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Implementation of Project Based Learning with Stimulus *Kangsreng* Dance to Create Dance at SMPN (State Middle School) 62 Bandung

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ABSTRACT

The existence of the Merdeka Curriculum program allows educators to have greater freedom of space to design teaching materials according to the needs and accommodate the interests of students also be more student-centred. Its implementation involves project-based learning in creative dance creation with stimuli. This study is intended to enhance the learning of arts and culture in SMP Negeri 62 Bandung. This research is carried out to align with the achievements of dance art phase D through project-based learning steps. The process of creating the dance will refer to two theories of dance composition. The first theory uses the Smith house construction approach, while the second theory uses the aspects of La Meri dance composition as indicators in the assessment. Implementation in the action research method is done in three cycles, in which each cycle consists of three meetings; then, at the end of one summative assessment meeting is held. The sample number is 28 students, divided into four groups. The output of research explained that the process of learning to create dance is based upon the used theory and with the *Kangsreng* Dance stimulus, students could be creative and producing a new *Kangsreng* Dance. Students can plan and design dance creation projects, conduct exploration, arrange movements and floor patterns, and plan the performance of dance creation results. The results can be proven, students experienced an increase in grades from cycle I to cycle III and at summative assessment overall group grades averaged 89,5.

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1. INTRODUCTION

The student-centred arts learning process at SMP Negeri 62 Bandung is carried out in the form of creative dance education through the stimulus of Kangsreng Dance. The selection of art materials has been made based on the essence of student development. The provided materials are rooted on traditional arts and focused on strengthening character education to develop and nurture students' potential (Budiman and Sabaria, 2020, p. 534). In this learning process students can creatively engage in dance, resulting in the creation of a new dance form stemming from their creativity.

Kangsreng is one of the songs in *Ketuk Tiluan*, said Caturwati (2006, p. 56) the varieties of the gendings that consists in the *Ketuk Tiluan* genre includes *Geboy*, *Kangsreng*, *Mujaer Mundur*, *Gaplek*, *Rayak-rayak*, *Bardin*, *Cikeruhan*, *Polostomo* and *Gadril*. The characteristic of the *Ketuk Tiluan* song which includes an opening section (*arang-arang bubuka*), the main song, and concludes with a closing section (*arang-arang panutup*). For example, the main song may end immediately after it is performed, or continued with the next song in the presentation of *sekar* in *karawitan*, known as *ditaekun*. Rusliana (2009, p. 55) also emphasizes that the structure of folkdance presentations consists of three parts, including introductory part such as *arang-arang bubuka/nyorong*; the middle section containing the main song, for example the transitional song of *polostomo naek to geboy*, or just the *gaplek* song; then ends with *arang-arang panutup*."

Ketuk Tiluan is a folk entertainment art, Caturwati (2007, p. 95) explained that in the 1970s, *Ketuk Tilu* was packaged into performance dance that could be danced in pairs, and became a social dance. Stated by Herdiani (2014, p. 162) every dancer has freedom of movement without binding rules, the most important thing is to have musical sensitivity. Having skills in pencak silat skills and the ability to dance would enrich one's value, especially when improvising movements to create varied expressions.

According to Hawkins (in Hadi, 2012, p. 70) "The process of choreography is the process of forming movement into a dance, which can go through stages such as exploration, improvisation, and composition". In this learning implementation, two theories of dance composition are used as the basis for creating dance. The first theory is the formation of dance with aspects of dance composition as described by La Meri and translated by Soedarsono (1975) and the second is the construction method of dance developed by Jacqueline Smith (1985) comprising five methods of constructing dances.

The learning process using the project-based learning model, as it aligned with the expected learning outcomes. The implementation of the Merdeka curriculum, a learning model that can improve students' critical thinking skills, independence, being able to collaborate and work together, and being skilled at managing learning resources are needed so that students can produce something – in this case, students are able to create a dance piece, specifically the *Kangsreng* Dance. During the learning activities, various learning methods are used, including lectures, discussions, Q&A meetings, demonstrations, imitations, exercises, and peer tutors. In dance learning activities, it is necessary to prepare a learning design that has the character education in it. Dance lessons also need to be prepared where the teacher act as a facilitator, motivator and creator (Budiman and Sabaria, 2020, p. 535).

