The Concept of Habituation Learning in Developing Students' Talents, Interests, and Creativity in Dance Art Learning at Andhe-andhe Lumut Art Studio Kediri

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Abstract : The background of this research was that education in contemporary Indonesia used to emphasize academic abilities. Society used consider the acquisition of grades in a subject and use it as a measure of success in learning. Additionally, the preservation of cultural heritage and the fundamental cultural data statistics in East Java used to be uneven. This research aims to: 1) Analyze the concept of habituation learning; 2) Analyze the implementation of the habituation concept in developing talents, interests, and creativity. This research used a qualitative method by observing events that occurred in the field, noting what happened, analyzing documents found in the field, creating transcripts of field findings, and generating a detailed research report. The research was conducted at Andhe-andhe Lumut Art Studio Kediri, observing all the learning activities. Data sources for this research were informants, including studio trainers, studio owners, studio users, and studio students; places and events; relevant studio-related documents. Data were collected through observation, interviews, and documentation. The research resulted the following findings: 1) The concept of habituation was carried out in six stages: thinking, recording, repetition, storage, repetition again, habit; 2) Talent was supported by factors like invitis, empirical, convergence; 3) Interest was affected by factors like attention, pleasure, willingness; 4) Creativity was executed in four stages: preparation, incubation, illumination, confirmation, which encompassed the ability to create dance floor patterns, create movements, and produce new dance works.

Introduction

National education had various objectives, including sharpening skills and producing a nation of noble character with the aim of enlightening the nation's life and developing the potential of learners to become individuals who are devout to the Almighty, morally upright, knowledgeable, capable, creative, independent, and socially responsible (Kemendiknas, 2003). In reality, the education currently taking place in Indonesia still predominantly focuses on academic abilities, consequently resulting in the incomplete achievement of education's functions and objectives. Even though, in recent years, the government has initiated behavior-based (character) education programs aimed at shaping learners in line with the nation's character and fostering high intellect, the society's awareness regarding this matter remains

limited. Society still tends to prioritize the acquisition of grades in a subject and considers it a benchmark for success in learning.

Non-academic-based education also plays a crucial role in shaping students' character. In cultural arts education, the focus isn't solely on learning about art and culture; it also encompasses organization. This organization process molds an individual's behavior and attitudes when interacting with those around them. Consistent with this statement, it has been proven that organizational activities can serve as a means for instilling and implementing students' character education. As time passes, the outcomes of this character education process result in habits or habituation that students will engage in. From the data, it is apparent that several character points are applied to shape students so that they exhibit good character. Responsibility and self-confidence are key elements in engaging with cultural arts and essential qualities for an artist or cultural enthusiast. The implementation of character education aims to cultivate positive and ethical character traits in students. This implementation process occurs across various learning activities, which indirectly become internalized within the students themselves (Suparmi, 2023).

The significance of art education was not yet accompanied by awareness and a willingness to learn about the arts. This was evidenced by preservation data graphs obtained from the Open Data Jawa Timur website by the Department of Communication, Informatics, Cryptography, and Statistics of East Java Province. The data indicated that the preservation of traditional culture in East Java was uneven. Additionally, data collected from Lokadata Budaya Jawa Timur highlighted a significant disparity in the promotion of culture, particularly in the field of art. While some regions had made significant advancements in promoting the arts, others lagged behind or could even be considered backward. The advancement of regional arts was closely tied to the creativity of capable human resources in the field of art. Hence, it was hoped that this research could play a role in developing creativity, starting from a young generation of artists. Primary cultural data from the year 2020 indicated a decline, and this data represented an accumulation of various cultural fields, including the arts, which experienced a decline in graphs after the year 2020. These factors underscored the rationale for conducting this research

In this context, culture, especially the arts, is also a field of knowledge within education. Meanwhile, education also plays a vital role in developing the potential of learners, both in terms of academic abilities and other skills, including the arts. Habituation is one of the supportive factors in enhancing the skills of learners. Through suitable strategies and methods, habituation can harness the potential inherent in learners. As such, the researcher found it intriguing to explore the habituation process applied in non-formal educational settings, aiming to foster learners' creativity, interests, and talents.

