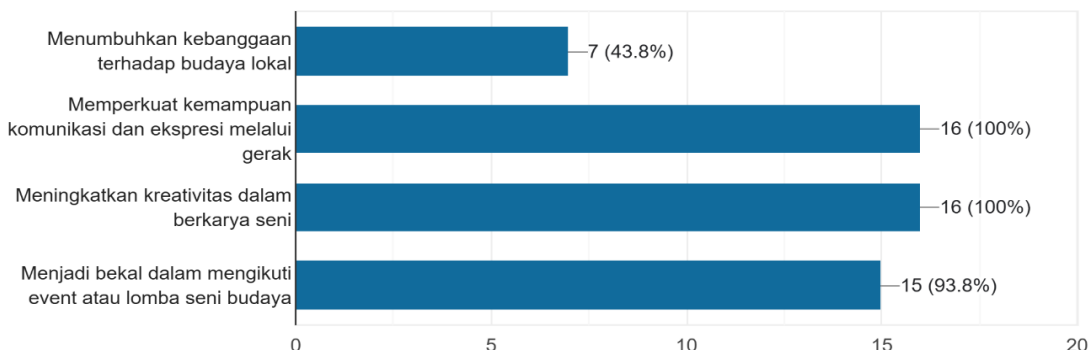16 responses

Fig 10. Expected Benefits

The survey findings on students' expected benefits from the Tari Nusantara 1 course show that most students hold high expectations for both practical value and personal development. Out of 16 respondents, all (100%) hoped that learning dance would strengthen their communication and expressive abilities through movement and enhance their creativity in artistic performance. This reflects students' perception of the

course as an effective medium for developing expressiveness while fostering innovation in the performing arts.In addition, 15 respondents (93.8%) expected that their learning experiences could serve as preparation for participating in cultural or artistic events and competitions. This indicates strong enthusiasm among students to engage in artistic activities beyond the classroom, whether in academic or competitive contexts.

Participation in such events not only broadens their experience but also strengthens self-confidence and professionalism as future art practitioners or educators.On the other hand, only 7 respondents (43.8%) selected fostering pride in local culture as an expected benefit. Although this percentage is lower than others, it does not necessarily imply that cultural pride is considered unimportant — it may suggest that students already possess such pride prior to taking the course. Nevertheless, this finding highlights the ongoing need to reinforce cultural identity and a sense of belonging to local heritage within the learning process.Overall, the findings affirm that students perceive dance learning not merely as an artistic pursuit but also as a means of developing communication skills, self-expression, creativity, and readiness to engage in performance and competition settings. The Tari Nusantara 1 course thus holds a strategic position in shaping expressive, creative, and competitive individuals who remain deeply connected to their cultural roots.
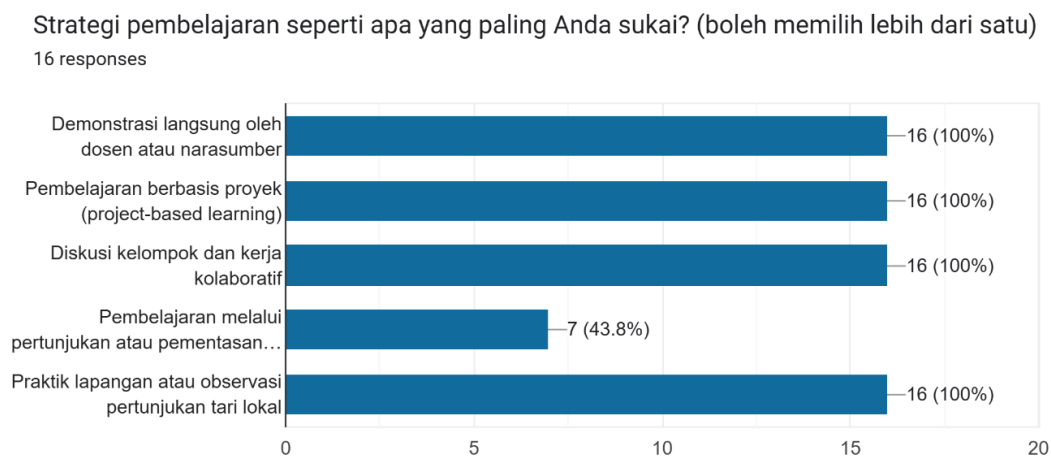
11. Preferred Learning Strategies

