

Tidi Da'a Learning Through Demonstration Method in Extracurricular Activities in SMA Negeri 1 Telaga

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Abstract.

This research is motivated by the dominant development of creative dance in dance extracurricular activities at SMA Negeri 1 Telaga. This is evident from the various achievements achieved by students in dance competitions at the district and provincial levels, most of which are oriented towards creative dance. Creative dance is considered more interesting, varied, and in line with current developments, so it is more popular with students than traditional dance. This condition causes traditional dance learning, especially Tidi Da'a, to become less dominant in extracurricular activities. Nevertheless, the school continues to strive to preserve regional culture through traditional dance learning by implementing demonstration methods in the Tidi Da'a learning process. This study aims to describe the Tidi Da'a learning process through demonstration methods in extracurricular activities at SMA Negeri 1 Telaga. The research method used is a descriptive qualitative method. Data collection techniques are carried out through observation, interviews, and documentation. The research subjects consist of dance extracurricular instructors and students who participate in dance extracurricular activities. The results of the study indicate that the Tidi Da'a learning process through the demonstration method is carried out through several stages, namely an introduction to the history and meaning of the dance, a demonstration of movements by the instructor, repeated movement exercises, and evaluation based on the wiraga, wirama, and wirasa aspects. The demonstration method is considered effective because it makes it easier for students to understand and imitate the dance movements directly. In addition, learning Tidi Da'a in extracurricular activities is one of the school's efforts to preserve regional culture amidst the dominant interest of students in creative dance and the influence of digital culture.

Keywords: Learning, Tidi Da'a, Demonstration Method, Extracurricular and Cultural Preservation.

I. INTRODUCTION

Education is a process aimed at developing students' potential holistically, encompassing cognitive, affective, and psychomotor aspects. Law Number 20 of 2003 concerning the National Education System defines education as a conscious and planned effort to create a learning environment and process that allows students to actively develop their potential. This demonstrates that education is not solely focused on academic achievement but also on developing students' character, creativity, and socio-cultural skills.

One way to develop student potential in schools is through extracurricular activities. Minister of Education and Culture Regulation No. 62 of 2014 explains that extracurricular activities are educational activities outside of class hours that aim to optimally develop students' potential, talents, interests, abilities, and personalities. Through extracurricular activities, students can develop skills while fostering social attitudes, responsibility, discipline, and cooperation.

Schools, as educational institutions, play a crucial role in preserving and maintaining regional culture. One way to achieve this is through extracurricular activities in traditional dance. Learning dance not only aims to train movement skills but also serves as a means to instill cultural values, ethics, and regional identity in the younger generation. According to Hamzah B. Uno (2010:2), learning is an effort made by teachers to educate students by organizing various learning elements to create an effective learning process. Therefore, dance learning needs to be creatively designed so that students are not only able to dance but also understand the cultural meaning contained within.

In today's digital era, technological developments and social media have a significant impact on the mindsets and interests of the younger generation. Students tend to be more attracted to popular and modern culture, which thrives on digital platforms like TikTok, Instagram, and other social media platforms. This has led to a decline in interest in local culture, particularly traditional dance. If not balanced with ongoing preservation efforts, regional traditional cultures could be further marginalized by the tide of globalization.

In line with these conditions, extracurricular dance activities at SMA Negeri 1 Telaga focus more on developing creative dance than traditional dance. This is evident in the various achievements achieved by students in district and provincial dance competitions, most of which are oriented towards creative dance. Creative dance is considered more interesting, flexible, and in line with current developments because it allows for more varied movement development and the use of modern elements in performances. Furthermore, creative dance is considered to have a greater opportunity to achieve success in various dance competitions.

Based on initial observations and interviews with Delim Abas, the dance extracurricular instructor at SMA Negeri 1 Telaga, extracurricular dance activities are conducted routinely and are more focused on preparing for various arts competitions, particularly the National Student Arts Festival (FLS3N). During the learning process, students are more often trained in creative dance material because the types of competitions the school participates in generally feature creative dance. As a result, traditional dance learning becomes less dominant in extracurricular activities.

