



The Role of Instructors in Learning the Dance Division of Mothers in Sanggar Jiwangga Malang City

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Abstract

The success of dance learning among adult participants is strongly influenced by the instructor's role as an informant, facilitator, motivator, and evaluator, as observed in the Mothers' Dance Division at Sanggar Jiwangga, Malang City. This study aims to analyze how instructors manage dance learning for adult women using a descriptive qualitative approach. Data were collected through observation, in-depth interviews, and documentation involving one instructor and five adult learners. The findings reveal that the success of the learning process largely depends on the critical role of instructors, not only in delivering material but also in adapting teaching methods to the characteristics of adult learners. An andragogical approach was applied through step-by-step demonstrations, group discussions, experiential reflection, and the provision of independent learning media such as instructional videos. The main challenges faced by instructors include physical, psychological, and social barriers among participants, such as differences in physical condition, lack of self-confidence, and diverse backgrounds, which were addressed through flexible and participatory teaching strategies. This study highlights the importance of instructor flexibility in designing adaptive learning strategies to enhance comfort and learning effectiveness. The implications of this research recommend that sanggar managers and dance instructors optimize teaching methods and approaches based on the specific needs of adult learners, thus strengthening the role of the sanggar as an empowering learning space for adults. With proper learning management, dance education in community art centers can serve as a means of personal development, social skill enhancement, and cultural preservation within society.

Keywords: instructor's role; dance learning

1. Introduction

Dance is a form of cultural expression that not only functions as entertainment, but also as a means of education that plays a role in shaping the personality and physical abilities of students Nurhasari in (Tiar et al., 2023). Dance learning in non-formal education plays an important role in strengthening students' creativity, self-confidence, and social skills. In contrast to formal education, non-formal education such as art studios is more flexible in its approach, materials, and methods used, so that it can adjust the needs of participants from various backgrounds and age groups, especially adults. One of the non formal education institutions in Malang City that provides space for dance learning for adults is Sanggar Jiwangga, which provides a special division for mothers to learn and develop their dance skills in a comfortable atmosphere and empower them through art.

According to Mustangin (2018) in (Meliana, 2020), this non-formal education is characterized by its learning activities, namely adult education. Thus, it differs in characteristics and needs from children's learners. In this case, the andragogy approach is directed at target conditions that emphasize providing skills, improving life, and the ability to solve problems

experienced in everyday life (Hiryanto, 2017). Wahono in (Fitroh et al., 2023), added that adult education focuses on the independence, experience, and responsibility of participants, so that educators act more as mentors and facilitators than dominant teachers.

Sanggar Jiwangga actively preserves and develops dance through learning programs tailored to the needs of participants. The uniqueness of Sanggar Jiwangga lies in the existence of the Ibu-Ibu Dance Division, which is not only a place to learn dance, but also a space to build social solidarity, increase self-confidence, and express themselves positively. Learning in this division is carried out by prioritizing the principle of lifelong learning, and applying a flexible approach in terms of methods, time, and teaching materials (Saragih et al., 2024).

In this context, the role of the instructor is of key importance in ensuring the effectiveness of the learning process. According to Rudiarta in (Sari et al., 2021), instructors have a great responsibility in guiding and directing students to optimally develop their potential. This research focuses on the role of the instructor in managing the learning of the Ibu-Ibu Dance Division at Sanggar Jiwangga, including how the instructor carries out a role that is not only as a material deliverer, but also as an informant, facilitator, motivator, and evaluator who guides students. As adult participants, mothers in Sanggar Jiwangga have different learning needs compared to children or adolescents, so it is necessary for andragogy methods and participatory approaches to be applied in their learning process and answer the needs of adult participants. This research also examines the challenges faced by instructors in carrying out their roles. Therefore, a deeper understanding of how the instructor's role can be optimized to support the success of the teaching and learning process in this environment is needed.