Fig 11. Preferred Learning Strategies

Based on the survey results displayed in the chart, it can be concluded that all respondents demonstrate a strong preference for several specific learning strategies. All 16 respondents (100%) expressed that they prefer direct demonstrations by lecturers or guest instructors, **project-based learning**, group discussions and collaborative work, as well as field practice or observation of local dance performances. This clearly shows that practical, interactive, and participatory learning approaches are highly valued and perceived as the most effective by students. In contrast, learning through stage performances or showcases received relatively less support, with only 7 out of 16 respondents (43.8%) indicating that they favored this method. While still significant, this suggests that students may view such activities as less effective compared to other learning strategies.Overall, the data indicate that students prefer learning methods that actively involve them in practice, group discussion, and real-world projects relevant to their local and professional context. These findings highlight the importance of implementing experiential and collaborative learning approaches that connect theory with practice, fostering meaningful engagement and deeper understanding in the Tari Nusantara 1 course.
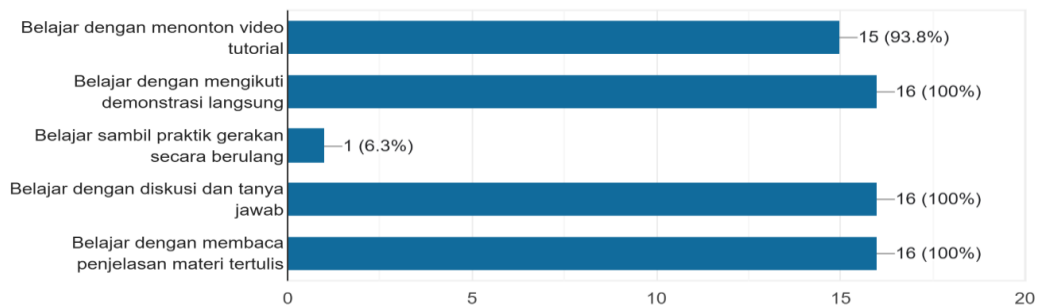
B. Learning Needs Analysis
1. Preferred Learning Styles

The survey results regarding the most suitable learning styles for studying dance show that the majority of respondents share similar preferences toward several learning methods. All respondents (100%) stated that they learn best through direct demonstrations**,** discussion and question–answer sessions, as well as reading written explanations of materials. This finding indicates that a learning approach combining visual, interactive, and theoretical aspects is considered highly effective in the process of learning dance.

Fig 12. Preferred Learning Styles

Gaya belajar seperti apa yang paling cocok untuk Anda saat mempelajari tari? (boleh memilih lebih dari satu)
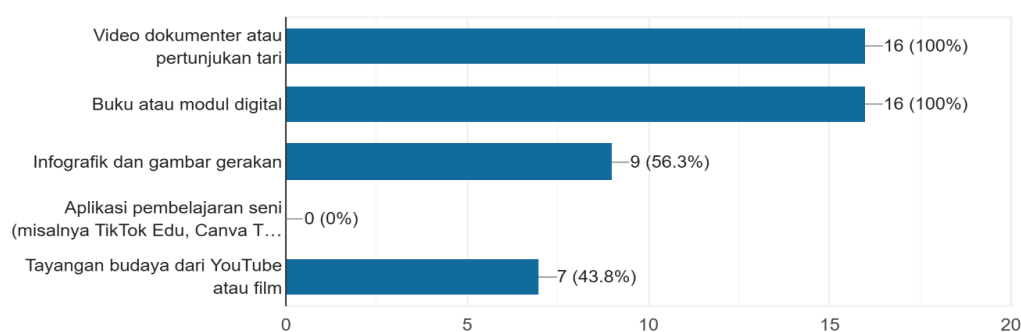16 responses