According to Aristotle, as conveyed by Covey in his book, "We are what we repeatedly do. Excellence, then, is not an act but a habit." Essentially, the human character is a compilation of habitual actions. It can be said that if an idea can give birth to an action, that action will eventually lead to a habit. Formed habits then give rise to character, and character determines destiny. Covey states that habits also possess a strong force, much like gravity, which is greater than we realize. Habituation can also be understood as the convergence of knowledge, skills, and desire. Knowledge is a theoretical paradigm of what and why, while skills involve a more fundamental process of how, and desire pertains to motivation, encompassing why and the will to do something. The habituation process requires these three elements, which culminate in creating habits in our lives (Covey, 1997).

According to James Clear in his book titled "Atomic Habits," he states that individuals often do not perceive any changes in their lives when the effects are not significant. This burden of striving for grand achievements can be self-imposed. Conversely, any minor change consistently practiced over time can have an impact in the long run. Changes, even if they are deemed small, can yield something powerful when practiced consistently, even though the results may not be instant. The terms "interest" and "talent" hold no meaning without the process of habituation or gradual changes in learning. The habituation process or gradual changes is the initial step for students to discover the interests and talents that will grow and develop, ultimately surpassing the process of creativity (Clear, 2018).

Speaking about learners' creativity, interests, and talents, not all students excel in academic fields. Some children exhibit a natural inclination for free and active thinking, making them more proficient in non-academic domains. With the introduction of the new education curriculum, currently promoted as the "*Merdeka belajar*" (freedom to learn) curriculum, educational institutions, both formal and non-formal, should appropriately accommodate these diverse traits. This is the basis for the researcher to conduct a study exploring various responses given by learners regarding habituation in the non-formal educational environment, particularly in art studios. Another notable fact is that many non-formal education settings, especially art studios, often focus primarily on teaching specific art skills, such as dance techniques. However, looking ahead to future artistic programs, creativity becomes a vital requirement to create entirely new dance artworks that follow current trends and can be introduced to the general public. Given this context, the researcher feels the need for a new instructional model that can foster and develop students' creativity in generating new art pieces.

Habituation (Conditioning) According to Abdullah Nashih Ulwan, as quoted by Purwa Atmaja Prawira, habituation or conditioning is a strategy employed to train learners to think, behave, and act in accordance with the demands of the learning process. This habituation method is executed by repeatedly engaging in various similar activities to strengthen the connection between the stimulus and the response recipient (Mahmud, 2010). Quoting Djaali's perspective, habituation is a method of performing actions acquired through continuous and repetitive learning processes, resulting in a settled habit carried out spontaneously (automatically). Habits are something that occurs in human daily life, as they are often performed, and eventually, without conscious awareness, they give birth to a behavioral pattern known as personality or character (Djaali, 2013). Daily and consistent habits can express a person's personality and result in effectiveness or ineffectiveness for individuals. According to Horace Mann, as cited by Stephen R. Covey, habits are like a cable that is woven strand by strand every day, eventually forming a strong cable. Mann's statement is affirmed by Covey, but he disagrees with the notion that habits cannot be broken. According to Covey, habits can be broken, learned, and released through a significant process and commitment. In other words, Covey believes that other habits can disrupt habits through equally determined efforts, just as strong as the habituation that has been established. Habituation serves as the convergence point of knowledge, skills, and desires. As explained in Covey's book, knowledge constitutes theoretical paradigms like "what needs to be done" and "why I do it," while skills involve "how I do it," and desires are more like the motivation to do something. Therefore, Covey asserts that to make something a habit in human life, all three elements are necessary (Covey, 1997).

In other words, habituation can be regarded as an educational process wherein a behavior, when consistently practiced, becomes a habit for the actor, ultimately solidifying into a tradition that becomes difficult to relinquish. It can be inferred that habituation involves a conscious repetition of actions to establish a tradition or habit, consequently giving rise to a predisposed attitude or behavior that becomes familiar without coercion and is challenging to abandon. Maragustam, in his book titled "Filsafat Pendidikan Islam Menuju Pembentukan Karakter" (Islamic Philosophy of Education Towards Character Formation), expounds that engaging in actions through habituation can instill certain qualities and pathways in one's thoughts, beliefs, desires, and speech. Consequently, a predisposition toward favoring the undertaken action is formed (Azizy, 2003). This serves as a strategy for character formation. The book outlines six stages in implementing habituation. These six stages are as follows: 1) Thinking 2) Recording 3) Repetition 4) Storage 5) Repetition again 6) Habit.

