

TEACHER EXPERIENCES IN A COLLABORATIVE ARTS PROJECT BETWEEN SCHOOLS AND ARTS COMMUNITIES IN LEARNING SEGO MEGONO DANCE AT STATE MIDDLE SCHOOL 12 PEKALONGAN

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Abstract

The development of digital technology has affected various areas of life, including art education and art learning in schools, now faced with the demands for significant change. Learning dance arts in schools has an important role in developing students' creativity, expression, and understanding of cultural values and students get deep and meaningful experiences. This study aims to describe and analyze the didactic and aesthetic experiences of teachers as well as the implications of collaborative art projects between schools and communities in the learning of Sego Megono Dance at SMP Negeri 12 Pekalongan. The method of this study is qualitative with an autoethnographic study approach. Autoethnography is a research method that combines an autobiographical approach with ethnography, in this case the researcher reflects on personal experiences in the social and cultural context of the local culinary Sego Megono which is interpreted through dance, to understand a phenomenon more deeply. The research procedure has several stages, namely the preparation stage, the research implementation stage, the data collection stage, the data analysis stage and the reporting stage. The results of the study show that the collaborative art project between schools and the art community in learning Sego Megono Dance reveals the didactic and aesthetic experiences of students, teachers and the art community in learning Sego Megono Dance at SMP Negeri 12 Pekalongan. This teacher's experience obtained new findings, namely students' interest in learning dance art increased, students became more interested and active and gained aesthetic experience from the dance art community and dance teachers. Teachers gain learning innovations, collaborative strategies and pedagogic reinforcement. The implications of collaborative art projects show that collaboration-based art learning can be a bridge between education and community culture. The collaboration not only strengthens the quality of art learning in schools, but also assists ARH Dance Management as an art community in introducing and promoting Sego Megono Dance through formal school education.

Keywords: School and Community Collaboration, sego megono dance, regional identity.

INTRODUCTION

In practice, collaboration in art learning is not only limited to interaction between students, but can also be developed through cooperation between schools and the art community. The involvement of the arts community provides an opportunity for students to learn directly from practitioners, so that learning becomes more contextual and based on real experiences. Research shows that collaboration-based art learning contributes to shaping students' cultural identities while enriching the learning process through authentic experiences (Rahmawati, 2023). In line with the opinion of Ntobuo (2017) who stated that the collaborative learning model is defined as a collaborative process carried out by individuals or groups, which emphasizes the importance of meaningful and intellectual learning development. According to Mahmudi et al. (2023), collaborative learning strategies involve group learning where the learning process is carried out together. Students contribute with ideas, opinions, various information and work together in problem solving. In Indonesia, the richness of art and culture is reflected in various forms of expression. Each region has its own unique traditional arts. This art not only has beauty value but also philosophical meaning related to people's life, nature, and spirituality, Nursilah et al (2024). Sego Megono is a dance created with the aim of preserving and spreading about the wealth of Pekalongan culinary intangible wealth, namely Sego Megono. sego which means rice and Megono comes from the Javanese acronym "merga ana". Sego Megono is defined as white rice served with a side dish of chopped young jackfruit with special spices and grated coconut

wrapped in banana leaves (Vivi, 2024). In the opinion of Sofyan (2017) explained that Sego Megono is rice with young jackfruit which is a symbol of togetherness and social equality of the people of Pekalongan. The philosophical values contained in sego megono are in the form of simplicity, togetherness, and harmony of life. On the other hand, the reality in the field shows that dance learning in schools still tends to be conventional and has not fully utilized the potential for collaboration with external parties. Limited facilities, lack of involvement of the art community, and uninnovative learning approaches are challenges in developing more effective and meaningful art learning (Hidayat, 2020). In this context, the learning of Sego Megono Dance based on art projects at SMP Negeri 12 Pekalongan is interesting to study. The Sego Megono Dance is a dance based on local wisdom that represents the cultural identity of the people of Pekalongan.