The survey results regarding the most suitable learning styles for studying dance show that the majority of respondents share similar preferences toward several learning methods. All respondents (100%) stated that they learn best through direct demonstrations, discussion and question–answer sessions, as well as reading written explanations of materials. This finding indicates that a learning approach combining visual, interactive, and theoretical aspects is considered highly effective in the process of learning dance.In addition, 93.8% of respondents also preferred learning through video tutorials, reflecting that digital media is perceived as a highly supportive learning resource. Video tutorials enable students to observe movements visually and repeat them as needed, thus providing flexibility and reinforcement in the learning process.In contrast, only one respondent (6.3%) reported feeling comfortable learning by repeatedly practicing movements without any additional guidance. This suggests that most students do not feel sufficiently confident or gain optimal results from self-repetitive learning without visual aids or explanatory support. Therefore, it can be concluded that the most effective learning style in the context of dance education is one that integrates guided instruction, visual media, and in-depth theoretical understanding, allowing students to connect observation, comprehension, and physical practice in a cohesive learning experience.

2.   **Preferred Learning Media**

Fig 13. Preferred Learning Media

Media pembelajaran apa yang paling Anda sukai? (pilih maksimal 3)
16 responses

Based on the data presented in the chart, the most preferred learning media among all respondents for studying dance are documentary videos or recorded dance performances. All 16 respondents (100%) selected this medium as their top choice, indicating that authentic and contextual visualization greatly aids in understanding movement, expression, and the emotional nuances of dance.In addition, books or digital modules were equally popular, also selected by all respondents (100%). This finding shows that although dance learning is primarily visual and practical, textual and theoretical materials remain essential in supporting comprehensive understanding.Infographics and movement diagrams were chosen by more than half of the respondents, reflecting that concise and visually organized information also has a strong appeal — particularly in helping students understand dance techniques or movement structures more easily.Meanwhile, cultural video content from YouTube or films received moderate preference, with 43.8% of respondents

selecting it. Although these media are considered engaging, they are not perceived as effective as the more structured educational resources. Interestingly, none of the respondents **selected** art learning applications such as TikTok Edu or Canva T as preferred media, possibly indicating that such interactive social platforms are not yet considered relevant or optimal for formal dance learning contexts.Overall, these findings demonstrate that students tend to favor learning media that combine realistic visualization, theoretical reinforcement, and structural clarity, supporting both the practical and conceptual aspects of dance learning.

3.   Learning Comfort

The survey results indicate that all respondents, without exception, feel comfortable learning dance in various formats—individually, in small groups, and in large groups.

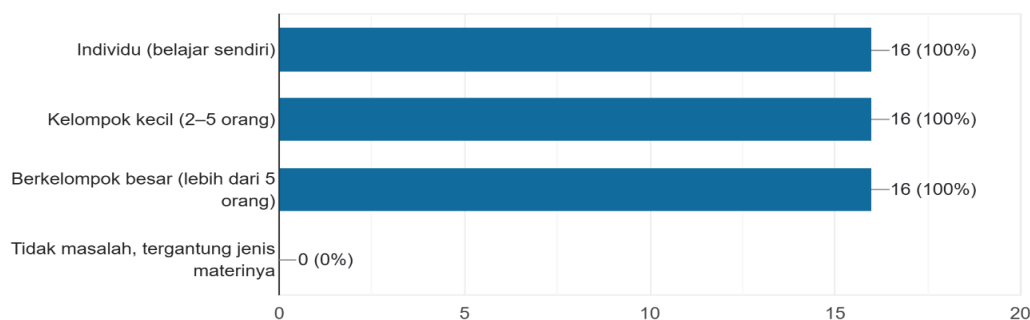Dalam praktik menari, Anda lebih nyaman belajar secara:
16 responses

Fig 14. Learning Comfort

Each option received an equal percentage of 100%, demonstrating that participants possess flexibility and ease across different learning contexts. Interestingly, none of the respondents stated that their comfort level depended on the type of material being studied. This finding suggests that their learning preferences are more influenced by the flexibility of experience rather than the specific content of the dance material.These results reflect that students are open to diverse approaches in dance practice—whether rehearsing alone to strengthen personal understanding, working in small groups for intimate collaboration, or practicing together in larger groups to build collective dynamics and cohesion. In other words, the respondents demonstrate an adaptive and receptive attitude toward various teaching and learning strategies within the context of dance education.