a) Learning

Learning in real-world situations is closely tied to the strategies and methods employed within an educational setting. Learning strategies can be utilized to achieve objectives by presenting topics at varying levels, catering to different student talents, and adapting to diverse contexts (Jerome & Amy, 1992). Learning strategies are methods or steps chosen to deliver content within a specific learning environment, encompassing the types, scope, and sequence of activities that can provide a learning experience for students (Gerlach & Donald, 1980). Dick & Carey argue that learning strategies are not limited to functional methods but also encompass instructional materials or learning packages. Learning strategies comprise all subject components and procedures designed to aid students in achieving specific learning objectives. Learning strategies can also be understood as instructional activity models that teachers select and employ contextually, in accordance with students' characteristics, school conditions, environment, and specifically formulated learning objectives (Sapri, Agustriana, & Kusumah, 2019). According to Winarno Surakhmad, a method is a means to achieve a goal. This applies to both teachers (teaching methods) and students (learning methods). The better the method used, the more effectively the goal is achieved (Surakhmad, 1986).

b) Dance

Dance is one of the branches of art using the human body's movement as its primary medium. The human body's movements are manipulated and can convey the choreographer's intentions, containing the purpose and objectives of the work. The patterns of movement, organized with various supportive aspects, culminate in a dance piece worthy of presentation to the audience. Dance compositions combine physical forms with imaginative elements and serve as a medium that stimulates emotional engagement (Wahyudianto, 2009).

In this context, habituation or habitual practices implemented in the process of teaching dance art within dance education are highly essential to cultivate individuals or students who can foster creative attitudes. Based on the perspectives of the aforementioned prominent figures, it can be inferred that art, particularly dance, has the capacity to nurture creative thinking encompassing various supportive dance elements such as themes, movements, sound or accompaniments, costumes, facial expressions, and floor patterns that coalesce into a unified whole. Undoubtedly, the construction of creativity is fundamentally rooted in the establishment of creative thinking habits or habituation, serving as an initial step in the process of fostering creativity.

c) Talent

According to Sitiatawa, talent is an inherent ability within a person since birth linked to brain structure. Generally, talent can be defined as an innate capability that needs further development and continuous training to achieve optimal outcomes (Risnanosanti et al., 2022). According to Conny Semiawan, talent is an innate ability that can be understood as something existing and integrated within an individual from birth. This ability is often associated with a person's level of intelligence, including understanding the results of the overall development of brain functions (Rakhmat, 2006). According to Risnanosanti, talent also comprises elements that can manifest within an individual, as follows:

a. Navitis
b. Empirical
c. Convergence

d) Interest

According to Hera Lestari Mikaersa, interest is an urge that originates from external factors. It can also be understood as a factor that generates selective attraction or attention, leading to the choice of a particular object perceived as enjoyable, beneficial, and influential in making decisions within oneself (Mikarsa, Taufik, & Prianto, 2007).

According to Aditya Romantika, an individual is considered interested in something if they fulfill the following elements (Risnanosanti et al., 2022):

a. Attention
b. Enjoyment
c. Willingness

In the field of art, particularly skill-based dance, interest plays a significant role in supporting the learning process. Interest is an inner drive or willingness to engage in an activity. In the context of dance education, a learner who has an interest in dance will be diligent and make an effort to perform dance movements effectively. Conversely, if a learner lacks interest in dance education, their results may not be as optimal as those of more interested learners. However, in various cases, learners who initially have no interest in dance, when encouraged and exposed to dance classes, may gradually develop an interest in the field. In this regard, the researcher will explore the connection between the concept of habituation and the interest of learners in dance education.

e) Creativity

Creativity is a state, attitude, or situation that is highly specific and often difficult to define fully. Various experts offer their perspectives on the meaning of creativity. According to Supriyadi, creativity is the human ability to generate something new, whether, in the form of ideas or tangible works, that is relatively distinct from what existed before. According to Munandar, creativity is defined as the ability to generate new combinations, new associations based on existing materials, information, data, or elements, resulting in something meaningful and valuable. Endang Rini Sukamti describes creativity as the ability to produce something new or novel or new combinations that are meaningful or useful, based on existing elements (Priyanto, 2014).

From the explanations above, it can be concluded that creativity is the ability to create something new based on ideas, ideas combined from previous discoveries, ultimately becoming a new and beneficial work. According to Amabile, the success of creativity involves the intersection of a child's skills in a specific area, creative thinking skills, work skills, and intrinsic motivation. This intersection of creativity is referred to as the theory of creative intersection (Priyanto, 2014).