The implementation of dance learning involves both male and female students, allowing them to dance in pairs or in groups, using music as a stimulus for their movements. The selection of folkdance material using the *Kangsreng* song is suitable, as has been described, one source of movement in folk dance comes from pencak silat, making it suitable for

students who are familiar with pencak silat. Folkdance is a social dance that can be performed in pairs or groups, consisting of both men and women, therefore the selected dance material has been adjusted to male and female students, so that they can be actively participate in learning dance.

In the learning design section, it begins with the teacher making a video of their *Kangsreng* Dance creation of the female and male versions as a stimulus. Records the *tepak kendang* (sound of the drum beat) of the *Kangsreng* song as an auditory stimulus; teaches the understanding and identifying the uniqueness of folkdance; the process of understanding and identifying creative dance; and understanding and analysing the meaning of the *Kangsreng* song. This research process also includes designing student worksheets (LKPD) as assignments for students in planning and designing the *Kangsreng* Dance creation project. The author made three LKPDs, namely LKPD I planning and designing the *Kangsreng* Dance creation project contains questions that must be answered by each group, including the name of the group, members, project plan for compiling and performances the *Kangsreng* Dance creation, division of tasks for each member including main movements and transitional movements as well as the schedule and achievements of independent practice carried out by students. In LKPD II, the assignment in compiling the *Kangsreng* Dance choreography, in LKPD III, planning and preparing for the performances of the *Kangsreng* Dance creation, the content is directed at evaluation and reflection questions.

This research is important in improving students' dance creativity skills, the impact can improve the quality of dance learning at SMP Negeri 62 Bandung. Learning Achievement in the Merdeka curriculum, student-centred learning, being able to collaborate and create through the study of art and culture with dance art materials, thus producing new works from student creativity. Therefore, this study focuses on how the process of implementing project-based learning with *Kangsreng* Dance stimulus to create dance at SMPN 62 Bandung.

1.1. Literature Review.

The process of creating dance works in this study applies aspects of dance composition according to La Meri in his book translated by Soedarsono: floor pattern, upper design, music design, dramatic design, dynamics, themes, movements, processes, equipment, and group choreography. Based on the concept of dance composition, then several aspects or concepts are selected that are appropriate, as references and indicators of dance composition. This concept is in accordance with the needs and objectives that contain achievements in creating dance with the stimulus of *Kangsreng* Dance.

Smith's dance construction concept (1985) support in the process of creating dance works. Dance construction formulates ways to build dance forms, by implementing one to three stages. The first dance construction is the beginning in stimulating to form dance movements called dance stimuli, including; auditory or auditory stimuli, visual stimuli, kinesthetic stimuli, tactile stimuli, and idea stimuli (ideational). The second dance construction is the development and variation of motifs as constructional elements, the type of motif begins with an overview, a series of materials or components of dance works, forming or composing dances, and developing variations of motifs. The third dance construction is the formation of dance compositions in groups, including; groups as expressive elements, development and variation motifs, time aspects, and spatial aspects.

2. METHODS

The research method used is classroom action research, belong to the action research method. The term classroom action research has a less broad meaning so that what has a broader meaning is action research (Arikunto, 2013 p. 128). Arikunto revealed (2013, p. 131), there are several experts who study the research of Action, the first to create the Action research model is Kurt Lewin, until now widely known are Kemmis and Taggart (1988), the model developed by Kurt Lewin is based on a concept consisting of four main components: planning, acting, observing, and reflecting. Then the syntax of the project based learning model is used as a stage in the process of creating dance in the observation section, in the George Lucas Educational Foundation in 2005, that the stages in learning process that are passed must be suitable, in order to achieve the expected learning objectives (Sulaeman, 2020, p. 5). Visualization of the six stages of the project based learning model as follows.