Although it has shown positive results, the implementation of learning in the Women's Dance Division of Jiwangga Studio still faces several obstacles. The incompatibility of teaching methods with the characteristics of participants, ineffective communication between instructors and participants, and variations in individual skill levels are factors that need to be overcome to improve the effectiveness of learning. Adult learning requires special attention from educators (instructors), especially in creating a conducive, pleasant learning atmosphere, and encouraging the active involvement of participants Hiryanto in (Meliana, 2020). The dance learning process must also be directed towards the development of movement techniques as well as an understanding of the cultural values and meaning of movement, as emphasized by (Jazuli, 2010) that dance learning in non-formal education does not only focus on technique, but also on personality development and the ability to communicate through movement.

The novelty of this research lies in the in-depth analysis of how instructors carry out various roles as a whole in learning dance for adults, especially mothers in art studios. Previous research has mostly focused on the role of teachers in dance education for children without covering the context of learning for mothers. Therefore, it is hoped that this research can provide a more holistic understanding of how instructors can build an effective and responsive approach to the needs of adult participants in the context of non formal education.

The problem formulation in this study focused on: (1) How is the instructor's role as informant, facilitator, motivator, and evaluator in the learning of Ibu-Ibu Dance Division at Sanggar Jiwangga? (2) How is the method applied by the instructor in the learning? (3) What are the challenges faced by the instructor in carrying out his/her role. This study aims to describe and analyze the role of the instructor in managing the learning of the women's dance division at

Sanggar Jiwangga, as well as identify effective methods and strategies to overcome the challenges that arise, so as to improve the quality of dance learning for adult students.

2. Method

This research uses a qualitative approach with a descriptive type. This approach was chosen to provide a comprehensive picture of the phenomenon being studied, and to be able to describe a number of variables related to what is being studied. In line with this, the approach is useful in describing in depth the role of instructors in managing the learning of Ibu-Ibu Dance Division at Sanggar Jiwangga, including the methods and approaches used and the challenges they face. With this approach, it allows researchers to explore the meanings, experiences, and processes that occur naturally in the context of non-formal education.

The subjects in this study were one dance instructor and five students from the Ibu-Ibu Dance Division of Sanggar Jiwangga. The selection of subjects was based on active involvement in the learning process, the ability to provide relevant information, and their availability to follow the series of research processes.

Data collection techniques were conducted through observation, interview, and documentation. Observation was conducted by directly observing the participants involved in the learning process that took place in the dance division of Sanggar Jiwangga's women. Interviews were conducted in a semi-structured manner, using guiding questions but remaining open to further exploration of how the instructor's role, methods and approaches used, and challenges faced during learning. Documentation such as training schedules, attendance lists, learning materials, and photographs of activities, were used as supporting data to enrich the findings.

The data obtained were analyzed using the analysis model developed by Miles and Hubberman in (Samsu, 2017), which consists of three stages, namely *data reduction*, *data display*, and *conclusion/verification*. Data reduction is done to sort and focus information that is relevant to the research needs. Data presentation is carried out in detail in the form of descriptive narratives to make it easier for researchers to analyze more deeply in the form of tables or diagrams as well. Conclusions were drawn gradually by re-examining the findings that emerged during the research process whether they were appropriate or needed adjustment, as well as revealing new findings that had never been discussed before.

To maintain data validity, researchers used source triangulation and technique triangulation techniques. Source triangulation is done by verifying the accuracy of the data by comparing information from instructors and students (women's dance division), while technique triangulation is done by combining the results of participatory observation, in-depth interviews, and documentation so that the data obtained is more accurate and reliable.

3. Results and Discussion

3.1 Result

This research shows that the role of the instructor has a significant contribution to the effectiveness of dance learning for adult learners in the Mother-Mother Dance Division of Sanggar Jiwangga, Malang City. Instructors do not only act as material deliverers, but also carry out the role of informant, facilitator, motivator, and evaluator in supporting the learning

process that suits the needs of adult participants. Through the andragogy approach, the instructor applies various methods such as step-by-step demonstrations, group discussions, reflection on experiences, and the provision of self-learning media in the form of videos. In addition, instructors also face various challenges that arise and are common in the context of non-formal education.