4.   Need for Access to Learning Materials

The survey results show that all respondents expressed a strong need for learning materials that can be accessed anytime, or asynchronously. None of the respondents answered "no," indicating a very high demand for flexibility in time management when accessing course content. This finding reflects the current reality and demands of modern education, in which students seek the freedom to manage their own study schedules according to their personal pace and daily routines.

Apakah Anda membutuhkan materi pembelajaran yang bisa diakses kapan saja (asinkron)?
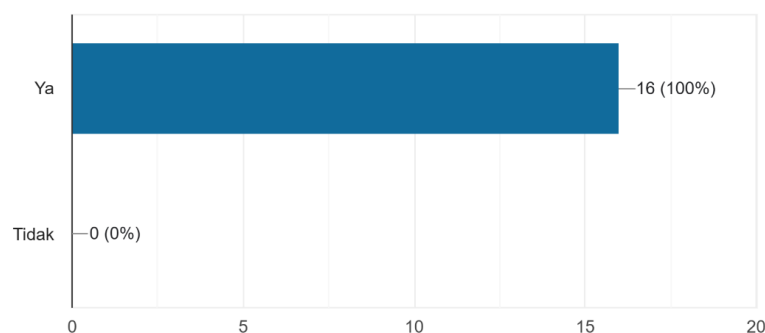16 responses

Fig 15. Need for Access to Learning Materials

Asynchronous learning materials allow students to revisit content, comprehend lessons more deeply at their own speed, and utilize time outside classroom sessions to reinforce their understanding. This finding serves as an important signal for instructors to provide accessible, self-directed learning resources that students can use independently whenever needed.

5. Evaluation in Dance Learning

Bagaimana Anda ingin dievaluasi dalam pembelajaran tari? (boleh memilih lebih dari satu)
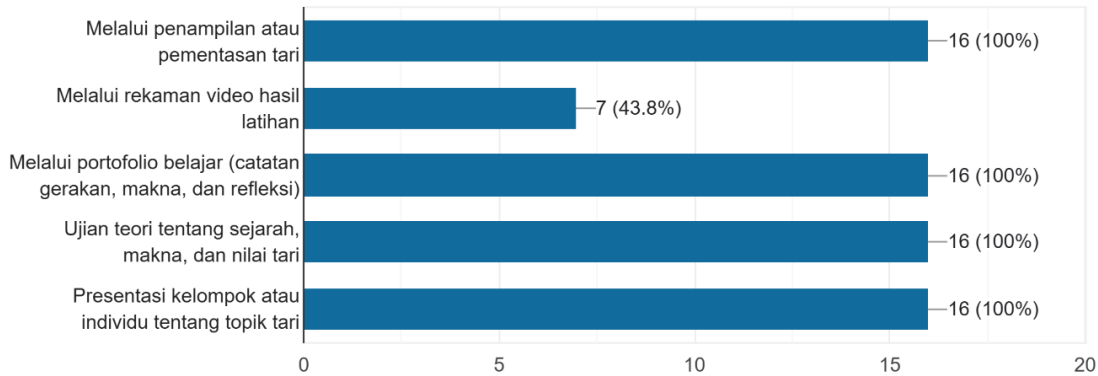
16 responses

Fig 16. Evaluation in Dance Learning

The survey results reveal that all respondents share a consistent view regarding how they wish to be evaluated in dance learning. Every participant selected multiple evaluation methods, including:

1) Dance performance or stage presentation,
2) Learning portfolios (containing movement notes, meanings, and reflections),
3) Written theory exams on the history, meaning, and values of dance, and
4) Group or individual presentations on specific dance topics.

These findings indicate that students value comprehensive evaluation that balances practical, theoretical, and reflective aspects. They wish to be assessed not only based on technical performance skills but also on conceptual understanding, reflective thinking, and the ability to articulate their learning process. Meanwhile, evaluation through recorded practice videos was chosen by only about 43.8% of respondents. This suggests that while video documentation can serve as an alternative evaluation tool, most students still prefer direct assessment through live performance or face-to-face interaction.Overall, the data demonstrate that students desire a holistic and diverse assessment system that reflects not only their final output but also the process, knowledge, and critical thinking skills they develop through learning traditional dance.

