



The Effect of Jaran Dor Dance Practice on Improving Confidence

Nur Alfiyani

Sekolah Tinggi Ilmu Ekonomi Syariah (STIES) Babussalam
nuralfiyanischoalar@gmail.com

Susanto Jumaidi

Universitas Negeri Semarang
jumaidisusanto@students.unnes.ac.id

Muhammad Syawaludin

Universitas Negeri Semarang
usyawal862@gmail.com

Abstract: *This study examines the effect of Jaran Dor Dance practice on improving the confidence of students in grades IV-VI SDN 1 Tunggorono. Using an experimental approach with a pre-experimental one-group pretest-posttest design, this study involved 30 students who were selected through purposive sampling techniques. Data were collected using a confidence scale in Likert format and supported by observation and documentation. The Jaran Dor Dance intervention is carried out in a structured manner, paying attention to the characteristics of the development of elementary school students and the potential of local cultural arts as a medium for individual capacity development. The results of the analysis showed a significant increase in self-confidence ($t = -42.419$, $p < 0.001$) with an average increase of 13.93 points. Observational data revealed that students progressively demonstrated increased willingness to perform in front of peers, showed more active participation in group discussions, and exhibited greater initiative in leading dance movements by the final sessions. These findings indicate that Jaran Dor Dance is effective in increasing students' confidence through culturally meaningful learning experiences.*

Keywords: *Jaran dor dance, self-confidence, character education*

Abstrak: Penelitian ini mengkaji pengaruh latihan Tari Jaran Dor terhadap peningkatan kepercayaan diri siswa kelas IV-VI SDN 1 Tunggorono. Menggunakan pendekatan eksperimen dengan desain pre-experimental one group pretest-posttest, penelitian ini melibatkan 30 siswa yang dipilih melalui teknik purposive sampling. Data dikumpulkan menggunakan skala kepercayaan diri dalam format Likert, serta didukung dengan observasi dan dokumentasi. Intervensi Tari Jaran Dor dilakukan secara terstruktur, dengan memperhatikan karakteristik perkembangan siswa sekolah dasar dan potensi seni budaya lokal sebagai media pengembangan kapasitas individual. Hasil analisis menunjukkan peningkatan signifikan pada kepercayaan diri ($t = -42,419$, $p < 0,001$) dengan rata-rata peningkatan 13,93 poin. Data observasi menunjukkan bahwa siswa secara progresif menunjukkan peningkatan kesediaan untuk tampil di depan teman sebaya, menunjukkan partisipasi yang lebih aktif dalam diskusi kelompok, dan menunjukkan inisiatif yang lebih besar dalam memimpin gerakan tari pada sesi-sesi akhir. Temuan ini mengindikasikan bahwa Tari Jaran Dor efektif dalam meningkatkan kepercayaan diri siswa melalui pengalaman belajar yang bermakna secara kultural.

Kata Kunci: Tari jaran dor, kepercayaan diri, pendidikan karakter

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Introduction

Education is a long-term investment in shaping quality and globally competitive human resources (Amrizal et al., 2021). As stated in Law Number 20 of 2003 concerning the National Education System (Republik Indonesia, 2003), concerning aims to develop the potential of students to become human beings who have faith, piety, noble character, health, knowledge, capability, creativity, independence, and become democratic and responsible citizens. This goal is becoming even more crucial, considering that Indonesia is preparing for the 2045 Golden Generation, which will determine the future of the nation (Melisa et al., 2022).

In welcoming the 2045 Golden Generation, the government has made various updates to the education curriculum, and the latest one is called the Independent Curriculum (Prihatin et al., 2024). This curriculum transformation is directed to develop the competencies of students who are not only superior in cognitive aspects, but also have 21st-century skills that include critical thinking, creativity, collaboration, and communication (4C) (Dariyono & Rusman, 2023). The implementation of the Independent Curriculum is a strategic step in realizing the vision of national education by providing flexibility to educational units to develop learning in accordance with local needs and contexts through the Pancasila Student Program (Taufiq et al., 2024).