The findings of this study confirm that the role of an effective instructor determines the success of the learning process. This can be seen from five main findings including the following:

1. Instructors are able to explain learning materials not only in technical terms, but also conceptually and philosophically.
2. Instructors play an active role in building a learning environment that is flexible, supportive and tailored to the learning needs of adult participants.
3. Instructors provide verbal and social motivation, and conduct participatory and continuous evaluation.
4. The application of andragogical principles is strongly evident in the overall learning approach.
5. Learning challenges are addressed with adaptive approaches that consider the physiological, psychological and sociological aspects of participants.

The following table summarizes the instructor's role, its application and respondents' statements from the interviews:

Table 1. Instructor Roles and Forms of Implementation

Instructor Role	Form of Implementation	Respondent Statement
Informator	Provide theoretical explanation before practicing	"Instructors usually start learning by explaining the material theoretically first, especially when learning a new dance, this explanation includes the philosophy or meaning of the dance and the basic movements"
Facilitator	Learning is tailored to the abilities of adult participants and the provision of learning videos that can be studied independently	"We feel well facilitated, in terms of explaining the material, providing movements, and training time that is adjusted to our abilities as mothers" "He ... provided a learning video after the training session was over. The video is very helpful because I can study it again independently at home"

Motivator	Providing encouragement and appreciation, one of which is by placing active participants in the front	"The instructor helps by giving clear and detailed movement instructions so that it is easier to understand. In addition, he also always provides motivation to keep us enthusiastic about learning" "Students or members who have shown good ability and development, then the first form of appreciation I give is by placing them in the front row during training as a form of trust"
Evaluator	Evaluation is done in two directions, and there are exams carried out, namely stages A and B	"Evaluation is done in two directions. In addition to giving feedback to the participants, I also receive feedback from them, for example regarding speed or clarity in teaching"

3.2 Discussion

The Instructor's Role as an Informer: The instructor acts as an informer who is responsible for conveying information and knowledge related to the learning material. This role is very necessary because the learning process is a means to change behavior, add insight, and increase awareness of the cultural values contained in each dance movement. The instructor's role as an informer in Sanggar Jiwangga is shown by his ability to convey knowledge systematically and meaningfully. He provides an in-depth understanding of the meaning, value, philosophy, and elements of dance. This is so that students not only imitate the movements, but also understand the essence of each dance learned. This is reinforced by the opinion of a participant who stated, "Instructors usually start learning by explaining the material theoretically first, especially when learning a new dance, this explanation includes the philosophy or meaning of the dance and the basic movements" (W/PD02/17-01-2025). Learning in Sanggar Jiwangga is divided into three parts as stated by the instructor, "Learning is not entirely practical because about 30% of the time is used for theory, including explanations about the meaning of dance, floor patterns, and other basic elements. Then 50% is for practice, and 20% is about how to shape personality ethics" (W/IN01/13-12-2024). The practice of delivering this information also reflects that there is an educational interaction between educators and students as stated by (Rombean et al., 2021), that the learning process is an interactive activity involving educators and students. Instructors at Sanggar Jiwangga not only act as material deliverers, but also become the main source of information (Rahmawati & Suryadi, 2019), which bridges participants with an understanding of dance as a whole. In line with (Opitasari et al., 2022), the process of information exchange between instructors and participants is an important aspect in training activities, and this is evident in the learning practices in the Jiwangga Dance Division. Theoretical explanations at the beginning help participants understand the movements as a whole to the symbolic meaning contained in the dances learned. The material is given gradually according to the level of ability of the participants, starting from the introduction of the basic movements of the dance to be learned. This shows that the informant role of the instructor is not only

limited to providing information, but also preparing participants knowledgeably before undergoing practice. This approach makes learning more meaningful and touches deeper aspects than just mastering techniques.