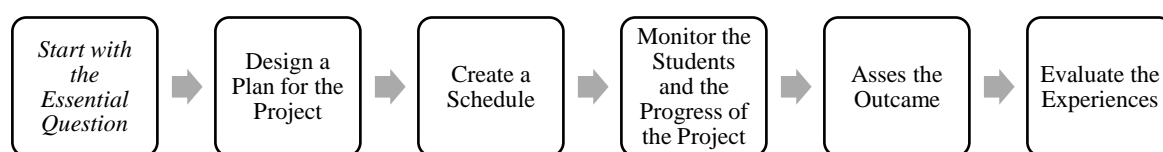


Figure 1. Syntax Project Based Learning Model based on the presentation in The George Lucas Educational Foundation 2005.

3. RESULT AND DISCUSSION

3.1. Cycle I.

Cycle I was conducted for three meetings, in the first meeting the assessment indicators set included, students understand and identify the uniqueness of folk dance with the stimulus of the *Kangsreng* song, students understand and identify how to create dance and students are active and participatory in learning activities. In the second meeting the assessment indicators set included, students explore the *Kangsreng* Dance with visual, auditory and kinesthetics stimuli, as well as explore the main movements of the *Kangsreng* Dance individually, students carry out project activity planning in groups.

The final target in learning achievement during cycle I, students can plan and design a dance creation project with visual, auditory and kinesthetics of the *Kangsreng* Dance stimulus. Students divide tasks, and make a practice schedule, with a final target for each practice. In terms of exploring the main movements, some students can do it and some cannot, so the strategy in the next cycle and meeting will be given additional ideational stimulus. This ideational stimulus is given by providing movement ideas, such as daily movements, play movements and movements while working, in addition, stimulus is also given, namely listening and listening to the *rumpaka* of the *Kangsreng* song. With this additional stimulus, it is hoped that in the next meeting and cycle the students' ability to create dance can increase, especially when exploring.

The success of implementing project-based learning with *Kangsreng* Dance stimulus is seen when students understand the learning outcomes that will be carried out, as well as understand the material that will be given. This is proven by students being able to plan and design dance creation projects, by dividing tasks between group members and determining the schedule and achievements of

independent practice carried out by each group, so that at the first and second meetings they were given good grades, above 81 with a B predicate. In exploration activities with visual, auditory and kinesthetics stimuli, only some students were able to do it and find their own movements, so the drawback is that there are still students who have difficulty finding their own movements, in the next cycle the author created a new strategy as an improvement, by adding stimulus to create dance through providing stimulus ideationally, providing ideas from everyday movements and play movements, this will be designed in the planning of cycle II as the final target of achievement.

In the next learning, the final target of cycle II, students will be able to compose the structure of the *Kangsreng* Dance, such as creating the floor patterns and group choreography. In addition, providing ideational stimulus, additional material is also provided, by listening to the *rumpaka Kangsreng song*. This is had to be done so the ability of students to create dance and understand the meaning of the dance that presented can be increased.

3.2. Cycle II.

Cycle II was conducted for three meetings. In the fourth meeting, the assessment indicators set included, among others, exploration of the main movements through visual, auditory, kinesthetics and ideational stimuli, composing the main movements of the *Kangsreng* Dance and carrying out exercises. In the fifth meeting, the assessment indicators were exploration of transitional movements through visual, auditory, kinesthetics and ideational stimuli, creating floor patterns and group choreography and musical sensitivity. In the sixth meeting, the assessment indicators included, exploration of the *arang-arang bubuka* and *arang-arang panutup* movements through visual, auditory, kinesthetic and ideational stimuli, creating floor patterns and group choreography, and practicing the results of making floor patterns and group choreography.

The final target in learning achievement during cycle II was not fully achieved, students were able to explore and compose *Kangsreng* Dance movements, namely *arang-arang bubuka*, main movements, transitional movements and *arang-arang panutup*. However, in terms of creation and floor pattern as well as group choreography, there has been no visible progress. Based on the author's observations, the creative results of each group, there are still some parts of the movement that are not right, so they need to be fixed and guided. In the next implementation, the author's focus is to provide corrections, input and alternatives from the results of each group's dance creations, provide various links to group choreography videos that appear on the YouTube channel, and prepare students to perform the *Kangsreng* Dance, the result of their creativity.