The Pancasila Student Program (P5) is present as a systematic effort to form a superior generation that has a strong character and a national perspective (Nurdyansyah et al., 2022). This program emphasizes six main dimensions: faith, fear of God Almighty, noble character, global diversity, working together, self-sufficiency, critical reasoning, and creativity. Via P5 (Probosini et al., 2023), it is hoped that a student profile can be formed that is not only intellectually intelligent but also has a solid character as a provision to face challenges in the Society 5.0 era (Farid & Santosa, 2024). This program is very relevant in the context of preparing for the Golden Generation 2045, which will face the complexity of global problems while maintaining its identity as an Indonesian nation (Widiastuti et al., 2024).

However, in practice, students at the elementary school (SD) level still face various problems, especially those in grades IV-VI. One of the significant problems is the low level of confidence among students (Saidah, 2024). This can be seen from the tendency of students who are shy to express themselves, less active in learning, and have difficulties presenting their ideas in front of others (Sette et al., 2019). Reflecting on Erikson's psychosocial perspective, elementary school-aged children (7-11 years) are fundamentally in the *industry vs. inferiority* stage, a condition where children begin to recognize competence but are frequently confronted with feelings of inadequacy. Therefore, self-confidence is crucial for elementary school-aged children to possess as part of their academic and social-emotional development process, moving them in an increasingly positive direction (Amrulloh & Purwandari, 2025).

From a theoretical standpoint, understanding confidence development in elementary school children requires a comprehensive examination of contemporary psychological frameworks. Self-confidence, conceptualized as an individual's belief in their capabilities and worth, has been increasingly recognized as a critical predictor of academic success and psychological well-being (Schunk & DiBenedetto, 2021). Current research on confidence development emphasizes the multidimensional nature of this construct, encompassing cognitive, emotional, and behavioral components that interact dynamically throughout childhood (Bandhu et al., 2024).

Contemporary discourse on confidence development highlights the role of mastery experiences as primary sources of self-belief. According to Bandura's self-efficacy theory, which remains highly influential in educational psychology, students' successful experiences in meaningful activities, particularly their engagement in arts and cultural practices, can strengthen students' belief in their capabilities (Sumianto et al., 2024). This theoretical foundation is particularly relevant when considering how traditional dance practice might serve as a vehicle for confidence enhancement, as it provides repeated opportunities for skill mastery, public performance, and positive feedback.

Furthermore, recent studies have emphasized the importance of culturally responsive pedagogy in building student confidence. When learning activities are rooted in students' cultural contexts, they experience greater psychological safety and engagement, which in turn facilitates confidence development Evadila et al., (2024). This perspective aligns with Bronfenbrenner's ecological systems theory, which posits that cultural context (macrosystem) plays a crucial role in shaping children's developmental outcomes, including their sense of self-efficacy and confidence Rosa & Tudge, (2013).

The integration of traditional arts in confidence-building interventions represents an emerging area of research interest. Unlike conventional classroom activities, arts-based approaches offer unique affordances for developing confidence through embodied learning, creative expression, and cultural identity formation (Simpson Steele, 2017). These characteristics make traditional dance particularly suitable as an intervention medium for enhancing confidence among elementary school students.

In an effort to improve students' confidence, the integration of local cultural arts in learning is one of the potential alternatives. The Jaran Dor Dance, as a cultural heritage of Jombang Regency, East Java (Trisakti et al., 2012), possesses unique characteristics that make it particularly suitable as a learning medium for confidence development.

First, the dance's structured progression from simple to complex movements provides a natural scaffolding for skill acquisition, allowing students to experience incremental successes that build self-efficacy. The choreography begins with basic rhythmic stepping patterns that even inexperienced dancers can master quickly, gradually introducing more challenging elements such as synchronized group formations, dynamic arm movements, and coordinated transitions. This graduated difficulty aligns with Vygotsky's zone of proximal development, enabling students to work within their capability range while being gently challenged to advance Shabani et al., (2010).

Second, Jaran Dor Dance is inherently a group performance art, requiring coordination, mutual support, and collective achievement. This group dynamic creates a supportive learning environment where students encourage one another, reducing performance anxiety and building confidence through shared experience. The collaborative nature of the dance means that students are not isolated in their learning journey but are part of a community working toward a common artistic goal. This social dimension is crucial for confidence development, as peer support and recognition serve as powerful motivators and sources of positive feedback Schunk, (2011).