This situation indirectly impacts students' interest in regional traditional dances. Most students are more interested in learning creative dances because they are considered more modern, varied, and in line with current trends. The increased intensity of creative dance practice and performances has resulted in students learning traditional dances less and less in depth. If this situation continues, it is feared that the younger generation's understanding of local culture will further decline.

In the context of Gorontalo culture, one traditional dance with cultural and philosophical value is Tidi Da'a. This dance is a traditional Gorontalo dance typically performed by brides, with gentle, graceful, and meaningful movements. Tidi Da'a reflects the values of modesty, gentleness, and the identity of Gorontalo women. Therefore, teaching Tidi Da'a in schools is one way to preserve regional culture so that it remains recognized and passed on to the younger generation.

Although the dance extracurricular activities at SMA Negeri 1 Telaga are predominantly creative dance, the school still strives to preserve traditional dance through Tidi Da'a learning in extracurricular activities. In the learning process, instructors use the demonstration method. According to Djamarah and Zain (2010:90), the demonstration method is a method of presenting learning by demonstrating a certain process or movement so that students can observe and imitate it directly. This method is considered relevant in dance learning because students can see concrete examples of movements, making it easier to understand movement techniques, rhythm, and dance expressions.

Tidi Da'a learning through demonstration methods is carried out through several stages: an introduction to the history and meaning of the dance, a demonstration of the movements by the instructor, repeated movement practice, and evaluation based on the wiraga, wirama, and wirasa aspects. Through this process, students not only learn to master the dance movements but also understand the cultural values embodied in Tidi Da'a as part of Gorontalo's cultural identity.

Several previous studies have shown that traditional dance learning can be an effective medium for cultural preservation and character development in students. However, research specifically examining Tidi Da'a learning through demonstration methods in extracurricular activities is still very limited. Most previous studies have focused on creative dance or traditional dance learning in general without examining the Tidi Da'a learning process in extracurricular activities in depth.

Based on these conditions, this research is important to describe the Tidi Da'a learning process through demonstration methods in extracurricular activities at SMA Negeri 1 Telaga. This research is expected to provide an overview of the implementation of traditional dance learning as an effort to preserve regional culture amidst the dominant interest of students in creative dance and the influence of digital culture.

This research hopes that Tidi Da'a learning will not only serve as a means of developing dance skills but also as a medium for instilling cultural values, character, and a love of regional heritage in students. Thus, extracurricular dance activities can serve not only as a platform for talent development but also as an effort to preserve local culture among the younger generation.

II. RESEARCH METHODS

This study uses a qualitative descriptive research design. Qualitative descriptive research aims to systematically describe and illustrate the Tidi Da'a learning process through the demonstration method in dance extracurricular activities at SMA Negeri 1 Telaga. A qualitative approach is used because this study focuses on the learning process, student activities, the role of instructors, and the application of the demonstration method in traditional dance learning. Through this research design, the researcher is directly involved in extracurricular activities to conduct observations, interviews, and documentation in order to obtain in-depth data regarding the implementation of Tidi Da'a learning. The data obtained are then analyzed descriptively to describe the learning stages, starting from dance introduction, movement demonstration, practice, to evaluation based on wiraga, wirama, and wirasa aspects. By using a qualitative descriptive research design, this study is expected to be able to provide a clear and in-depth picture of the implementation of Tidi Da'a learning through the demonstration method as an effort to preserve regional culture in dance extracurricular activities at SMA Negeri 1 Telaga.

Location and Time of Research

This research was conducted during extracurricular activities at SMA Negeri 1 Telaga, Gorontalo Regency, Gorontalo Province. The location of this research was SMA Negeri 1 Telaga, located in Telaga District, Gorontalo Regency, Gorontalo Province. This school was chosen as the research location because it is the venue for the Tidi Da'a Dance extracurricular activity that is the focus of the research.

Participants and Sampling Techniques

The subjects in this study were dance extracurricular instructors and students who participated in dance extracurricular activities at SMA Negeri 1 Telaga. Extracurricular instructors were made the subjects of the study because they played a direct role in the learning process of Tidi Da'a through the demonstration method, while students became the subjects in this study because they were grade X students of SMA Negeri 1 Telaga who had an interest and actively participated in dance extracurricular activities. Grade X students were chosen because they were directly involved in the learning process of Tidi Da'a through the demonstration method in dance extracurricular activities. The technique for determining informants in this study used purposive sampling technique, namely the deliberate selection of informants based on certain considerations that were in accordance with the research needs. The considerations in selecting informants were that informants were considered to know, understand, and be directly involved in the learning process of Tidi Da'a in dance extracurricular activities at SMA Negeri 1 Telaga.