The process of creative thinking, the depiction of how and when the creative process occurs, is too abstract to be fully explained. The ongoing creative process is mysterious, personal, and subjective. According to Wallas (Priyanto, 2014), there are four stages in the creative process, as follows:

a. Preparation
b. Incubation
c. Illumination
d. Verification

Research Method

This research emphasized the concept of habituation learning in dance art education at Andhe-andhe Lumut Kediri Art Studio, with the aim of cultivating talent, interest, and creativity among students. Therefore, the method used for this research was qualitative. The study was conducted intensively, involving the observation of on-site events, recording occurrences, analyzing field documents, transcribing field findings, and generating a detailed research report.

Therefore, the qualitative method was most effectively employed to dissect the issue mentioned above. The problem was still unclear, complex, and rich in meaning, making it implausible to capture data in that situation using other research methods. Moreover, the researcher intended to grasp the social situation deeply. The qualitative research method is based on the philosophy of postpositivism and is used to investigate naturalistic conditions (in contrast to experiments), where the researcher serves as a key instrument (Sugiyono, 2022).

The research subjects, commonly referred to as respondents, are the parties associated with the research object and are used as samples in a research study. In this case, the researcher conducted observations at the Andhe-andhe Lumut Art Studio in Kediri Regency. This place served as a non-formal educational establishment, commonly known as a course center, specializing in the arts, particularly dance and traditional music (karawitan). However, the focus of this research was specifically on dance education. The Andhe-andhe Lumut Art Studio was located in the Pendopo Kawedanan of Ngadiluwih District, Kediri Regency, and was led by Nur Setyani, S.Sn. The studio had more than 100 active students divided into several classes, namely Class A, B, C, and the teenage/adult class. Class A covered ages from preschool to 2nd grade of elementary school, Class B consisted of children from 3rd to 4th grade of elementary school, Class C included children from 5th to 6th grade of elementary school, and the last class, the teenage/adult class, comprised students from junior high school age and beyond. Additionally, even working individuals intentionally joined the studio's training sessions to pursue their hobbies and talents. In this paper, the researcher also conducted observations and interviews with the Department of Tourism and Culture regarding the use of the art studio in various district events.

Result and Discussion

1. The Concept of Habituation in Dance Learning

In dance art learning, the establishment of a habitual pattern or habituation was necessary and was frequently practiced, as habituation enabled students to perform dance activities effectively. The following data resulted from interviews conducted with instructors and owners and field observations. The stages of habituation frequently practiced in dance art learning were as follows:

a. Thinking

The students of Andhe-andhe Lumut Art Studio were introduced to new and enjoyable dances appropriate for their age without any pressure. In fact, they were even rewarded with praise to encourage the new students to develop an initial interest. They were also guided that there would be studio performances every semester. As a result, both students and parents of the students began to think that the dance activities were not only enjoyable but also beneficial for their children's future.

In the habituation of dance movements, students were accustomed to warming up before engaging in dance rehearsals. This practice was implemented to ensure that the muscles of the body wouldn't be stiff when molded according to the required dance movements. The warm-up was also conducted in an enjoyable manner, such as forming a circle while counting or singing together. Through this warming-up routine, a sense of togetherness was fostered between the students and the instructor, as well as among the students themselves.

b. Recording

In this stage, students began absorbing the material and started to realize that at higher levels, they would be able to excel in the field of arts, which would also benefit their own lives, such as easily seeking education through achievement-based pathways or finding future employment opportunities. They observed the achievements that the studio had attained and acknowledged the remarkable abilities of the instructor.

In dance movement learning, at this stage, students have gained awareness and are capable of understanding that the warm-up exercises they perform are solely for their own well-being. These exercises help in conditioning their body muscles, preparing their body to receive the dance movements to be taught, and minimizing the risk of injuries during the dance practice.

c. Repetition

In the repetition phase, students had become aware of the benefits of their participation in dance learning at Andhe-andhe Lumut Art Studio. As a result, they developed a desire to attend regular weekly practice sessions to attain the desired benefits, such as achieving accomplishments in the field of dance that could ease their future life. In the context of dance movement learning, during this stage, students had the awareness to engage in warm-up activities to prepare their body muscles to receive the dance movement instructions provided by the instructor during practice.