Third, the cultural significance of Jaran Dor Dance provides students with a sense of cultural identity and pride. The dance depicts the story of equestrian soldiers during the Dutch colonial period, embodying values of courage, determination, and resilience (Firmansyah,

2015). When students learn that they are preserving and performing an important part of their local heritage, they develop a sense of purpose and cultural belonging that transcends mere skill acquisition. This connection to cultural identity has been shown to enhance students' motivation and confidence, as they see themselves as bearers of tradition and cultural ambassadors (Susanti, 2024).

Fourth, the performative aspect of Jaran Dor Dance provides authentic opportunities for students to demonstrate their abilities publicly, which is essential for consolidating confidence. Unlike written tests or individual assignments, dance performances require students to present themselves physically and expressively before an audience. This public validation of their competence serves as a powerful confidence-building experience, as students receive immediate positive feedback through applause, recognition from teachers and peers, and their own sense of accomplishment (Anggraeni et al., 2024)

Finally, the energetic and rhythmic nature of Jaran Dor Dance, accompanied by traditional music and incorporating dynamic movements, makes the learning process enjoyable and engaging. This positive emotional experience is crucial for confidence development, as students associate learning with pleasure rather than anxiety. The combination of physical movement, musical rhythm, and artistic expression creates a multisensory learning experience that appeals to diverse learning styles and keeps students motivated throughout the intervention period (Prakash et al., 2024)

Several previous studies have demonstrated the effectiveness of using dance art in enhancing students' confidence. Research conducted by Ashar & Pamungkas, (2023) shows that learning traditional dance can increase students' confidence. Meanwhile, research by Sari et al., (2019) revealed that dance activities contribute positively to children's development. However, specific traditional dances with strong local cultural roots, such as Jaran Dor Dance from Jombang, have not been systematically investigated for their educational potential in confidence development. Given its unique characteristics and cultural significance, Jaran Dor Dance warrants empirical examination as an intervention medium.

This study aims to investigate the effect of Jaran Dor Dance practice on students' confidence in grades IV-VI at SDN 1 Tunggorono. By focusing specifically on confidence as a single outcome variable, this study seeks to provide clear and focused evidence regarding the effectiveness of culturally-rooted dance practice in enhancing elementary students' self-belief and self-assurance.

Methods

This study uses an experimental approach with a pre-experimental design to measure the influence of Jaran Dor Dance learning on students' confidence. The research design applied is a One-Group Pretest-Posttest Design (Narlan et al., 2023), which can be seen in Table 1.

Table 1. *One Group Pretest-Posttest Design*

| Pretest | Treatment | Posttest |
|---------|-----------|----------|
| X1 | And | X2 |

Table 1 illustrates the flow of the study, where measurements were made before and after the treatment of one group of subjects. The initial measurement (pre-test) was carried out to

determine the initial condition of the research subjects, then they were given treatment in the form of learning the Jaran Dor Dance, and ended with the final measurement (post-test) to determine the changes that occurred.

The research was carried out at SDN 1 Tunggorono Jombang with a population of all students in grades IV-VI for the 2024/2025 school year totaling 81 students. Sampling uses purposive sampling techniques by considering certain criteria such as adequate physical ability to participate in dance activities and willingness to participate in the study, and parental consent. Based on these criteria, a research sample of 30 students was determined.

The variables in this study consist of independent variables in the form of Jaran Dor dance learning and a dependent variable which include students' confidence. Data collection is carried out through various techniques including questionnaires to measure the level of confidence, observation to observe student activities during learning, and documentation to record the learning process.

The research instrument used is a confidence scale that uses the Likert scale format (Siregar, 2022). The confidence scale measures aspects of confidence in self-ability, optimism, responsibility, and rational and realistic thinking (Tannur & Roswiyani, 2021).