In the planning of cycle III, the author will design activities that are centred on students, creating floor pattern creations and group choreography aspects, because they have not fully emerged in cycle II. The provision of the third LKPD, students can discuss, plan and design preparations for the *Kangsreng* Dance creation stage of their creation. Based on the reflection notes of the fifth meeting, students want to try to make floor patterns and want to present *Kangsreng* Dance using live musical accompaniment. If there are no obstacles, the author will facilitate this and will be planned in cycle III, so that students who already have good musical sensitivity are more visible, and provide an aesthetic experience.

Compared to cycle I, there is a lot of progress, many students are more developed in terms of practice and actively participate in learning activities. On the next page there is a table of grades analysis during cycle II, both individual and group grades, including the average grades from meeting four to meeting six, and student ranking results for each meeting. The purpose of the ranking is to find out the increase and decrease or even the fixed grades obtained by each student, and to analyse the factors that cause the increase and decrease in the grades. Compared to cycle I, the grades of all groups increased in cycle II, of the four groups that were fostered, group one improved the most or was the most superior, because of all its members were active in learning, always present during activities, its members who were in the category of not yet developing also experienced progress in practicing dance. The other groups also experienced improvement, but the focus of observation was on group three, the *gitek* group, based on the author's observations during the activity, each member was always absent, so that it holding up the learning process, especially when composing movements. Knowing this, at the beginning and at the end of learning, positive affirmations were given and became a good motivator.

In the implementation of project-based learning with *Kangsreng* Dance stimulus to create dance during cycle II was successful, students were able to arrange *Kangsreng* Dance movements so that the grades given at the fourth meeting was above 89 with a B predicate, even for the *nangkis* group the grades was 93 with an A predicate. From cycle III there were shortcomings, because some of the student still had not memorized their own dances creation, such as the floor pattern and group choreography, it seemed that students had not mastered it, so it was still lacking. In the next cycle, cycle III, the author created a new strategy as an improvement from cycle II, by providing corrections, input and suggestions from the results of the creation to each group, the next meeting focus was on two groups only, meanwhile the other two groups could practice independently first through monitoring. The next meeting will be carried out in the same way. Then in terms of floor pattern creation and group choreography, various dance videos were given via YouTube, which contained aspects of group choreography, as a reference for students. Appreciation constructs knowledge and embodies science, as well as stimulates new ideas (Heriyawati et al., 2023).

The final target for achievement of cycle III is the implementation of project-based learning during cycle III, students can carry out reporting on dance creation projects, by carrying out planning and designing preparations for the performance as the final assignment, then carrying out summative assessments. In summative preparation, each group will be given input, direction and correction of the results of creating *Kangsreng* Dance and given group choreography videos via YouTube as a reference. In the summative assessment activity, each group presents the results of creating *Kangsreng* Dance, accompanied by live music.

3.3. Cycle III.

Cycle III was conducted for three meetings, in the seventh meeting the assessment indicators set included, among others, the group practice process to present the results of *Kangsreng* Dance creations and practice the results of making floor patterns and upper designs in groups, as well as discussion of planning and presenting the preparations of the *Kangsreng* Dance creation performances. In the eighth and ninth meetings the same assessment indicator stages included, practicing

the results of *Kangsreng* Dance creations in groups, musical sensitivity, discussion of planning and presenting the preparations of the *Kangsreng* Dance creation performances.

The final target in the learning achievement of the application of project-based learning with the *Kangsreng* Dance stimulus, during cycle III was achieved. The implementation of project-based learning during cycle III, students can carry out reporting on dance creation projects, which are carried out in LKPD III, each group planning and preparing for the performance as final assignment, and carries out summative assessments. In the previous cycle, based on the results of the reflection the author will facilitate students to try to present the results of their creative *Kangsreng* Dance accompanied by live music, which has been planned in the cycle III, but this was not achieved due to several obstacles, the students' abilities had not yet reached that stage, it required a longer time and process.