Instruments and Data Collection

Data is collected through:

- a) Observations were conducted to directly observe Tidi Da'a's learning process through demonstration methods in extracurricular dance activities, including the activities of instructors and students as well as assessment of the wiraga, wirama, and wirasa aspects.
- b) Interviews were conducted with dance extracurricular instructors and class X students to obtain information regarding the learning process, application of the demonstration method, and obstacles faced.
- c) Documentation is used to collect supporting data such as activity photos, learning notes, and other data related to the Tidi Da'a learning process.

Research instruments include observation guidelines, interview guidelines, and documentation used to help researchers obtain complete and accurate data.

Data Analysis Techniques

This study uses qualitative data analysis with the interactive model of Miles, Huberman, and Saldaña (2014) which includes data collection, data reduction, data presentation, as well as drawing conclusions and verification. 1). Data Collection, Data was obtained through observation, interviews, and documentation during Tidi Da'a extracurricular activities. 2). Data Reduction, Data is selected and focused on matters related to the Tidi Da'a learning process through the demonstration method. 3) Data Presentation, Data is presented in the form of a narrative description of the learning process from the beginning to the evaluation. 4). Conclusion, Conclusions are drawn based on the results of the analysis of data that has been reduced and presented, and verified based on evidence in the field. 5) Data Validity, Data validity is tested through

triangulation, extended observation, persistence, and member checks to informants. 6). Learning Implementation Tidi Da'a learning is carried out in 6 meetings: Introduction to dance, Variety of basic movements, Movement development, Advanced practice, Music adjustment, Evaluation/final performance (wiraga, wirasa, wirama). 7). Assessment, Assessment includes three aspects: Wirasa, Wirama, and Wiraga with the categories very capable (SM), Capable (M), Quite capable (CM), and Not capable (TM). 8). Assessment Rubric, Rubric is used to assess the accuracy of movements, suitability of counts, suitability of musical rhythm, and expression/appreciation.

III. RESULTS AND DISCUSSION

In this study, researchers directly observed Tidi Da'a's learning process through demonstration methods in extracurricular activities at SMA Negeri 1 Telaga. The learning took place outside of school hours for two months, from April to May 2026, with six meetings.

This extracurricular activity is attended by 10th grade students who have an interest in dance and aims to develop dance skills while instilling a love for Gorontalo regional culture. In its implementation, the demonstration method is the main method used by the extracurricular instructor. At each meeting, the instructor first explains the learning objectives, the meaning of the movements, and the basic techniques that students must master before entering the practical stage.

After giving an explanation, the instructor directly demonstrates each variety of Tidi Da'a movements in stages and repeatedly so that students can clearly observe the form of movement, body position, direction of gaze, footwork, hand movements, and movement characters that are appropriate to Tidi Da'a. After the demonstration is carried out, students are asked to imitate the movements demonstrated by the instructor. At this stage, the instructor provides direct guidance through movement counts, body position directions, and corrections to mistakes made by students. The training process is carried out in stages, starting from the introduction of basic movements, mastering the various movements one by one, to combining the entire series of Tidi Da'a movements. In addition, the instructor also trains students to adjust movements to the rhythm of the accompanying music and guides students in displaying expressions and appreciation that are appropriate to the character of the dance.

During the learning process, the instructor actively conducted evaluations at each meeting. The evaluation was conducted by observing students' ability to memorize movements, the accuracy of movement techniques, the suitability of movements to the rhythm of the music, group cohesion, and students' ability to display dance expressions and appreciation. The results of the evaluation were used as a basis for providing improvements, directions, and further practice at the next meeting. At the final meeting, the instructor conducted a final evaluation by asking students to perform the entire series of Tidi Da'a movements that had been learned during the practice process. Based on the results of observations and interviews conducted by the researcher, there were several obstacles that emerged during the learning process. These obstacles included students still having difficulty memorizing the sequence of movements, especially when the number of movements learned increased.

