



## Learning Legong Bapang Saba Dance to Improve Understanding of Social Educational Value in Asmarandana Dance Student

Sang Ayu Made Diah Sri Anjani<sup>1\*</sup>, Trianti Nugraheni<sup>2</sup>, Tati Narawati<sup>3</sup>

<sup>1</sup> Arts Education Study Program, Universitas Pendidikan Indonesia, Indonesia

<sup>2</sup> Arts Education Study Program, Universitas Pendidikan Indonesia, Indonesia

<sup>3</sup> Arts Education Study Program, Universitas Pendidikan Indonesia, Indonesia

Correspondence: [sangayuanjani99@gmail.com](mailto:sangayuanjani99@gmail.com)

### ABSTRACT

This study analyzes the value of social education in the Legong Bapang Saba dance which will then be used as teaching material in increasing the understanding of the value of social education for children in Asmarandana Studio as a non-formal educational institution. In the Legong Bapang Saba dance, the researcher examines and analyzes the value of social education for children using the Grand Theory of Constructivism by Vigotsky and uses Ethnochoreology theory to examine the value of social education contained in the range of motion and finds 4 variations of motion which are characteristic according to the value of social education (self-confidence), social interaction, and cooperation) including: Agem ngandang ngenjat dagu, Nyeleog, Tanjek apisan, dan ngelukun.. The learning model used in the implementation of this learning uses cooperative learning type Student Teams Achievement Division. This research method is included in the mixed method paradigm, namely descriptive analysis and experiment with a pre-experimental design "one group pre-test post-test". The data obtained were sourced from observations, literature review, documentation studies, questionnaires, and were analyzed through the T test. The indicators of the researcher's achievement consisted of 3 values, namely: Confidence, social interaction, and cooperation. While the average value of the self-confidence character pretest obtained is 4.4, the social interaction character obtained is 4.7 The average value of the cooperation character pretest obtained is 4.16 then the results of the calculation of the T test in Excel explain that the results of the t stat it is min (-) so it can be concluded that Ha is accepted and Ho is rejected, meaning that there are differences and changes in the conditions of students before and after being given treatment.

### ARTICLE INFO

#### Article History:

Submitted 23/03/2022

First Revised 20/03/2023

Accepted 24/10/2023

First Available online 05/05/2024

Publication Date 31/05/2024

#### Keyword:

Legong Bapang Saba, Mix Methods, Cooperative Learning, Student Teams Achievement Division, Social Education Value.

## **1. INTRODUCTION**

Art learning is an effort to utilize and develop the ability and creativity of art to be more well directed which aims to preserve art. Art learning can be done not only through formal institutions such as schools, but non-formal educational institutions in the community such as studios and training centres can be one of the places to learn art. Sanggar is a place where people learn and interact with their interests to hone their talents and interests (especially in the arts) and are trained by an expert or teacher. Talent is a person's ability that is genetic, according to Semiawan (in Ratuman and Imas, 2019 p. 79), talent is an inherent ability in a person, carried from birth and related to brain structure while interest is a tendency that is permanent to pay attention to certain activities, interest is associated with a sense of preference and a sense of interest in a thing or an activity without being asked or forced by others. In accordance with its role as a place to hone talents and interests, especially in the arts, the studio is divided into several groups according to the sub-arts of which dance is one. Art learning in sanggar, especially Balinese dance sanggar in Bandung, only focuses on the ability of wiraga and wirama. The wirasa aspect tends to be ignored, due to the lack of knowledge of the teachers in the sanggar and the lack of understanding of the students of the meaning of the dances taught and performed. Wirasa in art, especially in the field of dance, must greatly affect the delivery of the performance, not only to express feelings, wirasa also makes art lovers feel the things conveyed in the dance. Regarding the professionalism of a dancer, it is not only seen from good abilities, but also the nature and attitude that must always be maintained. Attitude is closely related to us in sorting out good and bad behavior, meaning that in learning in this studio it is necessary to instill an understanding of good values starting from the students' personalities, so that they are expected to be applied and have a good influence on the surrounding environment. Departing from these problems, it seems quite interesting for researchers to conduct research directly into the field. The studio that the researcher will take as the target of this research is the Balinese dance studio Asmarandana with intermediate level students.

Balinese dance studio Asmarandana in Bandung Regency, with an intermediate level of learners ranging from 14-24 years old. Researchers directly observed the various characters of students that occurred in the classroom. Based on observations, there is still a lack of good social attitudes or behavior towards friends both of the same age and below, where there is still an attitude of mocking fellow friends, the existence of small groups, and when the teacher divides the group, there are still students who refuse to be randomly divided and prefer to divide their own groups so as not to group with strangers, so that students who have less ability / less in receiving material are set aside or do not want to be included in certain groups. This, according to the researcher's observation, is an irregularity in the studio, especially at the intermediate level. The researcher analyzed that the intermediate level students in the Balinese dance studio Asmarandana have a gap in social character, namely students who quickly grasp the material with each other, as well as students who are less quick to grasp the material will gather with each other because they feel inferior. Therefore, the researcher argues that students at the intermediate level have a lack of social interaction. With the above events, of course, efforts to increase students' understanding of social education are needed, one of which is based on traditional wisdom values, namely traditional arts. The traditional art that researchers will use is of course Balinese dance, because researchers examine Balinese dance studios with the majority of students being Balinese. the stimulus used is

through the selection of traditional dance material that is grouped and the variety of movements is complicated, so that students can interact with each other to equalize movements in the context of wiraga, wirama, and wirasa. Legong dance has many types but researchers chose the Legong Bapang Saba dance as research at the Asmarandana studio because the characteristics of this Legong Bapang Saba dance have movements that have a hard tempo, and it is a type of group dance that does not convey a certain story, meaning that from the beginning to the end the variety of dance movements is rampak (same) so that students must learn it well. The Student Teams Achievement Division (STAD) type learning model is very suitable if applied in learning Legong Bapang Saba dance, because in this dance there are several movements that interact with each other with group friends, besides that there are several movements that are rampak, so that in learning it requires cooperation with each group member. In this Student Teams Achievement Division (STAD) learning, students will be divided into 6 groups of 2 intermediate level students, which in the group consists of heterogeneous participants, namely different ages, different abilities and also different experiences. After group division, the researcher will provide material and participants will listen and demonstrate. Furthermore, participants will learn with their groups, after which the trainer will provide an evaluation during the learning process. The implementation of dance carried out through the learning process of dance activities at the Balinese dance studio Asmarandana as a place to develop skills that are not only psychomotor, but also from cognitive and even affective aspects.