In this study, a qualitative research design was used with an autoethnographic study approach. Peradantha (2025) affirms that autoethnography is a valid and reliable method for artistic research, allowing for the deep disclosure of the artist's subjective experience through self-reflection as well as the integration of socio-cultural contexts. This guide reinforces the relationship between the theory of artistic experience and the autoethnographic approach, making the artist's personal experience an important resource for understanding the creative process and cultural dynamics in the creation of artworks. There are many examples of autoethnographic writing that tell about the author's experience in dealing with his experience as a minority both in terms of class, gender, religion, and in his experience of physical and mental limitations. In the book *Autoethnography as Method*, it is said that autoethnography provides space and opportunity for writers or researchers to use their personal voices and experiences to better understand the environment or cultural situation that exists around them (Chang, 2008 and Wall, 2008). In line with that, a professor in the field of communication and sociology education, Carolyn Ellis (2004) in her book *The Ethnographic I* gave a brief definition of autoethnography, which is a writing method that departs from the author's personal experience to observe physical sensations, feelings, thoughts and emotions.

The researcher understands that autoethnography is a research method that combines an autobiographical approach with ethnography, in which the researcher reflects on personal experiences in a specific social and cultural context to understand a phenomenon more deeply. Through this approach, the researcher's personal experience is not only positioned as an individual experience, but also as part of the process of analysis of social practices that occur in the research environment. The researcher uses a qualitative approach, in this case the researcher seeks to understand more deeply how students' aesthetic experiences are formed during the implementation of the collaborative project of learning Sego Megono Dance in collaboration with artists at school, as well as how the experience develops into an authentic learning experience through the reflection of the teacher as a researcher. The theories used are dance learning theory, constructivism learning theory with a PjBL (Project Based Learning) approach, collaborative theory. Analytical descriptive design, data collection techniques by means of in-depth interview observation and documentation. Using Miles & Huberman's interactive model data analysis techniques (data reduction, data presentation and drawing of conclusions).

The research location is at SMP Negeri 12 Pekalongan, this collaboration allows for the transfer of knowledge, skills, and experiences directly from art practitioners to students. The use of theory helps researchers to provide a strong conceptual foundation in understanding a phenomenon, so that the research process is not only descriptive, but also analytical and systematic. With the existence of a theory, researchers can formulate problems in a more targeted way, develop a logical framework of thinking, and determine relevant variables to be studied. In addition, theory also functions as a reference in interpreting the data obtained, so that the results of research become more meaningful, can be scientifically accountable, and contribute to the development of science. Based on this description, an in-depth study is needed on how to implement collaborative art projects between schools and communities in learning Sego Megono Dance, as well as how the results are obtained from the implementation of the project. This research is expected to provide a comprehensive overview of the collaborative process that occurs and its contribution to dance learning in schools.

RESULTS AND DISCUSSION

The Beginning of the Collaboration of SMP Negeri 12 Pekalongan and the ARH Dance Management Art Community Teacher's Early Experience of Starting a Collaboration.

As a dance art teacher at SMP Negeri 12 Pekalongan, researchers realized that she has limitations in providing experience to students. The teacher does not necessarily look perfect and is the only source of learning for students. This limitation is in terms of providing an aesthetic experience to students, in authentic dance learning. Therefore, the teacher strives to find learning strategies and methods that are interesting and have a deep impact on my students, namely by collaborating with the ARH Dance Management dance community as a learning partner to

present an aesthetic experience as one of the art communities that has a lot of experience and as a community that creates the Sego Megono Dance which is a new dance that raises the local wisdom of Pekalongan which is being proclaimed as an identity dance. In the process of learning activities, teachers provide opportunities for students to learn directly to learn with dance artists in Pekalongan so that students feel authentic learning and real aesthetic experiences.

Based on the results of the research, student characteristics greatly influence how teachers develop didactic strategies and aesthetic experiences in learning Sego Megono Dance. Students who are in phase D, generally for Grades VII, VIII, and IX SMP/MTS/Package B Program, have the ability to experience (Experiencing), reflect (Reflecting), think and work artistically (Thinking and Working Artistically), and create (Creating). Active and exploratory students need a participatory, contextual and real-life experience-based approach to learning. Teachers' experiences show that the success of learning is not only determined by the teacher's teaching (didactic) method, but also by the teacher's ability to building a taste (aesthetic) experience to the students. These two aspects are interrelated and inseparable. The right didactic strategy will support the development of aesthetic experiences, while a good aesthetic experience will deepen students' understanding of learning, especially the art of dance. Based on an interview with Hanif, 9th grade student of SMP Negeri 12 Pekalongan, explained that:

"By collaborating, learning dance practice becomes easy and fun, I can easily master the material of Sego Megono Dance and can quickly master dance techniques when compared to me learning with youtube,"