Instructor's Role as Facilitator: The instructor plays an important role as a facilitator, creating a supportive learning environment, providing for the needs of the participants, and ensuring the learning process is effective, as adult participants have different needs and learning speeds. The affordable fees are also a form of social facilitation that focuses not only on technical quality, but also on accessibility for all participants. One form of facilitation can be seen in the multilevel pattern of movement guidance. As stated by one of the participants, "The instructor acts as a facilitator as well as a teacher who provides detailed guidance. He not only teaches the movements in the early stages, but also continues to assist participants until the preparation for the exam" (W/PD05/07-03-2025). The instructor starts from the part that is easy to condition because it adjusts the physical condition of the participants who are not all in top condition. "I also provide step-by-step tutorials with a count of 1212 so that it is easy to understand" (W/IN01/17-01-2025). Then if there are participants who have limited movement, they will be given tolerance but still motivate them to try and develop. The instructor also builds a learning atmosphere that is familiar and not pressing, so it is very helpful for participants in creating a sense of security and comfort for the first time learning dance. In addition, instructors provide learning videos as a form of self-study facilitation outside of training sessions. These facilities help participants, especially in maintaining continuity of practice outside of face-to-face meetings. This finding is in line with the views of Yuda Aswidiyanto and Soedjarwo in (Fitriany et al., 2023) who state that the instructor's role as a facilitator is reflected in his efforts to provide facilities that support the learning process.

Instructor's Role as a Motivator: The instructor as a motivator is tasked with generating enthusiasm for learning, fostering self-confidence, and maintaining participants' commitment during the learning process. This is because the women come from various social backgrounds and ages. Many of them feel insecure, hesitant, and even afraid of being wrong. Therefore, the instructor must be able to motivate participants to continue learning without fear of failure. She emphasized the importance of togetherness, mutual respect, and mutual encouragement among participants. Efforts made by instructors by providing verbal motivation, empathetic attitudes, and real actions that are constructive. As confirmed by Fatma (2018) and Mazfufah & Danugiri (2021), the active involvement of instructors in building learning motivation determines the success of learning. As stated by one of the students, "In addition, he always provides motivation so that we remain enthusiastic in participating in learning" (W/PD05/07-03-2025). One form of motivation is by giving appreciation to participants who show progress in the form of placement in the front row during training, and additional grades in practical exams. Another form of motivation is through casual activities held outside of training sessions, such as eating together and relaxation in nature. With these efforts, the instructor is not only a technical educator, but also a psychological companion who understands the emotional needs of participants and can shape the spirit of learning in participants.

Instructor's Role as Evaluator: The instructor conducts ongoing evaluations of wiraga, wirama, and wirasa, as well as evaluating the emotional readiness and engagement of the participants. The evaluation is done twice in one cycle, at the middle and end of the

session. The evaluation is in the form of a stage A exam conducted when participants have mastered about 50% of the dance with a focus on mastering the basic movements. While the stage B exam is conducted towards the completion of the dance around 50-100% and emphasizes more aspects of concentration, balance, and courage to face challenges, as well as auditory sensitivity. The exam is to assess students' progress in mastering the material. The evaluation practice is in line with theoretical studies which state that evaluation not only aims to measure learner achievement but also becomes the basis for reflection in designing learning improvements (Opitasari et al., 2022; Fitriany et al., 2023). In addition, instructors also provide direct and specific evaluations. As expressed by one participant, "If I make a mistake in the movement, he or his assistant gives corrections" (W/PD05/07-03-2025). Participants also felt that the evaluation was constructive because the instructor opened up space for participants to provide feedback regarding teaching methods, teaching speed, or the learning needs of each participant. Thus, the evaluation process becomes more participatory and constructive, not just a mere assessment process. In addition to evaluation in the form of feedback, the learning process is also carried out systematically by recording attendance and learning activities through daily journals and attendance lists. Overall, the instructor's role as evaluator contributes greatly to maintaining the quality of learning that is responsive to participants' needs.