C. Preferred Topics

Topik-topik berikut menarik bagi saya untuk dipelajari: (boleh memilih lebih dari satu)
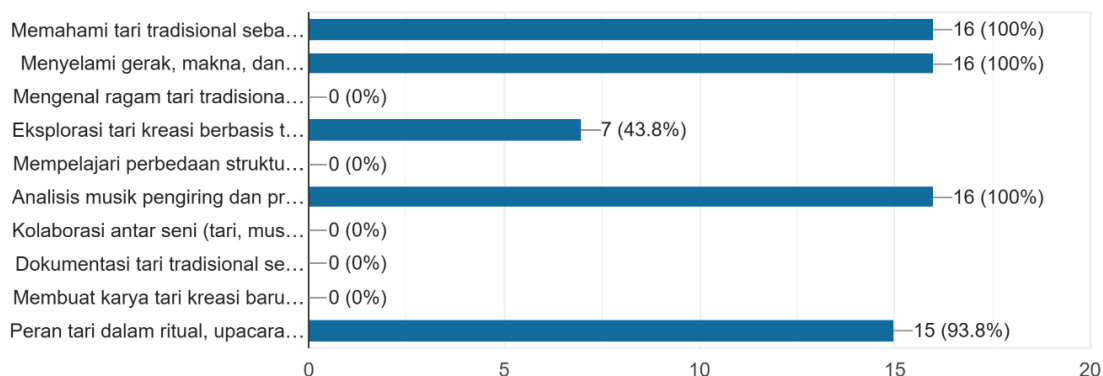
16 responses

Fig 17. Preferred Topics

Based on the responses of 16 participants, the survey results show a very high level of interest in several specific topics related to dance learning. All respondents (100%) expressed equal enthusiasm toward three main themes:

1. Understanding traditional dance as a form of cultural heritage,
2. Exploring the movements, meanings, and philosophies embedded in dance, and
3. Analyzing accompanying music and the process of its creation.

These findings indicate that students wish to gain a comprehensive understanding of dance—not only from the perspective of physical movement but also from its cultural and musical context.Additionally, nearly all respondents (93.8%) showed strong interest in studying the role of dance in rituals, ceremonies, and religious contexts, reflecting a desire to explore the spiritual and social dimensions of traditional dance. Meanwhile, 43.8% of respondents expressed interest in exploring creative dances rooted in traditional values, suggesting an openness to innovation while maintaining cultural authenticity.Interestingly, none of the respondents selected topics such as learning about various types of traditional dances in general, studying differences in movement structure, interdisciplinary collaborations, dance documentation, or the creation of new choreographic works. This indicates that participants are **more** inclined toward deep, contextual, and interpretative learning rather than technical or experimental exploration. Their interests appear to focus primarily on preservation, meaning-making, and appreciation of traditional dance as a vital part of cultural identity and heritage.
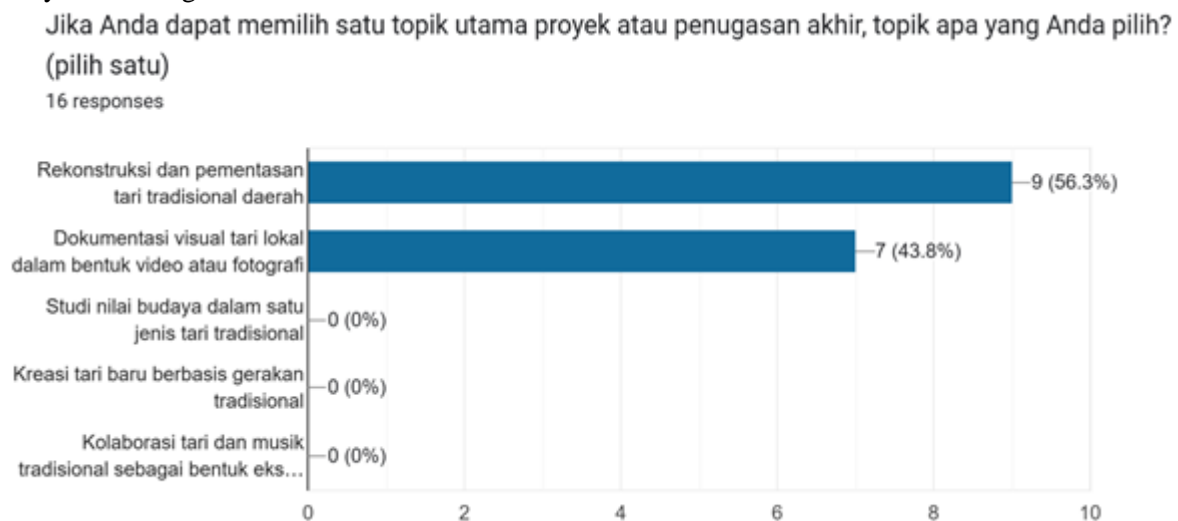