## **2. METHODS**

This research uses a multidisciplinary approach, because it uses the science of art education in relation to other sciences, namely social humanities, anthropology, culture, social science. This form of multidisciplinary use solves problems through understanding several other disciplines that can create new understanding, in other words as an understanding of the function of values in society, the environment, and educational institutions. This research has two research focuses, namely assessment and application. Assessment uses a type of qualitative research, while the application will be carried out with a type of quantitative research. It is said that in this study using two types of research, this research paradigm is called combination research or mix method. Creswell (2016) states that mix method or combination research was chosen because of its strengths in describing qualitative and quantitative research and minimizing the limitations of both approaches. The research design used in the implementation stage is a pre-experimental design with "One Group Pre-Test and Post-test". This design was used in dance learning at the Asmarandana studio, for intermediate level students who were considered to need the application of this STAD type cooperative learning model in the studio to increase the value of social education, the "One Group Pre-Test and Post-test" design was used in this study to measure changes in the value of social education in intermediate level students at the Asmarandana dance studio. Research instruments are tools needed or used to collect data, meaning that by using these tools the data is collected. In qualitative research, the main instrument in this research is the researcher who actively acts as a full observer, because recording and describing the object of research is carried out by the researcher himself. Observation was used by researchers to conduct a pre-test, namely observing the attitude of students in the Asmarandana Studio

environment. The observation stage is used to conduct a pre-test because in this research the researcher wants to see significant developments, sometimes if using a questioner system students can lie or be careless in filling out the questioner. Data collection techniques are the most strategic step in research, because the main purpose of research is to get data (Sugiyono, 2013 p 224). In qualitative research, data collection usually uses observation methods, interviews, and non-human sources of information such as documents, literature studies and existing recordings. Data analysis techniques according to Patton (in Kaelan, 2012, p. 130) explain that the definition of data analysis is a process of sorting data, organizing data into a pattern, category and basic description unit. The data from the analysis gives significant meaning, is explained with a description pattern, looks for relationships between various concepts, and describes the research perspective. Researchers try to explain, describe and draw red threads from the data collected so that the data becomes clear. The data analysis stage to describe the data in this study used intrinsic and extrinsic analysis techniques. The intrinsic and extrinsic aspects refer to Ratna's explanation (2010. pp 354-356) that the intrinsic and extrinsic aspects of cultural works are labelled as forms of an artifact (object/ideology) and mentifact (object background). In analyzing the value of social education in Legong Bapang Saba dance, there are three stages of analyzing qualitative research, namely using data reduction, data presentation, and conclusion drawing or data verification. Data verification is drawing final or overall conclusions from the results of research related to the study of Legong Bapang Saba dance in text and context, as well as the process and results of learning to increase understanding of children's social education values. To analyze the test in improving understanding of educational values, in the implementation of Legong Bapang Saba dance, the researcher conducted calculations. It can be seen that before carrying out research in the studio, the researcher first makes a research benchmark with an interval of achievement of the level of mastery of the material provided, namely Mean (average) or measurement of central tendency and Standard Deviation (S). To fulfill the prerequisites of data analysis, all data that has been collected must be tested for normality and homogeneity. This is done with the aim of knowing whether the distribution of data is normally distributed and homogeneous or not. The normality test in this study used calculations with the One-Sample Saphiro Wilk test with the SPSS program, and the data homogeneity test used One Way Anova with the SPSS program.

### **3. RESULTS AND DISCUSSION**

#### **3.1. Studio Profile.**

Asmarandana Balinese dance studio is one of the non-school education that accommodates dance creativity activities, especially Balinese dance in Bandung, this studio was founded in 1996 by Sang Putu Suwecana S.ST., M.Sn. Sanggar Asmarandana was first located at Jalan Buah Batu No.3 Cijagra, Bandung City. Then over time in the 2000s Asmarandana Studio was in every temple in Bandung, starting in Pura Wira Satya Akaca Sulaiman, then spread to other temples namely in Pura Wira Satya Dharma Ujung Berung, and Pura Wira Chandra Dharma. But in 2010 the owner decided to centralize the Asmarandana studio in Pura Wira Satya Dharma Ujung Berung which is located at JL. H. Nasution, Ujung Berung, Complex Battalion Zipur 9/ Kostrad, Pakemitan, Cinambo Sub-district, Bandung City, West Java and has a secretariat at Jalan Setia, Gang Sukasirna I, Padasuka, Cibeunying Kidul. Sanggar

Asmarandana is often trusted to fill events and become representatives of national or international competitions. Since 1996, it has always won the first place in the National Balinese Dance Festival at ITB, then in 2015 and 2019 it represented the Hindu Religious Arts Festival at the national level and also won the first place. Then carried out a cultural mission in 2014 to Thailand and Taiwan and was always a dancer in Dharma Santhi BUMN and Dharma Santhi all over West Java.