In addition, according to my experience as a teacher, I feel that there is an aesthetic experience when I watch students being able to display the movements of the Sego Megono Dance with expressions that are in accordance with the expectations of the teacher and the creator of the dance, which reflects the values of togetherness, cooperation and the spirit of struggle from the introduction process to the performance, it makes me assess that an authentic dance learning experience can actually effectively build an aesthetic experience and the spirit of learning of students and increase students' interest in deepening the Sego Megono Dance. Besides that, I not only saw the success of learning the Sego Megono Dance but I felt a real cultural heritage. Aesthetically, the teacher's experience in learning Sego Megono Dance is a learning of taste. Teachers not only assess the accuracy of movement, but also the quality of expression, harmony with rhythm, and students' ability to appreciate the meaning of dance. In art education theory, aesthetics is at the heart of art learning, as the main goal of art education is to form a sensitivity to the value of beauty and artistic meaning. It is also emphasized that through aesthetics, students can develop the ability to appreciate, perceive and interpret works of art.

The teacher's experience shows that students easily imitate movements (wiraga), but have difficulties in the aspect of rhythm (wirama), and especially in appreciation (wirasa). This phenomenon is also found in dance education research which shows that the aspect of entrepreneurship is often not optimally developed in students because it requires deeper experience and habituation. In this context, teachers play an important role in building an aesthetic experience through the provision of examples, the use of musical accompaniment to build an atmosphere, and direct interaction with the art community that provides an authentic experience. According to Ki Hajar Dewantara, art education aims to form subtlety through the development of taste. Therefore, aesthetic experience is not only related to the beauty of movement, but also the formation of student character, such as patience, perseverance and sensitivity to cultural values.

The collaboration between teachers and the art community, namely ARH Dance Management, is a learning space that enriches teachers' didactic experiences in learning Sego Megono Dance. This didactic experience is not only related to teaching skills, but also to also how teachers build, manage and interpret the learning process that involves various learning resources outside of school. In addition, teachers must show efforts to adjust learning strategies to the characteristics of students. Teachers in their learning are expected to be able to use interesting and in-depth learning strategies and methods, in learning dance arts and teachers can combine with various other approaches such as repetitive exercises, group work, movement exploration and collaboration with the art community.

Through a collaborative approach with the art community, this learning reflects a modern didactic principle that emphasizes active and constructive learning where students actively build their understanding through real experiences in learning with artists. Teachers are no longer the only source of student learning but rather facilitators who bridge the interaction between students and artists. In practice, teachers play the role of facilitators, namely guiding students in understanding movements (cipta), building motivation and enthusiasm for learning (karsa), and directing appreciation of the meaning of dance (rasa). However, teachers' experiences also show that there are didactic challenges, such as differences in students' abilities, limited time, and difficulties in integrating technical aspects and appreciation at the same time. Therefore, teachers need to differentiate learning and adapt approaches.

In the study of art education, effective learning is learning that provides opportunities for students to experience, explore and reflect on the artistic process rather than just imitating movements. In addition, the teacher's experience shows that the learning process does not only focus on the dance product, but on the learning process itself. This is in line with the thinking of Ki Hajar Dewantara who rejects education that only emphasizes intellect, and emphasizes the balance between creation, taste and karsa. At SMP Negeri 12 Pekalongan, the teacher differentiates the students into two parts, namely the students who take part in learning to dance the Segi Megono Dance and the students who learn the management of the performance, so that when other students dance in the performance, there are those who help to become official such as preparing and leveling clothes, helping to dress friends, documenting activities and helping teachers prepare for events.

According to the experience of dance art teachers of SMP Negeri 12 Pekalongan who participated in the process together in this art collaboration project, the challenge in learning collaborative art projects is that there are differences in students' abilities in terms of appreciating taste and expression

"For basic movements, all students can follow, but for expression and appreciation of feelings, it still takes time for more intense and repetitive exercises. Students become more enthusiastic about participating in dance learning" (Interview of the Principal of SMP Negeri 12 Pekalongan Ikasari Dewi, 2025).

Based on the results of these observations and interviews, learning the Segi Megono Dance is not only a process of skill transfer, but also a process of forming an aesthetic and artistic sensitivity of students' cultural identity, as emphasized in Ki Hajar Dewantara's thoughts. Based on the results of the didactic and aesthetic experience of dance art teachers who participated in the research process, information was obtained that the implementation of collaborative art projects in Segi Megono Dance learning provides a different experience compared to ordinary learning, students are more enthusiastic and enthusiastic about learning with dance teachers and the ARH Dance Management art community at school, and students get an in-depth aesthetic experience and dance learning experience especially the Segi Megono Dance so that the appreciation of the local dance art of students increases.