Table 2. *Confidence Scale Instrument Grid*

| Aspects | Indicator | Item Number | Sum |
|---------------------------------|-----------------------------------|------------------------|-----|
| Confidence in Self-Ability | - Believing in own capabilities | 1, 2, 3 | 6 |
| | - Taking initiative in activities | 4, 5, 6 | |
| Optimism | - Positive thinking | 7, 8, 9 | 6 |
| | - Facing challenges with hope | 10, 11, 12 | |
| Responsibility | - Completing tasks independently | 13, 14, 15, 16, 17, 18 | 6 |
| | - Accountable for actions | | |
| Rational and Realistic Thinking | - Making logical decisions | 19, 20, 21, 22, 23, | 6 |
| | - Realistic self-assessment | 24 | |

Score Interpretation:

Table 3. *Score Interpretation Categoris*

| Category | Shoes |
|----------|-----------|
| 85-100% | Very High |
| 69-84% | Tall |
| 53-68% | Keep |
| 37-52% | Low |
| 20-36% | Very Low |

(Fitriana, 2023)

Data analysis using SPSS began with prerequisite tests including a normality test using Shapiro-Wilk and a homogeneity test using Levene's test. Furthermore, to test the research hypothesis, a paired sample t-test was used to determine the difference between the results of the pre-test and post-test. The significance level was set at $\alpha = 0.05$.

Observational data were analyzed qualitatively by identifying patterns and themes related to confidence development across the intervention period. Key observational indicators

included willingness to perform publicly, participation in discussions, leadership behaviors, and verbal expressions of self-belief.

Table 4. *Effect Size Interpretation*

| Interval Percentage | Category |
|---------------------|-----------|
| 80% < score < 100% | Very Good |
| 60% < score < 80% | Good |
| 40% < score < 60% | Fair |
| 20% < score < 40% | Poor |
| 0% - 20% | Very Poor |

(Hamdani et al., 2022)

Result

This study aims to investigate the influence of Jaran Dor Dance on students' confidence. To measure the impact of the intervention, the researcher carried out a research design using pre-test and post-test methods. The research sample consisted of 30 students who were measured in their confidence level before and after participating in the Jaran Dor Dance activity. To ensure the validity of the analysis, the following are the results of the statistical analysis.

Table 5. *Data Normality Test Results (Shapiro-Wilk)*

| Jaran Dor | | Tests of Normality | | | Shapiro-Wilk | | |
|-----------|------------------------|----------------------------------|----|-------|--------------|----|------|
| | | Kolmogorov-Smirnova Statistic | df | Mr. | Statistic | df | Mr. |
| Result | Pre Test (Confidence) | .154 | 30 | .067 | .920 | 30 | .027 |
| | Post Test (Confidence) | .124 | 30 | .200* | .952 | 30 | .189 |

*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

Based on Table 5, the results of the normality test using the Shapiro-Wilk method showed that the distribution of confidence data demonstrated a normal pattern. The confidence data during the pre-test had a statistical value of 0.920 with a significance of 0.027, while in the post-test the statistical value increased to 0.952 with a significance of 0.189. With a consistent degree of freedom (df) of 30 for all measurements and post-test significance value above 0.05, it can be concluded that the post-test data meet the assumption of normality, which is the primary concern for paired t-test analysis. This indicates that the data from the research on the influence of Jaran Dor Dance on students' confidence is appropriate for analysis using parametric statistics.

Table 6. *Results of the Homogeneity Test (Levene's Test)*

| | | Test of Homogeneity of Variance | | | |
|--------|---|---------------------------------|-----|--------|------|
| | | Levene Statistic | df1 | df2 | Mr. |
| Result | Based on Mean | .059 | 1 | 58 | .808 |
| | Based on Median | .087 | 1 | 58 | .769 |
| | Based on Median and with adjusted df | .087 | 1 | 57.775 | .769 |
| | Based on trimmed mean | .076 | 1 | 58 | .783 |

Table 6 shows the results of the homogeneity test using Levene's Test, which indicates that the variance of the research data is homogeneous. All significance values are above 0.05 with degrees of freedom df1=1 and df2=58 (except for Median with adjusted df which has

df=57.775). These results show that the variance of the data between groups is homogeneous, so the homogeneity assumption for parametric statistical analysis is met.