### 3.2. History of *Legong Bapang Saba* Dance.

*Legong* dance is not the only traditional dance form that exists in Bali's artistic life. *Legong* is assumed to be a court art and a transitional art. At the beginning of its appearance, *Legong* was only intended for puri or palace residents. However, there was no claim that *Legong* belonged to the puri or the palace, even the ruling king at the time did not use his authority to call *Legong* his creation. *Legong* was still recognized as having been born and developed by people outside the puri, while the king was involved in subsidizing funds and providing facilities that were not available to the society. The perception that *Legong* is an art of the nobility has changed over time. This is possible due to the development of the way of life in society. The nobility as a limited circle are no longer the only ones who can be *Legong* dancers or connoisseurs. What was perceived as nobility in the past is now owned by the wider community. What was perceived by the nobility in the past is now owned by the wider community. Material facilities, status can be achieved by every individual and utilized for unlimited purposes including art. This phenomenon has led to a new phenomenon in the life of *Legong* dance. *Legong* is presented with an irregular pattern, sometimes complete but often only certain parts of the *Legong* which may be seen as providing multiple benefits, both for the audience, performers and organizers. According to information from I Gusti Gede Raka, the *Legong* that developed in the village of Saba originated from *Legong Sukawati*, the development of which was started in 1911 by I Gusti Lanang Bagus, the uncle of I Gusti Gede Raka. The year 1911 is the earliest time that *Legong* existed in Sukawati. Sukawati is also the center of the spread of *Legong* from various regions around Gianyar including Saba which is known as the *Legong* dance *Bapang Saba*. *Bapang Saba* was first created in the 1930s by I Gusti Bagus Djelantik of Puri Gede Saba and preserved by Anak Agung Raka Saba. *Legong Bapang Saba* is a classical Balinese dance that has a very complex repertoire of movements. The word *Legong* comes from two words, *Leg* and *Gong*. *Leg* means a broad and gentle dance movement and *Gong* means gamelan. So it can be concluded that the word *Legong* means movement that is bound, especially its accentuation by the accompanying gamelan. It is called *Legong Bapang Saba* dance because in the *Legong* dance with *bapang*. According to I Gusti Bagus Djelantik, the depiction of *bapang* is a dance in *paLegongan* that has a loud and majestic character and its movements are made agile and energetic. *Legong Bapang Saba* dance does not have a story in its presentation but only shows the energetic movements of the *bapang*. The dance structure begins with *Bapang (pepeson)*, *pengadeng bapang (pengawak)*, and *bapang pekaad (pekaad)*.

### 3.3. Function of *Legong Bapang Saba* Dance.

Balinese art is based on Hinduism which is preserved by local customs both in Bali and outside the island of Bali. Universally, dance can be classified into two types: ceremonial dance and spectacle or entertainment dance. Ceremonial dances include wali dances and *bebali*, while spectacle or entertainment dances include *Balih-balihan* dances (Dibia 1999: p. 9). If *Legong* is performed in connection with a religious ceremony or in a place that is considered sacred, the dancers are girls who have not yet reached puberty. This requirement has been in place since the beginning of *Legong's* creation and is still maintained for the needs of performances at religious ceremonies. As for the purposes of performing arts, the age or condition of the dancers is no longer an issue and even tends to choose dancers above the age of children, because they are considered more capable of presenting and creating charm on stage. Since the beginning of its creation, this *Legong Bapang Saba* dance was a *Balih-balihan* dance for performances in the palace, as an expression of the royal symbol and pride of the king. Not only *Legong Bapang Saba*, but other Legong dances are also performed. Legong dance accompaniment instruments usually consist of a set of Balinese Gong Kebyar gamelan. Such as *gangsra*, *jublag*, *jegogan*, *kempur*, *cenceng*, *kajar*, *rebab*, *suling*, and a pair of *gender rambat*.

### 3.4. Choreographic Structure and Arrangement of *Legong Bapang Saba* Dance

Choreography is a concern with the form and content of a dance that structurally consists of a beginning, middle and end, manifesting in a logical interweaving of movements and expressing an idea or ideas that cannot be expressed in any other way than through dance movements. Each Legong variant, it can be said that the difference lies in its choreographic meaning rather than in its thematic meaning. The dichotomous concept, one of the cultural conceptions of the Balinese people which is used as a guide for all activities to obtain balance in life, admittedly or not, often becomes the central theme or centre of creative art creation in Bali. Legong is assumed to provide a more transparent concept of duality or dichotomy with the concept of *rwa binedha*. According to I Gusti Bagus Djelantik, the depiction of *Bapang* is a dance in *Palegongan* that has a loud and majestic character and its movements are made agile and energetic. *Legong Bapang Saba* dance does not have a story in its presentation but only displays the energetic movements of the *bapang*. In general, the depiction of *bapang* in *Legong* dance taken from a sendon or song in Legong is to describe how amazed the God Nawa Sanga saw the beauty of the angels Supraba and Niluhtama when they were going to purify themselves in the Suranadi garden. This explanation gave rise to the idea of creating a *Legong bapang* dance but in order to have a characteristic, the name Saba was added which is the name of the place where the *Legong bapang* was made. Furthermore, the data in the form of choreographic structures is classified based on the results of literature study on choreographic theory used in this research. The choreographic theory used for classification comes from the Motion Category of Ethnochoreological Studies according to Narawati (2003, p. 135) explaining that motion in dance can be categorized into four, namely pure movement, gesture, locomotion, and

expression-enhancing motion (baton signal). The movements in the *Legong Bapang Saba* dance are varied movements. The movement can be described as follows:

– *Bapang*

Starting position with *nyilat* feet (*kaki nyilat*), *mapah biu* hands (*tangan mapah biu*), *ngejat* head (*kepala ngejat*), lift left foot (*ngangsel*), *ngeseh*, *piles* right (*piles kanan*), push right *agem* right (*agem kanan*), *durga*, facing left side, lift left foot, lift right foot, *tanjek* left (*tanjek kiri*), *tanjek* right (*tanjek kanan*), *tanjek* left (*tanjek kiri*), looking forward, *ngegol*, push right, push left, *piles* push *agem* left (*piles dorong agem kiri*), *durga*, backward right foot *angsel*, *ngeseh* push right (*ngeseh dorong kanan*), push left, *piles* left, push left, *nyrigsig* right (*nyrigsig kanan*) while low and up and down, *ngeregah* right *ngeregah kanan*, *ngumad* left (*ngumad kiri*), *piles* left (*piles kiri*), *tanjek* left and right, *ngegol*, *ngumbang luk penyalin*, *angsel ngeseh*, push right, step left then right, *ngeregah* left (*ngeregah kiri*), *nyeregseg*, *sledet* five times, *tanjek ngandang* steps, *ngegol* step forward, *metimpuh*, *agem* right (*agem kanan*), face left corner, *ngejat* chin (*ngejat dagu*), *agem* left *ngejat* chin (*agem kiri ngejat dagu*), *agem* right *ngejat* chin (*agem kanan ngejat dagu*), *matimpuh agem* center (*matimpuh agem tengah*), *sledet* left (*sledet kiri*), *ngelo* six times, *ngangsel*, *ngeseh* push right (*ngeseh dorong kanan*), forward left foot and right, *ngeregah* left (*ngeregah kiri*), *nyeregseg*, *ngeregah* right (*ngeregah kanan*), *miles* left (*miles kiri*), *tanjek* right (*tanjek kanan*), *ngumbang luk penyalin* backward facing (*ngumbang luk penyalin hadap belakang*), *ngangsel*, *ngeseh*, push right, forward left foot right, *ngeregah* left (*ngeregah kiri*), *nyeregseg*, *tanjek ngandang* steps, *ngegol* to the back (*ngegol ke belakang*).