The implementation project-based learning with the stimulus of *Kangsreng* Dance is to create dance during cycle III proven success, students can plan and design the final assignment in preparing for the performance of their *Kangsreng* Dance creations, they do presentations and discussions effectively, at the seventh meeting each group gets a very good score, three groups get an A with the highest score of 95. At the eighth and ninth meetings, the creative abilities of each group of students increased, this is because the author positions himself as a facilitator, providing corrections, input, directions and alternatives to students on the results of the dance creations carried out. These activities are carried out while discussing, so that students are increasingly stimulated to think and create if given alternatives. In this learning, students are directed to always use and utilize their gadgets, either to record the results of their dance creations or watch dance videos that contain group choreography. What is done is very effective, because in addition to being a reference, students can also learn to make it themselves.

In the implementation of cycle III, there were shortcomings or failures in what had been planned in the final target achievement section that had been written in the planning section, namely that the presentation of the dance creation results was not carried out. *Kangsreng* by using live musical accompaniment. This is caused by several factors, namely the ability of students has not reached that stage, because when presenting the results of dance creations, sometimes some dancers in each group, when dancing does not match the music. Usually when they appear to carry out the test, there needs to be code and beat directions. To overcome this, one key dancer or strategy is determined when performing dance movements, especially using group choreography in unison, the dancer who dances at the back must be able to adjust to the movements of the dancer in front of them.

In future learning, it is necessary to find a way for students to be more sensitive to music. There are students whose musical abilities have increased, but there are still many students whose dances do not match the music. In terms of movement, it is necessary to provide a greater understanding of meaningful movement, so that the movements performed do not seem arbitrary but students can process expressions and live them. For example, when performing a *tonjok* (punching) movement, it is not just a *tonjok* but a real punch as if fighting an enemy, meaning that the energy released by the dancer must be strong.

3.4. Summative.

In this assessment result section, as has been stated, the author conducted individual assessment and group assessment, consisting of nine formative assessment meetings and summative assessment implementation. For the individual assessment, the assessment indicators are established based on the aspects of the La Meri dance composition. The results of the summative assessment, all students were able to follow the learning well from beginning to end, getting a score above 90 with an A predicate. Before the start of the learning activity, a diagnostic test was conducted, to determine the mapped the initial abilities of students with categorising them as developed, developing, or not yet developed, also served as a basis for grouping the students.

During the learning process, the scores obtained may sometimes increase or decrease. This is a normal occurrence. At the end of the learning process, the author always conducts reflection activities, both in writing and verbally through discussions with the students, whether in groups or individually. From these reflection results, findings from the learning process are consistently recorded, including strengths, weaknesses, and obstacles encountered during the learning process. Based on these findings, the author seeks solutions as a foundation for designing the learning that will take place in subsequent meetings. Throughout the learning process, he shortcomings and obstacles encountered are usually based on internal and external factors of the students, such as the need to use additional methods and strategies to enhance student capabilities. Internal factors affecting students include insufficient practice, laziness, and a lack of seriousness in studying. Therefore, these obstacles need to be anticipated by providing facilitation and motivation during the learning process.

The results of individual formative and summative assessments, students in the developed category achieved good scores, which are more than 91 with an A predicate, while students in the developing category, with the process of becoming developed students, the scores obtained are not too different from the developed category. This is established based on the author's empirical observations during the learning process, where students in the developing category showed improvement in their dance creativity, including exploration and composition of their results. Additionally, the peer tutoring method helped their classmates. For students who were previously in the undeveloped category, each meeting showed an improvement in their scores, and they were able to engage well in the learning process. The scores for these previously undeveloped students were above 81, earning a B grade. Furthermore, there is a group assessment, which includes formative assessment and summative assessment. In the summative assessment, the established indicators are aligned with the aspects of the La Meri dance composition, including movement, floor design, upper design, music design, dynamics, process, props, and group choreography. The next page contain a table of summative assessments for each group. In the group assessment, during the nine meetings there was an increase and decrease in scores. The following is a graph of the scores obtained by each group throughout the nine meetings, including one meeting of summative assessment, during the creative dance learning process using the Kangsreng dance as a stimulus.