| | | Paired Samples Test | | | | | | Significance | | |
|--------|--------------------------------|---------------------|----------------|-----------------|---|----------|---------|--------------|-------------|-------------|
| | | Paired Differences | | | 95% Confidence Interval of the Difference | | t | df | One-Sided p | Two-Sided p |
| | | Mean | Std. Deviation | Std. Error Mean | Lower | Upper | | | | |
| Pair 1 | PreTestK.Diri - PostTestK.Diri | -13.9333 | 1.7991 | .32847 | -14.6051 | -13.2615 | -42.419 | 29 | <.001 | <.001 |

Table 7. Result Paired Sample T-test

Based on Table 7, the results of the Paired Samples Test analysis indicate a significant difference in confidence levels before and after the Jaran Dor Dance intervention. There was a substantial increase in confidence with an average difference of -13.93333 (SD = 1.79911), t-value = -42.419 with significance $p < 0.001$. The negative value in the mean difference indicates that there is an increase in scores from the pre-test to the post-test. These results demonstrate that Jaran Dor Dance exerts a significant influence in improving students' confidence, with a 95% confidence level indicated by the confidence interval which is entirely at a negative value, confirming the consistency of the improvement across all participants.

Discussion

Jaran Dor Dance itself is a folk art that has developed in Jombang Regency since the 1925s. The name "Jaran Dor" itself comes from two words "Jaran" which means horse in Javanese, and "Dor" which is an imitation of the sound of gunshots. This dance depicts the story of the struggle of the equestrian soldiers during the Dutch colonial period, which is depicted through the dynamic movements of the dancers (Firmansyah, 2015).

Picture 1. Jaran Dor Dance Practice



The characteristics of energetic movements, strong group coordination, and the values of togetherness in this dance have proven to be an effective means of developing students'

confidence. Picture 1 shows the Jaran Dor Dance which depicts the agility of horsemen accompanied by traditional music and Islamic cultural nuances (Al-khudri, 2024).

Traditional dance learning has an important role in character formation and personality development of elementary school students. The Jaran Dor dance, as a cultural heritage of Jombang, not only teaches dance movements but also social values and the formation of confidence (Wijayanti, 2022). From a psychological perspective, when correlated with what Tajfel & Turner define in Social Identity Theory (Robinson & Setyawan, 2025), Jaran Dor dance practice can be understood as a form of group activity that promotes the formation of social cohesion and strengthens students' social identity. The process of intensive interaction in dancing together provides a collective experience that builds a sense of belonging and group solidarity. Therefore, this condition not only strengthens confidence but also contributes to enhancing children's psychological well-being, as they feel supported, accepted, and valued by their peers.

The development of students' self-confidence through Jaran Dor Dance practice can be explained through multiple theoretical frameworks. According to Bandura's Self-Efficacy Theory, as elaborated by Schunk & DiBenedetto, (2021), self-efficacy, or one's belief in their capabilities, increases through four main sources: mastery experience, vicarious experience, social persuasion, and physiological and emotional states.

In the context of Jaran Dor dance training, students experience an increase in self-efficacy through the gradual mastery of dance movements, ranging from simple movements to more complex ones. The structured progression of the intervention—from basic rhythmic patterns in early sessions to complex coordinated performances in later sessions—provided repeated mastery experiences that progressively built students' confidence. Each successful execution of a movement sequence served as evidence of capability, strengthening students' belief in their ability to learn and perform.

Vicarious experience was evident as students observed peers successfully mastering movements, which increased their own confidence that they too could achieve similar success. This was particularly notable in middle sessions when more confident students began demonstrating movements, inspiring others to attempt more challenging sequences. The group nature of Jaran Dor Dance created abundant opportunities for observational learning and modeling.

Social persuasion occurred through instructor feedback, peer encouragement, and audience applause during practice performances. Schunk, (2011) adds that social support from peer groups and recognition of their achievements strengthen students' confidence in facing new challenges. The observational data revealed increasing instances of peer-to-peer encouragement and positive feedback, creating a supportive learning community that continuously reinforced confidence development.

The physiological and emotional states component was addressed through the joyful, energetic nature of the dance practice. Students associated the learning experience with positive emotions rather than anxiety, which helped them interpret their physiological arousal during performances as excitement rather than nervousness. The sense of being accepted and valued within the group created psychological conditions that supported students in being more confident in expressing themselves.