The Experience of the Art Community in Learning Segi Megono Dance

Is Aesthetically Didactic the didactic role of the art community in learning Segi Megono Dance at SMP Negeri 12 Pekalongan shows a significant contribution in enriching the project-based learning process. The arts community not only acts as a technical coach, but also a facilitator who presents a contextual and authentic learning experience just like dance arts teachers in schools. Through direct interaction with art actors or the art community, students gain a deeper understanding of the creative process, exploration of movement, and cultural meaning contained in learning Segi Megono Dance. This approach is in line with the theory of constructivism which emphasizes that knowledge is built through real experience and active involvement of students. Thus, the art community acts as a bridge between the theories obtained in the classroom and the practices of art that live in society. ARH Dance Management's artistic community in its interview said that:

"Students of SMP Negeri 12 Pekalongan are more enthusiastic and enthusiastic about following the learning process, students easily follow directions and are more focused on imitating the movement of the Segi Megono Dance.", (interview with ARH Dancen Management Arif Rahman Hakim, 2025).

Aesthetically, the art community also has a role in improving the artistic quality of Segi Megono Dance learning. The art community brings a more mature aesthetic perspective through mastery of dance elements such as wiraga, wirama, wirasa and wirupa. The presence of an art community helps students develop a deeper sense of taste, beauty of movement, and expression. The learning process carried out not only focuses on the accuracy of movement, but also on the appreciation and interpretation of the meaning of dance as a representation of the local culture of Pekalongan. This is not only theoretical and technical learning, but also the process of forming aesthetic appreciation and cultural identity of students. Thus, this collaboration produces a dance work that is not only structurally correct, but also has strong artistic value.

Implementation of Collaborative Art Projects

The implementation of collaborative art projects between schools and the art community consists of several stages, namely planning, implementation, and reflection stages. In the preparation stage, the researcher carried out initial activities in the form of preparing a collaborative art project program, applying for a permit to the school to carry out a collaborative art project, coordinating with the art community, namely ARH Dance Management as the owner of Segi Megono Dance. In addition, the researcher conducted a preliminary study to understand the initial conditions of learning Segi Megono Dance at SMP Negeri 12 Pekalongan. This stage aims to ensure that the implementation of collaborative art projects can be carried out properly and run systematically in accordance with

the field context. The purpose of learning the Sego Megono Dance is that students can explore and demonstrate the Sego Megono Dance based on its supporting elements. The implementation of Sego Megono Dance learning in a collaborative art project between schools and the art community at SMP Negeri 12 Pekalongan took place in stages and structured. This activity is not only carried out in the classroom, but also hands-on practice with the ARH Dance Management art community as a learning partner. This collaboration creates a more conditional, contextual learning atmosphere, where students can interact directly with the ARH Dance Management art community as the creator of the Sego Megono Dance and understand the artistic process in real life. The stages of the collaborative art project in learning Sego Megono Dance at SMP Negeri 12 Pekalongan include:

Introduction Stage (Onboarding)

In the initial stage, the teacher introduced the Sego Megono Dance to the students through an explanation of the background, meaning, and elements contained in the dance. The teacher also showed the Sego Megono Dance and its illustrations through the Youtube channel and then students gave their reactions and responses to the Sego Megono Dance. Then the teacher gives an example of basic movements as an initial overview for students. At this stage, the ARH Dance Management art community began to be introduced as a creator as well as part of the learning process of collaborative art projects, so that students understand that learning is not only sourced from teachers but can also be from art practitioners such as the ARH Dance Management art community. This stage shows that students begin to build an initial understanding (cognitive) as well as a curiosity about the dance being learned. Stages of Exercise and Exploration of Motion. At this stage, students begin to practice the Sego Megono Dance movement gradually with the guidance of dance teachers and the ARH Dance Management dance art community. The Practice Process is carried out repeatedly to help students master basic movement techniques. In addition, students are also given the opportunity to explore movements so that they not only imitate but also develop dances and understand the character patterns of dance movements. The development of the Sego Megono Dance was made in pairs because the students who study are not only girls but all students, whether they are boys or girls. The involvement of the art community at this stage is very helpful for students in understanding the quality of movement, especially in precision, flexibility and expression. Lamngsung's interaction with art performers or the ARH Dance Management dance community provides a more immersive learning experience than conventional learning in the classroom. In this study, it was found that students understood movements faster when they got direct examples from the art community, as well as showed increased confidence in dancing.