Fig 18. Preferred Main Project Topics

The survey results reveal that out of 16 respondents, the majority (56.3%) selected "Reconstruction and performance of regional traditional dances" as their preferred topic for final projects or assignments. This shows a strong collective interest in not only learning about traditional dances but also reviving and performing them bringing cultural heritage back to life through creative engagement and stage presentation. The students appear eager to be directly involved in creative and performative processes that allow them to reintroduce traditional dances to contemporary audiences.Meanwhile, the topic "Visual documentation of local dance through video or photography" also gained significant attention, chosen by 43.8% of respondents.

This highlights the participants' awareness of the importance of preservation and archiving through digital media, acknowledging that visual documentation plays a crucial role in safeguarding the continuity of traditional dance in the digital era and in transmitting cultural values to wider audiences. Interestingly, none of the respondents chose other potential project topics such as cultural value analysis of a specific dance, creation of new dance works based on tradition, or collaborations between dance and traditional music. This suggests that participants' interests are predominantly oriented toward preservation and revitalization of existing traditional dance forms rather than toward innovation or interdisciplinary experimentation. Their focus lies in maintaining, appreciating, and reintroducing the richness of Indonesia's traditional dance heritage.

Table 1. Summary of Needs Analysis Results

No	Aspect Analyzed	Main Findings	Percentage / Respondents	Implications
1	Purpose of Taking the Course	Understanding Indonesia's cultural richness	100% agree/strongly agree	Learning objectives align with students' needs
2	Benefits of Dance Learning	Desire to acquire basic traditional dance skills	100% agree/strongly agree	Emphasize practical sessions in learning
3	Dance as Character Formation	Dance strengthens character and cultural identity	100% agree/strongly agree	Relevant for character and civic education
4	Relevance to Future Profession	Dance learning supports professional development	100% strongly agree	Integrate dance with professional competencies
5	Preferred Learning Strategy	Direct practice and group collaboration	100% agree/strongly agree	Apply active, collaborative, project-based learning models
6	Confidence Improvement	Dance learning enhances self-confidence	100% agree/strongly agree	Build a supportive and empowering classroom environment
7	Desired Learning Atmosphere	Creative, interactive, and flexible	100% agree/strongly agree	Design dynamic and participatory learning spaces
8	Learning Output	Desire to perform learning outcomes on stage	100% strongly agree	Implement performance-based assessments
9	Main Learning Goals	Skill mastery, character values, professionalism	100% chose all three	Course viewed as holistic learning space
10	Expected Benefits	Expressive movement, creativity, and event participation	93.8–100%	Facilitate artistic expression and self-actualization
11	Preferred Learning Strategies	Demonstration, projects, discussions, field practice	100%	Context-based and experiential learning most effective
12	Learning Style	Demonstrations, discussions, written materials, video tutorials	93.8–100%	Combine visual, interactive, and theoretical methods
13	Learning Media	Documentary videos and digital modules most preferred	100%	Provide audiovisual and digital reading materials
14	Learning Comfort	Comfortable learning individually or in groups	100%	Students show adaptability to various formats
15	Access to Learning Materials	Need for asynchronous access	100%	Provide flexible digital platforms for independent study
16	Evaluation Methods	Performances, portfolios, theory, and presentations	100%	Adopt holistic evaluation: practice, theory, reflection
17	Preferred Topics	Dance as cultural heritage, movement meaning, musicality	100%	Emphasize cultural context and interpretative learning
18	Preferred Project Type	Reconstruction and performance of traditional dance	56.3%	Strong interest in cultural preservation projects