The method applied by the instructor in learning this division uses Malcolm Knowles' andragogy approach, which can be seen in the following five aspects. First, **self-concept**, the application of learning methods in the Women's Dance Division is in line with the view of (Budiwan, 2018) which emphasizes that the determination of methods in adult education should consider various aspects of the objectives to be achieved. This approach is not absolutely directive, but rather the instructor provides freedom and space for students to organize their own learning methods and participants are encouraged to learn independently through media such as learning videos provided after the training session is over. Thus, participants have the flexibility to learn at any time according to their own time and ability and help learners not to depend entirely on direct training. A conducive learning environment also supports self-concept development. Through this approach, it can provide a space that supports the growth of adult participants' self-confidence and independence in learning. Secondly, **experience** is used as learning material in group discussions that serve to share views, experiences, and meanings of dance movements. In line with the principles put forward by Erlin Sihombing in (Putra & Rahayu, 2024), the experiences of adults need to be part of the learning process. The strategy of dividing different groups each week aims to expand the range of experience exchange between participants evenly. The discussion can also bring up some tips from other participants who are experienced in dancing. One participant stated, "Through group discussions, I can participate in the learning process with the ladies. We share experiences and find solutions when facing obstacles" (W/PD05/07-03-2025). This shows that participants' experiences can build collaboration that can enrich the learning process together. The success of this method lies in the instructor's ability to facilitate meaningful interactions and direct participants' experiences in learning. Third, **readiness to learn** is not only about participation, but also how participants understand the meaning of what will be learned. Thus, readiness to learn is an important part of dance learning in the Women's Division of Jiwangga Studio. Each meeting begins with a light explanation of the material to be learned, because the instructor does not want to immediately invite to the practice session. Learning readiness is influenced by real needs, so

it can be built through *briefings* that not only provide apperception, but also as a means of preparing participants' concentration mentally and physically before practice. This shows that learning readiness is not only physical, but also in terms of understanding the concept and context of the movement. In the practical session, the learning by doing method was used predominantly. This is in line with the opinion (Sofa, 2020) that participants will more easily understand the movements if they are actively involved through direct practice. Each stage was delivered at a tempo that was adjusted to the participants' abilities. This can be seen from the views of students who expressed the following, "The instructor demonstrates pakem movements step by step, for example 4x counts. The movements are taught sequentially until the whole dance is organized" (W/PD01/17 01-2025). It can be understood that mothers' learning readiness is not built through pressure, but through an approach that respects the rhythm of each individual. Fourth, **orientation to learning**, the learning orientation applied by instructors in Sanggar Jiwangga can be seen in the flexible way of delivering material. Not all learners are treated uniformly, but tailored to their individual needs and interests. The learning orientation of adult participants is more contextual and meaningful by developing practical and participatory methods, one of which is dancing with eyes closed which aims not only to train concentration and balance, but also to help participants recognize the body's response to rhythm. Learning is also done through small group sharing, where participants give each other feedback and discuss their difficulties. This process strengthens the interaction between members and broadens the collective understanding of movement. Thus, the orientation of learning in Sanggar Jiwangga's Women's Dance Division has been directed to combine technical, emotional, and contextual aspects. Instructors succeed in creating learning that does not only teach 'how' but 'why'. Fifth, motivation to learn does not always come from outside, but is mostly driven by personal intention and passion. One participant revealed that her motivation grew from the opportunity to re-pursue something she liked, "Since childhood, I have been used to dancing, so when I found out that this studio opened a special dance division for mothers, I felt there was the right opportunity to re-pursue dance" (W/PD01/17-01 2025). The warm interpersonal relationship between the instructor and the participants also led to motivation to express themselves. This finding is in line with Malcolm Knowles' basic assumption that adults tend to have intrinsic drives related to personal desires. As a form of encouragement, instructors also provide non-material rewards. However, appreciation is still accompanied by character building to avoid the impression of seniority. It can be concluded that motivation in adult learning is not about giving encouragement at the beginning, but is closely related to creating a learning atmosphere that respects the process, supports personal growth, and builds emotional attachment between participants and learning activities.

In the practice of carrying out their role, instructors face various obstacles, because adult participants have complex conditions, both physically, psychologically and socially. Thus, the instructor must be able to manage this situation so that the learning process continues to be effective and enjoyable. **Physiological barriers** are quite visible because the women have diverse age backgrounds and body conditions, which certainly affect their ability to perform dance movements optimally. This was conveyed by the instructor, "Everyone's physical condition is different, so there are those who are strong in the legs but have difficulty in hand movements" (W/IN01/07 03-2025). This condition was also expressed by the participant, "My body still feels stiff, besides that in following the movements it takes longer to adjust" (W/PD03/17 01-2025). Due to these difficulties, the