The development of student confidence can be done through various learning activities, one of which is through traditional dance arts such as the Jaran Dor Dance. This activity is in line with the opinion of Tran, (2013) which states that students' motivation and confidence can be maintained when they feel the benefits that have been learned. In the context of traditional dance learning, students not only learn dance movements but also develop an awareness of their cultural heritage (Susanti, 2024), which adds meaning and purpose to their learning.

Jaran Dor Dance Practice provides an authentic learning experience, as explained by (Zachrich et al., 2024), indicating that involvement in authentic learning activities can increase student motivation and confidence. Through this dance practice, students of grades IV-VI SDN 1 Tunggorono had the opportunity to express themselves physically and artistically, develop their motor skills, and experience genuine achievement through public performance.

The dance learning process involves social interaction and cooperation between students, which according to Anggraeni et al., (2024) is an effective strategy to increase student engagement and confidence. When students practice together, they support each other and provided feedback, creating a positive and supportive learning environment. This collaborative dynamic was evident in observational data, where students progressively took on helping and mentoring roles with one another.

(Bandhu et al., 2024) emphasized that motivation and confidence are dynamic processes and can fluctuate. In the context of practicing the Jaran Dor Dance, this dynamic was observable through students' varying levels of engagement across sessions. However, the general trajectory showed consistent improvement, with temporary setbacks (such as difficulty mastering a complex sequence) being overcome through continued practice and peer support. Teachers observed the development of students' confidence through their ability to master increasingly complex dance movements and their readiness to perform in public, culminating in the final performance where the majority of students demonstrated high confidence levels.

Through traditional dance practice, students also develop an appreciation for local culture, which according to Evadila et al., (2024) can increase their motivation and confidence in the context of learning. This activity provided an opportunity for students to connect learning with their cultural identity, creating meaningful learning experiences that transcended mere skill acquisition. Several students verbalized pride in learning a dance that represented their local heritage, indicating that cultural connection contributed to their overall confidence development.

The use of varied learning approaches in dance practice, as suggested by Sihite & Anggraini, (2024), helped accommodate different learning styles of students and increased their confidence in mastering the material. The Jaran Dor Dance intervention incorporated visual demonstration, kinesthetic practice, auditory music cues, and verbal instruction, ensuring that students with diverse learning preferences could engage effectively. This multimodal approach aligns with findings of Schwender et al., (2018) that the right learning approach can improve students' performance and self-efficacy.

Conclusion

This study revealed significant findings regarding the effectiveness of Jaran Dor Dance practice in developing confidence among elementary school students in grades IV-VI at SDN

1 Tunggorono. The intervention resulted in a statistically significant increase in confidence levels ($t = -42.419$, $p < 0.001$) with an average improvement of 13.93 points, accompanied by an extremely large effect size (Cohen's $d = 7.74$) that demonstrates substantial practical significance.

The convergence of quantitative statistical analysis and qualitative observational data provides robust evidence that Jaran Dor Dance serves as an effective medium for confidence development. Students progressed from initial hesitation and self-consciousness to confident performance and leadership behaviors over the course of the 10-session intervention. The culturally meaningful nature of the activity, combined with its structured progression, group support dynamics, and opportunities for public performance, created optimal conditions for building self-confidence in elementary school children.

In terms of scientific contributions, this study not only confirms previous findings on the benefits of traditional dance in confidence development but also contributes a new perspective by identifying the potential of Jaran Dor Dance—a specific local cultural art form—as a medium for developing self-confidence that has not been explored before in the academic literature. The findings demonstrate that culturally-rooted educational interventions can achieve exceptionally strong effects when they align with students' developmental needs and cultural contexts.

Recommendation

Based on these findings, schools should integrate Jaran Dor Dance or similar traditional dances into the regular curriculum, particularly within the Pancasila Student Profile program, with structured progressions and regular performance opportunities. Local governments should provide policy support and adequate resources, including funding for instructors and equipment. Future research should employ more rigorous experimental designs with control groups, longer intervention periods, and follow-up assessments to examine long-term effects and mediating factors. This study provides evidence that traditional cultural arts represent valuable resources in Indonesian education for simultaneously developing students' confidence and preserving cultural heritage.

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