The needs analysis of students in the Tari Nusantara 1 course reveals a high level of awareness and appreciation toward Indonesia's cultural richness through traditional dance. Students perceive dance learning not merely as a physical or artistic activity, but as a means of character building and cultural identity formation. This is supported by 100% of respondents expressing agreement that the course helps them understand and preserve cultural values while mastering traditional dance skills.Students also view the course as highly relevant to their future professional goals, particularly as educators, artists, or cultural practitioners. The dominant preference for active and collaborative learning strategies, such as group work, direct demonstrations, and project-based activities indicates a need for hands-on, engaging, and participatory experiences in the learning process.Moreover, students expect a creative, interactive, and enjoyable classroom atmosphere that fosters confidence and expression. They strongly support performance-based outputs as a final assessment form, viewing stage presentations as both a learning achievement and a means of artistic self-expression.In terms of learning styles and media, students favor a combination of visual, interactive, and theoretical approaches, supported by documentary videos and digital modules.

The need for asynchronous access to materials highlights their preference for flexible, independent learning supported by digital platforms.Regarding evaluation, students prefer a comprehensive and balanced assessment system that covers practical performance, reflective portfolios, theoretical understanding, and presentations. This approach ensures holistic evaluation of both skill and conceptual mastery.The survey also indicates a deep interest in exploring dance as a form of cultural heritage, focusing on the meanings behind movement, musical accompaniment, and traditional values. The most favored project type reconstruction and

performance of traditional dances shows a collective desire for cultural preservation and revitalization through active participation.Overall, the findings suggest that Tari Nusantara 1 should be designed using a balanced approach integrating theory, practice, and cultural value reinforcement. A supportive, creative, and participatory learning environment will help students achieve their academic and personal goals as future cultural preservers and professional educators in the arts.

IV.   CONCLUSION

Based on the results of the needs analysis and research findings in the *Tari Nusantara 1* course, it can be concluded that students demonstrate a high level of awareness of the importance of cultural preservation, character formation, and professional development through dance education. Dance learning is not merely perceived as an aesthetic activity but as a form of character education rooted in multicultural values, morality, and national identity.The findings reveal that all respondents (100%) possess a strong motivation to understand Indonesia's cultural richness and to acquire basic skills in performing traditional dances. Students perceive that learning traditional dance significantly contributes to the development of self-confidence, discipline, responsibility, and pride in local culture. Thus, *Tari Nusantara 1* functions as an effective medium for shaping personal identity, cultural awareness, and inclusive attitudes among students. Pedagogically, students prefer active, collaborative, and project-based learning models emphasizing hands-on practice and teamwork. This aligns with *Experiential Learning Theory* (Kolb, 2015) and *Culturally Responsive Teaching* (Gay, 2018), which emphasize the importance of learning through direct experience, reflection, and appreciation of cultural diversity.

Students also express a strong desire for creative, interactive, and flexible classroom environments that allow them to explore ideas and express themselves freely.In addition, students' preference for digital media—such as documentary videos, online modules, and asynchronous access—highlights the need to integrate technology into dance education. This reflects the principles of *Digital Pedagogy* (Bozkurt & Sharma, 2021), which promotes flexible and autonomous learning. Furthermore, students expect comprehensive assessments encompassing performance, theory, reflection, and portfolios—supporting the concept of *authentic assessment* in the performing arts (Wiggins, 2011).Overall, it can be concluded that the *Tari Nusantara 1* course should be designed as a holistic learning space balancing cognitive, affective, and psychomotor domains, employing experience-based, collaborative, and culturally oriented approaches. The implementation of a multicultural-based learning model within this course not only enriches the academic process but also strengthens students' character as future cultural preservers and professional educators in the arts within the global era.

V.   ACKNOWLEDGMENTS

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