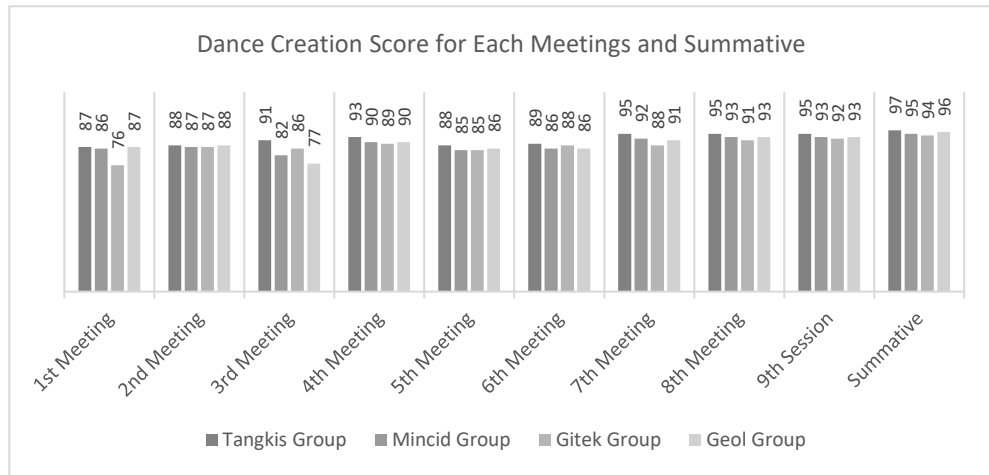


Figure 2. Improvement of Dance Creativity Scores During Nine Meetings and Summative Scores.

In the graph above, it can be concluded that during the learning process in each meeting, students often experience fluctuations in their grades. Each group has different abilities; sometimes they experience declines, but there are also those who improve and even excel compared to other groups. The decrease in grades is usually caused by students' absences during lessons, a lack of motivation to learn, laziness, and a lack of seriousness while studying. Since this learning is conducted in groups, it hinders the creative process of dance. In each meeting, there are sometimes obstacles or factors that become challenges in the learning process, making it necessary to reflect after each meeting. The purpose of this learning reflection is to document findings, help address issues encountered, and serve as a basis for planning future lessons.

During the learning process, the shortcomings and obstacles encountered are usually based on both internal and external factors of the students, such as the need to use additional methods and strategies to enhance the abilities of students who are still lacking. Internal factors of the students include insufficient practice, laziness, and a lack of seriousness in learning. In light of these challenges, the role of the author, besides being a teacher who facilitates students' learning, is also to serve as a good motivator. The author also implements positive discipline, which involves a shared commitment between the author and the students, as well as among the students themselves. Based on the group assessment table from Cycle I to Cycle III, along with the summative assessment, the results show that all groups have improved their creative dance abilities. Below is a graph showing the improvement in group scores for each cycle.

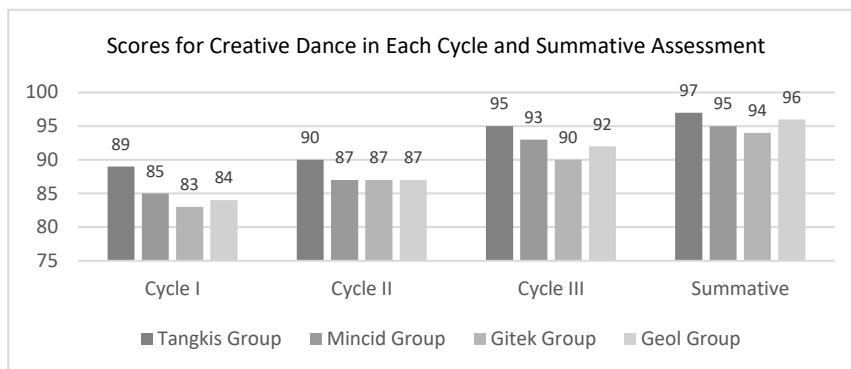


Figure 3. Improvement in dance creativity scores over three cycles and the summative assessment.