– *Pengadeng Bapang*

*Ngeliput*, push right, push left lift right foot, *tanjek* right (*tanjek kanan*) twice, *tanjek* left (*tanjek kiri*), *tayung* left (*tayung kiri*), *ngeliput*, push left front corner, *nyeleog* left (*nyeleog kiri*), lift right foot *ngekes rebah* right and left, *ngelukun*, *nyeledet* twice, *ngotag* chin (*ngotag dagu*), push right, push left, lift right leg, *tanjek* twice right foot, *tanjek* left (*tanjek kiri*), *tayung*, *ngeliput*, push left front corner, *nyeleog* left (*nyeleog kiri*), lift right foot *ngekes*, fall to the right (*rebah kanan*), fall to left and right (*rebah kiri kanan*), *ngelukun*, *mapah biu*, *sledet* twice, *ngotag* chin (*ngotag dagu*), push right, push left, lift right, *tanjek* right (*tanjek kanan*) twice, *tanjek* left (*tanjek kiri*), *tayung* left (*tayung kiri*), *ngeliput*, push left corner, *nyeleog* left (*nyeleog kiri*), lift right, *ngekes* right and left, *luk ngerudut* left (*luk ngerudut kiri*), push left, *kenser* to the right, *piles* right and push to the right, *mentang laras* lift and down, push corner left forward, *tayung* left (*tayung kiri*), *ngeliput*, push left, *nyeleog* left (*nyeleog kiri*), lift right, *ngekes*, fall to right and left (*rebah kanan kiri*), *luk ngerudut* right (*luk ngerudut kanan*), push right, *kenser* to left, *piles* left (*piles kiri*), push left, lift right foot, *tanjek* right (*tanjek kanan*) twice, *tanjek* left (*tanjek kiri*) twice, *tanjek* right (*tanjek kanan*) twice, *tanjek* left (*tanjek kiri*) twice, *ngekes* fall (*ngekes rebah*) to the left and right, *tayung* right and left, left hand *mentang* right hand *ngeliput*, *nyilat* feet

(*kaki nyilat*), *tayung left (tayung kiri)*, *tanjek right (tanjek kanan)*, *tanjek left (tanjek kiri)*, *tanjek right (tanjek kanan)*, step forward *ngeliput nyrigsig* to the right side, *piles right (piles kanan)*, face front left hand on thigh, *piles left (piles kiri)*, *piles right (piles kanan)*, forward left foot, Right hand *mentang, ngeliput, tayung right foot, tanjek left and right, nyerigsig* to the left side, *piles left (piles kiri)*, front-facing, Right hand mopping fan on knee, *luk nrudut ngeregah* to left, *kenser* to right, *piles right (piles kanan)*, push lift left, *tanjek left (tanjek kiri)* twice, *tanjek right (tanjek kanan)* twice, *tanjek left (tanjek kiri)* twice, *tanjek right (tanjek kanan)* twice, *ngekes fall right (ngekes rebah kanan)*, fall left (*rebah kiri*), fall right (*rebah kanan*), *ngelukun, mapah biu, sledet* twice, *ngotag chin (ngotag dagu)*, *ngeseh, nyeleog* six times, *tayung left (tayung kiri)*, *ngeliput*, push the left front corner, *nyeleog left (nyeleog kiri)*, right lift, fall right *ngekes left and right (rebah kanan ngekes kiri dan kanan)*, *ngelukun, mapah biu, sledet* twice, *ngotag chin (ngotag dagu)*, push right, *agem right (agem kanan)*.

– *Bapang Pekaad*

*Tayung left (Tayung kiri)*, *tayung right (tayung kanan)*, *ngeteb left (ngeteb kiri)* and *ngeteb right (ngeteb kanan)*, *ngangsel, ngeseh*, sideways facing (*hadap samping*), *ngraja singa*, right and left twice, *ngangsel, ngeseh*, push right (*dorong kanan*), step forward left and right, *ngeregah left (ngeregah kiri)*, *nyeregseg right (nyeregseg kanan)*, *sledet, nyeregseg left (nyeregseg kiri)* then facing front, *tanjek ngandang* step, *ngegol*, facing left *ngraja singa left (ngraja singa kiri)* and right twice, *angsel, ngeseh*, *sogok right (sogok kanan)*, forward left and right, *ngeregah left (ngeregah kiri)*, *nyeregseg right (nyeregseg kanan)*, *sledet, nyeregseg left (nyeregseg kiri)* face forward, *nyeregseg* to the right and left, *tanjek ngandang* step, *ngegol* forward, *tanjek ngandang, nyeregseg*, right hand extends *ngukel, ngegol ngumbang luk penyalin*, *ngitir* to the right, left turn, *ngitir* to the left, push right, *puter ngeregah right (puter ngeregah kanan)*, *ngumad left (ngumad kiri)*, *piles left (piles kiri)*, *tanjek right (tanjek kanan)*, *ngegol luk penyalin*, backward facing, *ngangsel, ngeseh*, push right, forward left foot, forward right foot, *ngeregah left (ngeregah kiri)*, *nyeregseg right (nyeregseg kanan)*, *sledet, nyeregseg left (nyeregseg kiri)* and right, *tanjek ngandang*, foot *tanjek (tanjek kaki)*, right hand extends *ngukel, puter* forward (*puter kedepan*) while *ngeliput*, push right, push left, *nyakup bawa*. Based on the above grouping, Based on the grouping above, it can be seen that the Legong Bapang Saba dance variety is included in four categories, namely Gesture, Pure Movement, Locomotion, Batton Signal. The grouping of categories owned by *Legong Bapang Saba* dance is 4 gesture (meaningful motion), 7 pure movement (pure motion), and 13 locomotion (displacement motion). The results of the categorization of these movements, it is clear that the movements classified as locomotion are more dominant than other movements, namely 13 movements. This states that this *Legong Bapang Saba* dance is a dance that must be performed in unison with other dancers. The movements that often appear in *Legong Bapang Saba* dance tend to have asymmetrical designs. Doris Humprey (in Narawati, 2003, p123) states that asymmetrical designs present an emotional touch that is less solid but dynamic



and interesting. Based on the theory of Ethnochoreology, there are four types of movements that can essentially represent the value of social education, namely:

– *Agem ngandang ngenjat dagu*

The *agem ngandang ngenjat dagu* movement is performed on count 1 by starting the *Legong bapang saba* dance with the right hand *ngapel* fan then the left hand in front of the chest *mapah biu* then the right foot in front with a *nyilat* position then moving the chin right and left quickly according to the music, this movement must be done with confidence because if it starts with hesitation the head movement will not be in line with the rhythm of the accompanying music. Symmetrical design presents a simple but solid emotional touch, while asymmetrical presents a less solid emotional touch. Based on this, the *agem ngandang ngenjat dagu* movement has a symmetrical design that is sturdy and strong, and has an emotional touch. This relates to Soedarsono's opinion in Narawati (2003, p. 123), which states that the movement has a large and open volume of motion by giving an emotional touch. *This agem ngandang ngenjat dagu* movement is included in the social education value that reflects the value of self-confidence. It is said in the value of self-confidence, that it is drawn from the design and volume of movements that seem open, and strong makes the dancer move his body with a confident attitude, and a brave attitude. This *agem ngandang ngenjat dagu* movement is the initial movement that must begin with confidence, confidence is one of the tools for shaping attitudes and behavior in character education.

– *Tanjek Apisan Right Left*

*Tanjek ngandang* is a movement that begins with *tanjek nyigug* (*tanjek nyigug* is a long left hand, right foot in front of the right diagonal, and right hand mopping the fan, then the right and left feet *nanjek* (*nanjek* is one of the tiptoe foot positions) alternately. The *tanjek ngandang* movement is a transitional movement before performing the core movement. This movement has a pure patterned motion design. It is said by La Meri that pure patterned motion is a motion pattern that has absolutely no crossing body parts which has a calm and open emotional meaning (Narawati, 2003, p. 123). Based on this, it can be concluded that the *tanjek ngandang* movement includes transitional movements. The transitional movement according to Jacqueline Smith is a construction element that functions to connect all parts, so that it effectively creates a whole (1985, pp. 73-74). Based on this, the transition in *Legong Bapang Saba* dance is a process of preparation between dancers with an open attitude to perform the next movement. So the dancers reflected in this movement have an attitude of interaction and cooperation contained in the social character.

– *Nyeleog*

The movement of swinging one hand with the position of the right or left hand is long and the other hand is *sirang* (parallel) chest and follows the swing

of the long hand, the position of the legs piles the body low. In observation, the *nyeleog* movement in *Legong Bapang Saba* dance is included in the swinging movement. This describes a feeling of gentleness, relaxation and calm. Gentle attitude and open attitude to accept and appreciate and can cooperate between dancers. Furthermore, the *nyeleog* movement has a design based on the level or direction of the space level, namely the medium design. La Meri in Hidajat (2008, p47) medium design is a design centered between the chest down to the dancer's hips. This design provides high emotional appeal. Therefore, this *nyeleog* movement is considered an open (confident) movement that has a high level of emotional dance power to perform movements together. Based on this, the *nyeleog* movement is included in social education values that reflect the value of confidence and the value of cooperation.

– *Ngelukun*

*Ngelukun* is the movement of moving the shoulders backwards alternately and ending with the right or left foot *miles*. *Miles* is the position of the foot turned inward and the toes lifted. *Ngelukun* movements include movements that have a calm and gentle quality. In the opinion of Alma M. Hawkins, describes four movements that have different qualities, namely: 1) Sustained movement, 2) percussive movement, 3) vibratory movement, and 4) swinging movement (Narawati, 2003, p. 124). In observation, the *ngelukun* movement in *Legong Bapang Saba* dance is included in the continuous movement without pressure (Sustained Movement) this describes a soft and calm feeling, which is found in the movement of pushing and dancing gently and an open attitude (confidence) to accept and appreciate and can cooperate between dancers. So, this weaving movement is included in the value of social education which reflects the value of confidence and the value of cooperation. The following is a table of social analysis in *legong bapang saba* dance:

**Table 1. Analysis of Social Education Values in Legong Bapang Saba Dance**

No.	Ragam Gerak	Nilai Sosial	Analisis
1	<i>Agem ngandang ngejat dagu</i>	Percaya diri	Sikap terbuka, berani, ketenangan.
2	<i>Tanjek Apisan</i>	Percaya diri	Keberanian dan kokoh
3	<i>Nyeleog</i>	Interaksi sosial, dan kerjasama	Persiapan (transisi) dalam menjalin hubungan pelu kerjasama dan interaksi
4	<i>Ngelukun</i>	Percaya diri, dan kerjasama	Lembut, tenang, dan menghargai kerjasama

### 3.5. Analysis of Social Education Value of Legong Bapang Saba Dance Accompaniment

*Legong Bapang Saba* dance accompaniment uses *Semar Pegulingan* gamelan instruments such as *gangsa*, *jublag*, *jegogan*, *kempur*, *kemong*, *cengceng*, *kajar*, *rebab*, flute, and a pair of *gender rambut*, *Legong bapang saba* dance performances also involve *juru tandak* who provide accentuation on the storyline raised. In each dance accompaniment, of course, each gamelan instrument has its own part but of course complements each other, for example in the instrument *gangsa*, *kantilan*, *reyong*, it must be played *molos* and *sangsih*, *molos* and *sangsih* complement each

other's instruments, the *molos* blows tend to be simpler than the *sangsih* but are played simultaneously and will produce a dense and continuous sound so that it can form a beautiful dance music and has the right accentuation. The instruments *ugal*, *penyacah*, *jublaga*, *jegogan*, as melodic accompaniment to each other must be performed correctly so that the dance music performed remains on track. From the explanation above, the depiction of *Legong Bapang Saba* dance music is included in the category of social education values in terms of self-confidence, social interaction and cooperation, because in performing a dance music the musicians must have confidence in performing a song, must interact well so that the difference in *molos* and *sangsih* blows goes in harmony until the end of the performance and good cooperation between musicians and dancers is needed so that a dance performance runs smoothly and can be delivered well.