instructor must adjust the material and provide tolerance without reducing the essence of learning. This is in line with Sidjabat's opinion in (Simanjuntak, 2012) which explains that the decline in physiological function is one of the main obstacles in adult learning that can affect concentration, body coordination, and response speed in capturing material. However, the instructor still encouraged participants to try, while providing gradual corrections. Movements that originally required high flexibility were modified or simplified to make them more body-friendly. Adaptive strategies are key to maintaining active participation and ensuring an inclusive learning process. **Psychological barriers** such as insecurity, past trauma, emotional instability and low self-confidence often arise in learning interactions. Then there are those who have difficulty in maintaining concentration during practice as expressed below, "For us the biggest challenge lies in the ability to stay focused and maintain movement stability" (W/PD04/07-03-2025). It was also found that some participants carried emotional baggage from their personal lives. This condition has an impact on their confidence when participating in learning. In addition, the difference in catchiness and mental readiness between participants is a challenge in itself. This is in accordance with Aurellia's opinion in (Sofa, 2020) which states that the emergence of obstacles or challenges in dance learning can affect the extent to which learning success can be achieved. Facing these conditions, the role of the instructor becomes very important to keep the classroom atmosphere inclusive, pressure-free, and supportive. Therefore, learning with adult participants requires an empathic and humanist approach in order to regain enthusiasm and confidence in their potential. **Sociological barriers** arise from differences in backgrounds, cultural values, and ways of communicating between participants. Miscommunication often occurs due to different speaking styles or a tendency to think conservatively, such as feeling the oldest and reluctant to follow directions. "Sometimes there are those who feel the oldest so they tend to think classically" (W/IN01/07-03-2025). Participants also revealed, "Sometimes there is still a sense of ego because there are more senior" (W/PD04/07-03-2025). In addition, the formation of small groups of "gangs" is a concern because it can cause discomfort for other participants. In response to this, the instructor actively takes a role when there is a tendency for exclusivity in the group by giving a direct warning to participants who show a closed attitude. The instructor developed a strategy to make the group dynamic by dividing participants into groups that changed every week. This pattern is applied to encourage greater interaction and avoid group polarization. Thus, sociological barriers in dance learning for adult participants are closely related to how interpersonal relationships in the classroom are formed and managed. This finding is in line with the view of (Hasim & Rahayu, 2020), which states that interpersonal communication is an important element in building healthy social relationships in learning.

Based on the results of this study, it is recommended that studio managers and dance instructors continue to optimize the needs-based approach of adult participants, enrich teaching methods, strengthen interpersonal communication, and hold regular training. With the right strategy, art studios can become learning spaces that not only focus on dance skills, but also encourage social empowerment and cultural preservation in people's lives.

4. Conclusion

Based on the results of this study, it can be concluded that the role of the instructor has a significant contribution to the success of dance learning for adult participants in the Dance Division of Ibu-Ibu Sanggar Jiwangga, Malang City. Instructors do not only act as material deliverers, but also carry out important functions as informants, facilitators,

motivators, and evaluators, which overall support the teaching and learning process in the context of non-formal education, especially in art studios. The learning conducted has reflected the principles of andragogy, namely by adjusting learning methods and approaches based on the characteristics of adult participants. By paying attention to the basic assumptions of andragogy according to Malcolm Knowles, namely *Self-Concept, Experience, Readiness To Learn, Orientation To Learning, and Motivation To Learn*. Instructors are able to create a flexible and enjoyable learning atmosphere, facilitate collaborative learning experiences, and provide participatory and constructive evaluation. This all-encompassing role of the instructor is proven to increase participant engagement, build intrinsic motivation, and strengthen understanding of the meaning of dance movements, not just the technical aspects.

It can also be concluded that the challenges faced by instructors in carrying out their roles in the learning process, whether physiological, psychological, or sociological, can be overcome with an adaptive and humanist approach. Instructors demonstrate the ability to simplify movements according to participants' abilities, create a safe space for expression, and maintain harmonious social relationships in the classroom. Overall, the results of this study answer all problem formulations and confirm that the success of dance learning for adult participants depends on the quality of the instructor's role and his ability to apply approaches that are in accordance with the principles of adult learning.

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