In addition, some students seemed less confident when asked to demonstrate movements in front of their friends. In the wirama aspect, some students still had difficulty adjusting their movements to the tempo and rhythm of the music so that the movements displayed were not completely uniform. Meanwhile, in the wirasa aspect, some students still seemed shy and were not yet able to display expressions and appreciation that were in accordance with the character of Tidi Da'a. Another obstacle found was the student discipline factor, such as being late to practice and being absent from several meetings.

This condition causes some students to fall behind in the material and require additional guidance from the instructor. However, the instructor continues to try to overcome these obstacles by providing motivation, taking a personal approach to students, repeating demonstrations of movements that are considered difficult, and providing opportunities for group practice so that students can help each other and learn together. The results of the study show that the application of the demonstration method in Tidi Da'a learning has a positive impact on the development of student abilities.

Through this method, students can directly see examples of correct movements so that it is easier to understand the movement techniques taught. Demonstrations that are carried out gradually and repeatedly help students remember the sequence of movements, correct movement errors, and improve coordination between movement, rhythm, and expression. Student development is seen in the cognitive, affective, and psychomotor aspects. In the cognitive aspect, students are able to understand the history, meaning, and function of Tidi Da'a and understand the meaning contained in each variety of movements learned. In the psychomotor aspect, students show an increase in their ability to demonstrate dance movements more precisely, flexibly, and regularly. Meanwhile, in the affective aspect, students show a more disciplined, responsible, active attitude in practice, and have better self-confidence compared to the beginning of learning. In addition to improving dance skills, learning Tidi Da'a through the demonstration method also provides a meaningful learning experience for students.

Through this extracurricular activity, students not only learn about dance techniques, but also understand cultural values, politeness, cooperation, responsibility, and a sense of respect for regional cultural heritage. Students become more familiar with one of Gorontalo's traditional arts and understand the importance of maintaining and preserving regional culture amidst the development of modern culture. Thus, it can be concluded that the demonstration method is an effective method in learning Tidi Da'a in extracurricular activities at SMA Negeri 1 Telaga.

This method helps students understand movements more easily, gradually improve their dance skills, build self-confidence, enhance group cohesion, and foster a love of Gorontalo arts and culture. Therefore, Tidi Da'a's extracurricular activities serve not only as a means of developing students' talents and interests in the arts, but also as a form of regional cultural preservation carried out through the educational environment.



Fig 1: Evaluation of all students performing tidi da'a movements
(Documentation of Moh ikbal lapanco 2026)

From the results of an interview with the extracurricular dance trainer, Mr. Delim Abas on April 2, 2026, it was explained that: *"The purpose of implementing extracurricular dance activities is to improve students' abilities in learning dance through directed and continuous practice activities. Through these activities, students can develop talents, interests, creativity, and skills in moving and expressing themselves on stage. In addition, extracurricular dance activities also aim to train students' self-confidence, cohesiveness, discipline, and responsibility in working together during the practice process. The implementation of these extracurricular activities is also one of the school's efforts to improve the school's achievements and image through student participation in various arts activities, such as the National Student Arts and Literature Competition Festival (FLS3N), especially in the creative dance branch."*



Fig 2: Interview with the Dance Extracurricular Supervisor
(Documentation by Moh Ikbal Lapanco, April 2026)

Facilities and Infrastructure for Implementing Tidi Da'a Extracurricular Activities at SMA Negeri 1 Telaga

According to the Regulation of the Minister of National Education Number 24 of 2007 concerning Standards for Educational Facilities and Infrastructure, educational facilities and infrastructure are facilities used to support the learning process so that it can run effectively and efficiently.

Based on the results of an interview with Delim Abas as the dance extracurricular trainer at SMA Negeri 1 Telaga on April 6, 2026, he explained that:

"The facilities and infrastructure used in Tidi Da'a extracurricular activities are sufficient to support student practice. These include a practice room, speakers or sound system, dance accompaniment, and other equipment. Practice is typically held in the school's art room or in the school yard, which has sufficient space for dance practice."