### 3.6. Makeup and Costume of *Legong Bapang Saba* Dance

*Legong Bapang Saba* dance makeup is the same as Legong dance in general, namely the yellow color under the eyebrows then continued under the yellow color with red and then on the middle eyelid with dark blue, the color of this Balinese dance makeup is not merely a color to decorate the eyelids but symbolizes the three gods who control the directions of the winds. With the complementary *cundang* on the forehead with black and white colors and also on the temples with three white dots.








**Figure 1. Makeup.**  
(Photo Sang Ayu, 2023)

### 3.7. *Legong Bapang Saba* dance costume

Costume is one of the most important elements in the performance and even becomes an identity in recognizing dance after makeup. Therefore, the impression generated from the audience about him depends on what the audience looks at the clothes they are watching. *Legong Bapang Saba* dance fashion will be described sequentially from the head as follows.

Table 2. Legong Bapang Saba Dance Costume Table

No	Name	Description	Picture
1.	<i>Gelungan</i> dance <i>Legong</i> <i>Bapang Saba</i>	Legong bapang saba dance includes Petitis, Gegempolan, Berkapat, Sumpang (bancangan), Udeng with Garuda mungkur on the back, Kararoke as a symbol of wind, Ronronan as a symbol of leaves.	
2.	<i>Badong</i> leather	Badong kulit is a neck decoration made of tapered leather that is carved and polished with gold.	
3.	<i>Sesimping</i>	Sesimping merupakan pakaian tari yang digunakan untuk menutup bagian atas dada dan memberi aksen bahu yang tegak sehingga penari terlihat gagah.	
4.	long sleeve <i>prada</i> costume	This long sleeve prada costume is used to cover the dancer's body so that it gives a different accent from other classical dances.	
5.	Black chest cover	Black chest cover is used to cover	

6. Belt loops  
*prada* Prada cloth to cover the chest to the hips



7. *Wastra or Kamen* Fabric to cover the dancer's hips to ankles



8. *Lamak* Leather that is carved and painted with prada is placed in the center of the upper chest.



9. *Kana Bracelet* Bracelets are placed on the upper arm and wrist.



10. *Ampok-ampok* Waist decoration resembling a belt



11. *Kepet*                      *Kepet is a fan used as a property in Legong dance.*



### 3.8. Analysis of Social Education Values in Legong Bapang Saba Dance Costumes

Analysis of the costumes of the *gelungan* parts, namely *Petitis*, *Gegempolan*, *Berkapat*, *Sumpang (bancangan)*, *Udeng* with *Garuda mungkur* on the back, *Kararoke* as a symbol of wind, *Ronronan*, in the *Legong Bapang Saba gelungan* just like Legong in general, all parts contained in the *gelungan* complement each other and the structure must be like that, that the *Legong Bapang Saba* dance *gelungan* illustrates the value of social education cooperation that must complement each other. Then it has a very strong meaning to the value of social education on self-confidence, seen in the costume part of the *sesimping* paired on the shoulder makes the impression of a female dancer who is authoritative, dashing confident, and every dance movement must be done confidently without hesitation, and the same *prada* ornaments fill in the clothes and chambers that illustrate good cooperation that creates beauty and integrates well.

### 3.9. The value contained in the Legong Bapang Saba dance

Social behavior factors are actions in the establishment of social behavior and education that have an influence from the environment, culture and habits, and produce changes in goodness. Based on the explanation of the theory above, the researcher interprets that the cultural values contained in the *Legong Bapang Saba* dance are oriented towards social behavior related to where in dancing the *Legong bapang saba* dance there must be confidence in oneself because to dance a movement that is quite complicated, students need confidence so that the movements performed are well presented. then there must be good interaction when equating movements with their group mates in order to become a well packaged performance, then there must be good interaction when equalizing movements with group friends in order to become a well-packaged performance, and good cooperation must be built in performing a *Legong Bapang Saba* dance performance in addition to complicated movements, the position of the dancer's body from head to toe must be the same because all of them are *rampak* movements.

### 3.10. Learning Legong Bapang Saba Dance, Pretest-Post-test Values, and T-test Result

Based on data analysis conducted by *Legong Bapang Saba* dance to increase understanding of social education values, there are significant changes both in each material provided, an active and fun learning atmosphere in learning activities at each meeting. Based on the results of the first meeting, the researcher saw that all students were passive and felt shy and lacked confidence, after being distributed randomly by

the researcher there were two groups that did not agree with their groupmates even though they were not directly conveyed but the students' faces looked less enthusiastic with their groupmates, after being given treatment students became quite brave in asking things that were not understood and expressing opinions in each group discussion because the researcher was open at each meeting. The second meeting, the researcher saw that initially there were still many students who felt less confident and were still shy to follow the directed movements and tended to blend less with their groupmates, because they were still at the stage of adjusting to the group, the researcher gave 5 minutes to students to discuss with other groups. With this, good interaction began to be seen even though it was still awkward. The third meeting is very significant changes because where the material is getting more and more and students have to perform the *Legong Bapang Saba* dance with their groups, here it can be seen that interaction and cooperation have been well established and self-confidence has begun to arise because they can perform the dance well without hesitation. The fourth meeting researchers increasingly saw the development of students when the warm-up was carried out they were chatting laughing but in the warm-up movements were still serious, then when entering the material they were very enthusiastic about wanting to know the *Legong Bapang Saba* dance more deeply. The fifth meeting they were able to perform the *Legong Bapang Saba* dance as a whole, although one of the students still forgot and confused it with other movements, but the development of social education values in all students was very different, and the researchers were very happy because they had been able to change the environment of the Asmarandana studio, especially at the Intermediate level, to be more positive.

*Legong Bapang Saba* dance learning uses the STAD type cooperative learning model which emphasizes group learning by experiencing firsthand how to work together and interact well in a dance team and also how to generate confidence when dancing. Thus, learning *Legong Bapang Saba* dance has succeeded in providing an understanding of social education values in students. This result is also evidenced by the pre-test and post-test scores on the pretest value. The pretest average value of self-confidence character obtained is 2.5, social interaction character obtained is 1.5, and the cooperation character obtained is 1.5. The pretest average value of self-confidence character obtained is 4.4, the social interaction character obtained is 4.7, and the cooperation character obtained is 4.16. The comparison of  $t$  count  $7.753 > t$  table  $2.507$ , then  $H_0$  is rejected  $H_a$  is accepted meaning, there is an increase in understanding the value of social characteristics through *Legong Bapang Saba* dance by applying the STAD type cooperative learning method. The significance value of  $0.001 < 0.05$ , so there is a significant difference in the understanding of social education before and after learning *Legong Bapang Saba* dance. Then to find out how many percent increase in pre-test and post-test scores using the formula:  $\text{mean pretest and post-test} / \text{mean post-test} \times 100\% = 7,667 / 13.17 \times 100\% = 58.2\%$  so the increase in pretest scores to post-test scores increased by 58.2%.