Collaboration and Deepening Stage

A more intense collaborative process between students, teachers and the art community not only practice the Sego Megono Dance movements but also incorporates movements, adjusts to the accompaniment of music, and develops expressions in dance. Teachers and the art community act as mentors who provide direction and feedback on dance performances. In this process, there is a more interactive learning dynamic, where students actively ask questions, discuss and try to improve movements based on the input given. This stage shows the development of aspects of cooperation, communication, and aesthetic sensitivity to movement and rhythm in the Sego Megono Dance.

Stage of Appearance (Presentation of Work)

This stage is the final stage of the learning process of the collaborative art project, the performance of the Sego Megono Dance carried out by students as the final result of the student learning process. Performance is a form of evaluation as well as appreciation, in this activity students show their ability to master movements, adjust to music and express the meaning of dance. Appearances are not only an evaluation of learning outcomes, but also increase students' confidence and pride in the local culture Based on the results of the research, the implementation of Sego Megono Dance learning in collaborative art projects showed important findings. Learning becomes more active and contextual because it involves the art community or art actors, students experience an increase in movement skills and confidence, there is a strengthening in the aspects of cooperation and social interaction, students show aesthetic sensitivity (appreciation and expression).

Didactic Experience of Teachers in Accompanying Art Projects

The didactic experience of teachers in accompanying the process of collaborative art project activities is illustrated through pedagogical actions carried out during the learning process. The didactic experience is not only related to delivering dance materials, but also includes the teacher's ability to design from making a learning plan,

direct, facilitate, and reflect on the student learning process in the context of an art project involving collaboration with Arh Dance Management. In the learning planning process, teachers seek to connect learning objectives with the real daily needs of students that are needed in this case art projects. Teachers here no longer play the role of the only source of knowledge but as facilitators who open up space for students to experience the creative process directly. Through their involvement in the art project, teachers gain new experience in developing more contextual learning strategies, as students learn not only from teachers, but also from art practitioners or dance artists from the dance arts community who are involved in the activities of this collaborative art project, namely ARH Dance Management. The teacher's didactic experience is also seen when the teacher accompanies students during the training process. Teachers face various characteristics of students, both in terms of technical ability, confidence, and participation levels. This condition requires teachers to make adjustments to change learning strategies and methods in a sustainable manner. For students who have difficulty mastering dance movements, teachers provide more intensive assistance through re-demonstrations, giving examples, and gradual exercises. On the other hand, for students who understand the material faster, teachers provide opportunities to help their friends create a collaborative learning process.

In assisting art projects, teachers also gain experience in managing the dynamics of the improve communication, negotiation and cooperation in completing artistic tasks in the Sego Megono Dance learning process. Teachers act as mediators when differences of opinion arise from students or obstacles in the group work process. This experience enriched the teacher's understanding that the success of art learning is not only determined by mastering dance techniques, but also by students' ability to build productive social relationships during the process of learning Sego Megono Dance. In addition, teachers gain didactic experience in integrating aspects of knowledge, skills, and attitudes simultaneously. During the project, the teacher not only assesses the results of the performance, but also pays attention to the student's learning process, such as discipline in practice, responsibility, commitment, and the ability to work together. This collaborative art project learning approach shows that art learning provides space for students to develop competencies holistically, comprehensively and in-depth in accordance with the characteristics of project-based learning. Another experience that teachers feel is the increase in the ability to reflect on the learning practices carried out. Through collaboration with ARH Dance Management, teachers gain a new perspective on Sego Megono Dance training methods that are more professional and performance-oriented. This experience encourages teachers to evaluate the dance learning practices that have been carried out and use and develop a more innovative approach in managing classes in dance learning at SMP Negeri 12 Pekalongan.

Based on these findings, the didactic experience of teachers in accompanying this collaborative art project is interpreted as a professional learning process that is continuous teachers not only teach dance materials to students but also provide opportunities and experiences of collaborative learning, classroom dynamics and interaction with art practitioners/artists or the dance art community. The experience fostered a new understanding of the importance of learning centered on real experience, collaboration and the development of students' creativity in the context of art education. The significance of these findings shows that teachers' didactic experiences develop through direct involvement in collaborative art projects. This experience resulted in a way of teaching teachers the strategies and methods of learning dance that have been carried out and used, from those that were originally only oriented to mastering the material to learning that emphasizes process, experience, creativity and collaboration. Thus, art projects are not only a means of learning for students but also a space for professional development for teachers in building more reflective and meaningful learning practices.