(Interview with Delim Abas, April 6, 2026)

In addition to providing training facilities, the school also supports extracurricular dance activities as a means of developing students' interests and talents in the arts and culture. This support is evident in the school's involvement in providing facilities and providing opportunities for students to participate in arts activities both within and outside the school environment.

As per the results of an interview with the principal of SMA Negeri 1 Telaga on April 6, 2026, he stated that:

"We strongly support extracurricular activities because they are crucial for developing students' potential, particularly in non-academic areas. Therefore, the school continues to support dance extracurricular activities so that students can develop their abilities, creativity, and self-confidence, while also fostering a sense of responsibility for preserving Gorontalo's regional culture."

(Interview with principal, April 6, 2026)



Fig 3: Interview with the Principal of Telaga 1 State High School
(Documentation of Moh ikbal lapanco 2026)

In the implementation of the Tidi da'a extracurricular activities at SMA Negeri 1 Telaga, the facilities and infrastructure used for the practice process include an art room and speakers.



Fig 4: Art Room as a Place for Practice and Receiving Dance Materials
(Documentation of Moh ikbal lapanco 2026)

Evaluation and Assessment of the Implementation of Tidi Da'a Extracurricular Activities at SMA Negeri 1 Telaga

Suharsimi Arikunto (2013: 3) Learning evaluation is an activity to measure and assess the level of success of students in achieving predetermined learning objectives. Evaluation is conducted to determine the extent to which students understand the material and to serve as a consideration in improving the learning process. Based on the researcher's observations on April 24, 2024, at the end of the activity, the instructor provided an evaluation of the Tidi da'a extracurricular activities. The instructor's evaluation was carried out through the final training process, examining the elements of wiraga, wirama, and wirasa, as well as students' progress in mastering the Tidi da'a material that had been studied. The assessment was given with the following information: SM (very capable), M (capable), CM (sufficiently capable), TM (not capable).

"During the evaluation phase, assessments included students' accuracy in performing each Tidi Da'a movement, their alignment with the music's tempo, their flexibility, and their expression and appreciation during the dance. Furthermore, students' cohesiveness and confidence during the dance were also taken into consideration during the assessment process."

(Interview with Delim Abas, April 30, 2026).

The results of the interview with the supervisor regarding the evaluation during the implementation of the Tidi da'a extracurricular activities are:

1. Students named Nurul Azhari Aneta and Annisa Jumrila Usman They still seemed less flexible in performing some of the Tidi Da'a movements. However, in terms of understanding the material and memorizing the sequence of movements, both students were quite quick to follow the trainer's directions.
2. Some students also still have not shown cohesiveness in performing movements in groups, especially when changing floor patterns and adjusting the tempo of the movements to the music.
3. There are several students who are able to perform movements well from the wiraga aspect, but still have difficulty in adjusting the movements to the rhythm of the music or the wirama aspect.
4. In the aspect of wirasa, some students are still lacking in displaying expressions, appreciation, and facial expressions when dancing so that the dance performance does not look optimal.
5. In addition, student discipline in participating in extracurricular activities still needs to be improved because there are still some students who arrive late and sometimes are absent during practice.

IV. CONCLUSION

Based on the research results, the Tidi Da'a extracurricular activity at SMA Negeri 1 Telaga is an effort to preserve regional culture through learning traditional Gorontalo dance. Learning is carried out using a demonstration method through the stages of introducing the material, explaining the meaning, providing examples of movements, repeated practice, adjusting to the music, and final evaluation. The results showed that the demonstration method was quite effective in improving students' abilities in the aspects of wiraga, wirama, and wirasa. Students became more active, confident, and were able to dance the six types of Tidi Da'a movements better. In addition, this learning also instilled cultural values such as politeness, gentleness, and togetherness.

Obstacles identified included a lack of student confidence, suboptimal discipline, differences in student abilities, and limited training facilities and infrastructure. However, the activities continued to run smoothly thanks to the collaboration between coaches, students, and the school. The school is expected to continue supporting extracurricular dance activities by providing facilities and supporting cultural preservation programs. Coaches need to develop more engaging learning methods, while students are expected to be more disciplined and diligent in their practice. These activities are also expected to continue to be implemented as an effort to preserve and preserve Gorontalo culture within the school environment.

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