#### 4. CONCLUSION

Based on the results of research on Legong Bapang Saba Dance Learning through STAD type cooperative learning methods to improve understanding of social education values in intermediate level students at Asmarandana Studio, it can be concluded as follows: The grand theory used is Vygotsky's Theory of Constructivism which emphasizes the learning atmosphere with social interaction either with peers or those who are older and experienced, then the Legong Bapang Saba Dance is studied using Ethnocoerology Theory as a paying research to analyze the dance both textually and contextually and obtained the meaning that the Legong Bapang Saba dance has social education values as part of self-confidence, social interaction, and cooperation of social education elements including the movements of Agem Ngandang Ngenjat Daggu, Nyeleog, Tanjek Apisan right and left and ngelukun. The value of social education contained in the Legong Bapang Saba dance, then becomes an indicator that will be instilled in Madya level students at the Asmarandana Studio in order to increase understanding of the value of social education by using a learning model which in its implementation consists of Legong Bapang Saba dance material using the STAD type cooperative learning model.

Understanding the value of Social Education in Legong Bapang Saba dance conducted at Sanggar Asmarandana with the aim of increasing the understanding of the value of social education of students conducted with 5 face-to-face meetings. The Madya level students in Asmarandana Studio are 6 people whose abilities must be different. The learning results of this research are the increased understanding of the value of social education of students which is reflected in the understanding and treatment or behavior described through the attitude of self-confidence, social interaction, and cooperation. Increased understanding of the value of education in students cannot be separated from the learning model used, namely cooperative learning, where after carrying out this learning process the attitude of students is more confident, can interact and cooperate well with their environment.

Legong Bapang Saba dance learning uses the STAD type cooperative learning model which emphasizes group learning by experiencing firsthand how to work together and interact well in a dance team and also how to generate confidence when dancing. Thus, learning Legong Bapang Saba dance has succeeded in providing an understanding of social education values in students. This result is also evidenced by the pre-test and post-test scores on the pretest value. The pretest average value of self-confidence character obtained is 2.5, social interaction character obtained is 1.5 and the cooperation character obtained is 1.5. The pretest average value of self-confidence character obtained is 4.4, the social interaction character obtained is 4.7. The pretest average value of cooperation character obtained is 4.16. The comparison of  $t$  count  $7.753 > t$  table  $2.507$ , then  $H_0$  is rejected  $H_a$  is accepted meaning, there is an increase in understanding the value of social characteristics through Legong Bapang Saba dance by applying the STAD type cooperative learning method. The significance value of  $0.001 < 0.05$ , so there is a significant difference in the understanding of social education before and after learning Legong Bapang Saba dance. Then to find out how many percent increase in pre-test and post-test scores using the formula:  $\text{mean pretest and post-test} / \text{mean post-test} \times 100\% = 7,667 / 13.17 \times 100\% = 58.2\%$  so the increase in pretest scores to post-test scores increased by 58.2%.



## 5. REFERENCES

- Agus Purwanto, Erwan dan Dyah Ratih Sulistyastuti. 2007. *Metode Penelitian Kuantitatif, Untuk Administrasi Publik Dan Masalah-masalah Sosial*. Yogyakarta: Gaya Media
- Agus Suardiana Putra, I Wayan. 2021. *Gending Tari Topeng Sidakarya: Garap Tetabuhan Dan Nilai Pendidikan Tri Hita Karana Pada Upacara Odalan Di Pura Agung Giri Natha Semarang (tesis)*. Sekolah Pascasarjana UNNES.
- Arifin, Z. 2013. *Evaluasi Pembelajaran*. Bandung: PT Remaja Rosdakarya
- Aryasa, I. Wayan Madra Dkk. 1985. *Pengetahuan Karawitan Bali*. Bali: Departemen
- Ayu Rifki, R. 2018. *Kajian Dan Penanaman Nilai Budaya Melalui Pembelajaran Tari Bedayou Tulang Bawang Untuk Meningkatkan Perilaku Sosial Siswa SMA (tesis)*. Sekolah Pascasarjana, Universitas Pendidikan Indonesia.
- Bandem, I. Made. 1986. *Prakempa Sebuah Lontar Gambelan Bali*. Denpasar: Institut Seni Indonesia Denpasar.
- Bandem, I. Made. 2013. *Gamelan Bali di Atas Panggung Sejarah*. Denpasar: Badan Penerbit STIKOM Bali.
- Baron, R.A dan Donn Byrne. 2003. *Psikologi Sosial*. Jakarta: Erlangga
- Bauto, Laode Monto. 2014. *Analisis Nilai-Nilai Pendidikan Sosial Budaya dan Religi dalam Tradisi Budaya Katoba Sebagai Pengembangan Bahan Pembelajaran SD*. Sekolah Pascasarjana Universitas Pendidikan Indonesia, Bandung
- Bimo Walgito. 2004. *Pengantar Psikologi*. Yogyakarta: Andi Offset.
- Creswell, J. W. (2016). *Research Design, Pendekatan Metode Kualitatif, Kuantitatif, dan Campuran*. 4th ed. Yogyakarta: Pustaka Belajar.
- Darmadi, H. 2013. *Metode Penelitian Pendidikan dan Sosial*. Bandung: Alfabeta.
- Dibia, I Wayan. 1999. *Selayang Pandang Seni Pertunjukan Bali*. Bandung : Masyarakat Seni Pertunjukan Indonesia.
- Elksnin & Elksnin. 1999. *Keterampilan Sosial Pada Anak Menengah Akhir* (<http://f4jar.multiply.com/journal/item/191>).
- Gufon, M. N dan Risnawati, R. 2012. *Teori-Teori Psikologi*. Yogyakarta: AR- Ruz Media
- Henny & Rosalia. *Peran Seni Tari Dalam Pembentukan Karakter Siswa Kelas IA Di Sd Negeri Keputran A Yogyakarta Tahun Ajaran 2017/2018*. (<https://core.ac.uk/download/pdf/155772276.pdf>). 2018
- Hidajat, R. 2008. *Seni Tari : Pengantar Teori & Praktek Menyusun Tari Bagi Guru*.
- Hidayani, Puspa. 2018. *"Kajian dan Penanaman Nilai Sosial Hadih Maja Dalam Tari Tarek Pukat Melalui Kontekstual Teaching And Learning Di SMP Banda Aceh*. Sekolah Pascasarjana, Universitas Pendidikan Indonesia.
- Hurlock, Elizabeth B. 2003 *Psikologi Perkembangan*. Jakarta. Erlangga. Institut Agama Islam Negeri Tulungagung