d. Storage

In the storage phase, as students from Andhe-andhe Lumut Art Studio repeated dance movement practices, they would retain whatever was taught by the instructor and store it in their memory. Practices such as warming up beforehand became activities that would be remembered before receiving or performing the dance movements provided by the instructor. Additionally, practices like repeating movement techniques were done to familiarize the body.

e. Repetition

In this stage, the students unconsciously performed the actions they had done before dancing, which was warming up. They did this automatically without any instruction from the instructor. They formed their own line and started warming up on their own without any guidance from the instructor.

f. Habits

In the end, this habit became a characteristic or could be considered a distinctive trait, namely that dance practice was synonymous with warming up first. If all the stages mentioned above were completed, then students who had become accustomed to warming up would still independently perform warm-up exercises even if they arrived late to practice. This was because the habit of warming up before dancing had been ingrained in them.

2. Implementation of Habituation in Developing Talent, Interest, and Creativity

Talent and interest were closely linked to creativity. Students who possessed artistic talent and demonstrated a high interest in learning tended to show a greater engagement in their chosen field. Consequently, they actively participated in various activities related to their interests and were capable of cultivating a higher level of creative thinking compared to students with lesser talent and interest. Talent is an innate ability that could be affected by factors such as genetics, environmental surroundings, societal context, and educational effects. On the other hand, the interest could be affected by personal inclinations, parental guidance, as well as encouragement from the community and educational environment.

The data obtained from the interviews conducted by the researcher indicated that talent, interest, and creativity have supporting elements or stages. The supporting elements for talent were: 1) Navitis; 2) Empirical; 3) Convergence. Meanwhile, the supporting elements for interest were: 1) Attention; 2) Pleasure; 3) Willingness. Lastly, the stages of creativity were: 1) Preparation; 2) Incubation; 3) Illumination; 4) Confirmation.

Discussion

In this research, there were several conclusions drawn from the validity test of the data conducted by the researcher, including the following: The results of interviews conducted with the instructors of the studio indicated that the learning process at the studio was based on the concept of habituation, aimed at further refining the talents of students who already possessed artistic aptitude. This approach aimed to enhance their abilities, generating higher levels of interest and learning motivation. As a result, students were continually encouraged to think creatively and develop their own artistic creations from an early stage. These findings were then validated through an interview with the studio owner. The obtained data were considered valid and accurately represented the learning process within the classes.

The data was further corroborated through field observations carried out by the researcher. These observations confirmed that the practice of warming up before commencing dance rehearsals was indeed followed by the instructors. This warm-up routine helped in conditioning the students' bodies and fostering readiness for executing complex dance movements. Another aspect of habituation was the cultivation of creative thinking. From an early stage, students were accustomed to creating dance floor patterns, crafting simple movements, and even choreographing dances. This practice aimed to develop their potential for leadership in their chosen field. During the field observations, students were organized into small groups and tasked with creating basic choreographies that were then demonstrated within the class. Students with higher creative abilities were encouraged to take on the role of choreographers. The field observation data conducted by the researcher was validated and compared against the numerous achievements of the students. These achievements were documented in the form of creative accomplishments at both regional and national levels. The validation process was carried out through interviews with stakeholders, including the users of the studio. These interviews affirmed that the studio was highly active

in fostering artistic creations through the utilization of students' high-level creative thinking abilities.

Conclusion

The concept of habituation was implemented at Andhe-andhe Lumut Art Studio, comprising 6 stages: thinking, recording, repetition, storage, repetition again, and habit. Students of Andhe-andhe Lumut Art Studio practiced the concept of habituation during dance lessons. They were accustomed to warming up their muscles to prepare for challenging movements instructed by the trainer. Additionally, students were encouraged to develop creative thinking from an early stage. The implementation of dance art learning at Andhe-andhe Lumut Art Studio was accustomed to nurturing the talents of the students. Talent had supporting factors, namely navitis, empirics, and convergence, where the students of the studio possessed one of these factors, such as innate ability, experiential factors, or environmental factors. 1) The students of Andhe-andhe Lumut Art Studio had a high level of interest. Interest is affected by factors such as attention, enjoyment, and willingness. In the studio's learning environment, these factors were highly considered as they could significantly impact the students' abilities. 6) The students of Andhe-andhe Lumut Art Studio were accustomed to thinking creatively. From an early stage, they were given the freedom to create floor patterns, movements, and even dances, aiming to nurture skilled choreographers under the guidance of Andhe-andhe Lumut Art Studio. Creativity was nurtured through four stages: preparation, incubation, illumination, and confirmation.

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