Aesthetic Experience During the Creative and Staging Process

The aesthetic experience of teachers in this study does not only mean that teachers enjoy the beauty of dance done by students but also that teachers experience the process of artistic appreciation directly. Teachers watched how the cultural ideas of the culinary "Sego Megono" were processed into beautiful dance movements, saw the development of students' expressions during the exercise, understood the artistic elements of the performance, and felt emotional involvement when the work was performed. Therefore, the aesthetic experience of teachers develops from just an observer to an individual who lives, interprets and reflects on the process of creating dance in its entirety. The teacher's ability to teach dance techniques to students is not only an aesthetic experience that the teacher feels, but there is a process of appreciation, assessment, creation and recognition of the value of the beauty of dance that emerges during the creative process until the performance takes place. In this context of a collaborative art project between the school and ARH Dance Mangement, the teacher's aesthetic experience develops through direct involvement in the learning process of Sego Megono Dance which raises the local cultural identity of Pekalongan. This experience is important because teachers not only play the role of learning facilitators but also as subjects who

experience, feel, and reflect on aesthetic values that arise during the learning process. Aesthetically, the first experience felt by teachers was when they witnessed the transformation of cultural ideas into a form of movement of the Segi Megono Dance. In the early stages of the project, the teacher saw how the elements of the life of the people of Pekalongan, the culinary tradition of making Segi Megono, starting from the activities of the community to the value of togetherness were interpreted into the choreography of the Segi Megono Dance by the choreographer into a series of movements that have artistic meaning. This experience gave teachers awareness that dance art is not just a physical activity but a medium of cultural expression that is able to convey the message and identity of the community through body language. Teachers experience an aesthetic appreciation process when witnessing the relationship between ideas, cultural symbols, music, dance costumes and movements that gradually form a unity of dance artworks that are interesting to watch.

The next aesthetic experience arises when the teacher is directly involved in the process of exploring movement in the learning of Segi Megono Dance with students and artists or the ARH Dance Management dance community. In this process the teacher witnesses how each student can display different characters, interpretations, and expressions to the same movement. These differences present a unique aesthetic experience, as you can see the beauty in the diversity of students' expressions. Teachers no longer look at learning outcomes only from the aspect of technical accuracy, but also the ability of students to appreciate and express the meaning of movement. Through this experience, teachers understand that the aesthetic value in dance lies in the ability of individuals to present feelings, emotions, and character in every movement performed.

In addition, the teacher's aesthetic experience develops through observation of the training process that takes place gradually. At the beginning of the exercise, the students' movements in dancing the Segi Megono Dance still seemed rigid and had not been integrated with the counting and musical accompaniment. But as time went by, teachers witnessed significant changes. Movements begin to become flexible, expressions are more lively, and the relationship between body, space, and music becomes more harmonious. The change brings a deep emotional experience for teachers because they can see the process of achieving artistic quality that does not happen instantly, but through several processes of practice, perseverance, and cooperation between students so that the learning process based on collaborative art projects can be carried out well. This experience strengthened the teacher's understanding that the beauty in dance is not only in the final result, but also in the process of achieving it.

In the aesthetic view of art education, the teacher's experience during the creative process is also related to the ability to develop artistic sensitivity. Through interaction with professional choreographers from ARH Dance Management, teachers gain new insights about Segi Megono Dance, namely in the process of getting to know its aesthetic elements such as movement composition, floor patterns, dynamics, tempo, use of space, and quality of expression. Teachers learn to understand that each element has an artistic function that supports each other in building the integrity of the performance. This experience enriches the teacher's aesthetic knowledge while improving their ability to assess a dance work in-depth and comprehensively.

A very strong aesthetic aspect arises when the teacher witnesses the process of unifying the various elements of the performance. At the rehearsal stage, the teacher sees how dance movements, dance accompaniment, makeup, costumes, dance property, stage combine into a performance intact. The experience gives a different artistic impression than during regular exercises. The teacher feels that each element has a contribution in creating an atmosphere, building meaning, and strengthening the cultural message that wants to be conveyed through the Segi Megono Dance. The unity of these various elements presents an aesthetic experience in the form of admiration for the success of students in learning the Segi Megono Dance which involves collaboration from various parties.