- Hurlock. 2003. Psikologi Perkembangan. Jakarta: Erlangga
- Isjoni. 2011. Cooperative Learning Eektivitas Pembelajaran Kelompok. Bandung: Alfabeta
- Jacqueline. 1985. Komposisi Tari: Sebuah Petunjuk Praktis bagi. Guru (terj. Ben Suharto). Yogyakarta :IKALASTI
- Kaelan. 2012. Metodologi Penelitian Kualitatif Interdisipliner. Jogjakarta: Paradigma.
- Kemendiknas. 2010. Bahan Pelatihan: Penguatan Metodologi Pembelajaran Berdasarkan Nilai-Nilai Budaya untuk Membentuk Daya Saing dan Karakter Bangsa. Jakarta:Kemendiknas
- Komalasari, Kokom. 2011. Pembelajaran Kontekstual Konsep Dan Aplikasi. Bandung: PT Refika Aditama.
- Kurniasih, Imas & Sani, Beni. 2015. Ragam Pengembangan Model Pembelajaran. Yogyakarta: Kata Pena
- Kurniasih, Imas. 2015. Ragam Pengembangan Model Pembelajaran Untuk Meningkatkan Profesionalitas Guru. Jakarta: Katapena.
- Melalatoa, J. 1997. Sistem Budaya Indonesia. Jakarta: Pamor
- Miles, M. B., Huberman, A. M. and Saldana, J. (2018). Qualitative Data Analysis. (Fourth Edi). SAGE Publication. Ltd.
- Narawati, T. 2003. Wajah Tari Sunda dari Masa ke Masa. Bandung: P4ST (Pusat Penulisan dan Pengembangan Pendidikan Seni Tradisional) Universitas Pendidikan Indonesia.
- Narawati, T. "Etnokoreologi: Pengkajian Tari Etnis & Kegunaannya Dalam Pendidikan Seni". Proceeding of the Internationals Seminar on Languange and Arts. 2013
- Narbuko, Cholid. 2001. Metode Penelitian. Jakarta: Bumi Aksara.
- Nurhayati, Afifah. 2017. "Pengaruh Model Cooperative Learning Dan Pola Interaksi Peer Group Terhadap Prestasi Belajar Peserta Didik Dalam IPS". Sekolah Pascasarjana, Universitas Pendidikan Indonesia.
- Pendidikan Dan Kebudayaan Bali.
- Pramutomo, R.M. (2007). Etnokoreologi Nusantara (batasan kajian, dan aplikasi keilmuannya). Surakarta: ISI Press Institut Seni Indonesia Surakarta.
- Putri Suhaya, Alya. 2021. "Pembelajaran Tari Topeng Tumenggung Carini Menor Untuk Meningkatkan Pemahaman Nilai Heroic Anak Di Sanggar Soca Niskala Sunda" Sekolah Pascasarjana, Universitas Pendidikan Indonesia.
- Ratna, Nyoman Kutha. 2010. Metodologi Penelitian: Kajian Budaya dan Ilmu. Sosial Humaniora Pada Umumnya. Pustaka Pelajar : Yogyakarta.
- Ratumanan Dan Imas Rosmiati. 2019. Perencanaan Pembelajaran. Depok: Raja grafindo Persada
- Rimasari, dkk. 2015. Relevansi Gerak Tari Bedaya Suryasumirat Sebagai Ekspresi Simbolik Wanita Jawa. Journal of Arts Education: Catharsis 4 (1) (2015). Pascasarjana Universitas Negeri Semarang

- Robert E. Slavin. 2000. *Educational Psychology: Theory and Practice*. Pearson. Education. New Jersey. Dr. Rusman, M.Pd. 2013.
- Rusman. 2010. *Model-Model Pembelajaran*. Jakarta: PT RajaGrafindo Persada.
- Shervina, Gita. 2019. "Kajian Dan Penanaman Nilai Edukatif Tari Hadrah Lampung Untuk Memperkuat Karakter Siswa SMA" Sekolah Pascasarjana, Universitas Pendidikan Indonesia
- Sudewi. Ni Nyoman. 1993. "Legong Keraton Sebagai Seni Pertunjukan Kontinuitas Dan Perubahannya". Program Pascasarjana Universitas Gadjah Mada.
- Sugiyono. 2010. *Metode Penelitian Pendidikan (Pendekatan Kuantitatif, Kualitatif, dan R & D)*. Bandung: Alfabeta
- Sugiyono. 2013. *Metode Penelitian Pendidikan*. Bandung: Alfabeta.
- Sugiyono. 2016. *Metode Penelitian Pendidikan (Pendekatan Kuantitatif, Kualitatif, dan R & D)*. Bandung: Alfabeta.
- Surya, H. 2009. *Menjadi Manusia Pembelajar*. Jakarta: PT Elex Media Komputindo.
- Trianto. 2012. *Penelitian Tindakan Kelas*. Jakarta: Prestasi Pustaka.
- Vinlandari, A. 2016. *Penanaman Nilai-Nilai Kesundaan Berbasis Pembelajaran Tari Pakujajar Di SMP Negeri 5 Kota Sukabumi*. Pascasarjana Universitas Pendidikan Indonesia, Bandung
- Yulisetyowati. Annisa. MODEL PEMBELAJARAN KOOPERATIF SEBAGAI PENDORONG KREATIVITAS ANAK DI SANGGAR TARI NITASWADIRI SIDOARJO. (file:///C:/Users/kk/Downloads/46765-Article%20Text-88839-1-10-20220706.pdf). 2023
- Zubaedi. 2011. *Desain Pendidikan Karakter*. Jakarta: Kencana Prenadamedia Group