Next, the teacher's aesthetic experience appears in the emotional involvement during the staging process. When students performed, the teacher not only saw the technical success of the students that had been achieved but also felt pride in the students' ability to convey the Segi Megono Dance to the Deputy Mayor's mother, invited guests, teachers and friends at SMP Negeri 12 Pekalongan. At that moment, there is a reflective aesthetic experience, which is when the teacher realizes that the learning process that has taken place produces an appearance that is able to provide an artistic experience to the audience. The feeling of pride, emotion, and admiration for the teachers and students who perform becomes part of the aesthetic experience that cannot be separated from the art education process.

Furthermore, the teacher's aesthetic experience in the performance is also related to the audience's response to the Segi Megono Dance performed by the students. The appreciation of the Mayor of Pekalongan was very happy and even the students were appreciated with applause, attention and speeches of positive responses and gratitude conveyed directly when visiting SMP Negeri 12 Pekalongan in the context of the inauguration of the new building resulting from the school revitalization. This further strengthens teachers' belief in the value of art as cultural

communication. Teachers realize that Trai Sego Megono which is studied and performed by students is not only a learning medium, but also a form of representation of local cultural identity that can be appreciated by the wider community. Experience This gives meaning that art has the ability to build an emotional connection between creators, performers and connoisseurs of art.

From a reflective point of view, the teacher's aesthetic experience during the creative process and staging results in a change in perspective on dance learning. Teachers begin to realize that the teaching of dance is an experience that involves cognitive, affective, and artistic dimensions at the same time. Learning is no longer oriented to mastering the material alone, but also to the formation of emotional sensitivity, the ability to appreciate the beauty of a dance, as well as cultural awareness and knowledge of students' identity dances or local dances. Thus, the aesthetic experience gained by teachers not only enriches students' artistic insights, but also influences the way they design and execute learning in the classroom. When viewed from John Dewey's perspective, the teacher's experience during the creative process and staging can be understood as an experience, which is an experience that involves interaction between individuals and the art environment that produces meaning and emotional satisfaction. Teachers experience the process of observing, feeling, understanding, and reflecting on various artistic events that occur during the Project. The experience does not stop at the aspect of observation alone, but develops into a meaningful understanding of hudup.

Based on this description, it can be concluded that the teacher's aesthetic experience during the creative process and performance is illustrated through 1) the ability to appreciate the cultural transformation from the intangible local heritage of the culinary heritage of sego megono rice into a work of dance, 2) increased sensitivity to students' expression and creativity after learning the Sego Mwgono Dance, 3) a deeper understanding of the artistic elements in the performance, 4) the emotional involvement of teachers during the process of rehearsing and staging the Sego Megono Dance, 5) the experience of witnessing the collaboration of various aspects and elements of art into a single performance unit, 6) the development of awareness about the function of dance as a medium of education, cultural expression, and meaningful aesthetic experience. This experience shows that the collaborative art project with the ARH Dance Management dance community not only produces Sego Megono Dance learning but also provides an aesthetic learning space that enriches the professionalism and artistic sensitivity of teachers.

CONCLUSION

Based on the results of the research and discussion that has been described in the previous chapter, it can be concluded that the collaborative art project between schools and the community in learning Sego Megono Dance at SMP Negeri 12 Pekalongan involving students, dance teachers and the art community has a role in learning experiences and profound and meaningful dance learning implications. A more contextual and authentic learning experience, students, teachers and the arts community, takes place through a collaborative process. There are several stages of collaboration including dance introduction activities, movement exercises, exploration, deepening of expression, and dance work performances. The presence of an art community provides an experience that not only takes place theoretically, but also through hands-on practice in the field.

The teacher's experience in learning Sego Megono Dance shows the development of didactic and aesthetic aspects in the learning process. From the didactic aspect, teachers try to adapt learning strategies to the characteristics of students through demonstrations, gradual exercises, group work and collaboration with the art community. Meanwhile, from the aesthetic aspect, teachers not only teach dance movement techniques, but also guide soiswa in understanding the expression, appreciation, and beauty values contained in the Sego Megono Dance. Sego Megono Dance learning is ultimately oriented towards mastering skills, but also the formation of students' artistic tastes and sensitivities, thus building students' appreciation by itself.

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