Each cycle consists of three meetings. In Cycle I, the initial activities involve understanding, identifying, and analysing the uniqueness of folk dance and the methods of dance creation, as well as conducting explorations using the stimulus of the Kangsreng dance through visual, auditory, and kinesthetic stimuli. The main activity in the process of dance creation is the exploration of basic movements. All groups received scores with a grade of B, with the Nangkis group achieving a score of 89, the Mincid group obtaining a score of 85, the Gitek group receiving a score of 83, and the Geol group scoring 84. In Cycle II, all groups were able to organise the structure of the Kangsreng dance and create floor patterns and group choreography. Although not fully completed, the students' abilities in dance creation improved during the exploration phase due to the additional methods and strategies provided. The scores increased, with the Nangkis group excelling with a score of 90, nearly achieving an A grade, while the Mincid, Gitek, and Geol groups each obtained an average score of 87 in Cycle II.

In Cycle III, the activities undertaken by the students involved designing and preparing for the performance as part of the summative assessment. The students conducted presentations and discussions with the author and amongst themselves. Additionally, in this cycle, the author provided feedback, suggestions, and alternatives based on the students' dance creations. As a result, the students' abilities improved, as they were able to design and prepare for the performance of the *Kangsreng* dance. The scores for each group increased compared to Cycle II. The Nangkis group received a score of 95 with an A grade, having previously achieved a score of 90 with a B grade. The Mincid group obtained a score of 93 with an A grade, compared to their earlier score of 87 with a B grade. The Gitek group scored 90 with a B grade, the same as their previous score of 87 with a B grade. The Geol group earned a score of 92 with an A grade, having previously received 87 with a B grade.

In the summative assessment, all groups were able to demonstrate results, with each group's scores improving. The Nangkis group achieved a score of 97, the Mincid group scored 95, the Gitek group received 94, and the Geol group obtained a score of 96. As a result, based on the evaluation, each group received an A grade, successfully demonstrating their dance project created using the stimulus of the *Kangsreng* dance. The assessment criteria were based on La Meri's aspects of dance composition, which include aspects such as movement, floor design, overhead design, music design, dynamics, process, equipment, and group choreography.

4. CONCLUSION AND RECOMMENDATION.

The implementation of project-based learning with the stimulus of the Kangsreng dance at SMP Negeri 62 Bandung is one effort to enhance the quality of dance education in schools. Based on the results of the diagnostic tests conducted, there are students who have a background in learning *pencak silat* and dancing at a *jaipong* dance studio, and the majority of the students come from the Sundanese ethnic group. The introduction of the *Kangsreng* dance as a stimulus for dance creation aligns with the school environment and the students' lives, and it is also in accordance with the learning outcomes of dance education in the implementation of the independent curriculum. This research is an action research study conducted over three cycles, with each cycle consisting of three meetings and one summative assessment.

The implementation of this learning requires various supporting theories for the research, specifically using the project-based learning model, which is one of the recommended teaching models in the implementation of the independent curriculum. The steps in this learning process include trigger questions, project plan design, activity scheduling, observer feedback on the progress of the project, assessment and project execution, as well as evaluation and reflection.

Based on the assessment of dance creation, both individually and in groups, through action research conducted over three cycles, the implementation of project-based learning with the stimulus of the *Kangsreng* dance at SMP Negeri 62 Bandung has improved the students' abilities in dance creation. This was achieved by providing various stimuli for exploring dance, enabling the students to construct the structure of the *Kangsreng* dance, which consists of introductory sections, basic movements, transition movements, and concluding sections. Additionally, the students demonstrated the ability to create floor patterns and group compositions. Furthermore, the results of applying project-based learning with the *Kangsreng* dance stimulus positively impacted the quality of cultural and arts education, particularly in dance education, as it yielded optimal results. All activities in this learning process were student-centred allowing students to produce dance works that align with the general achievements of phase D in dance education under the independent curriculum. These general achievements include the established elements of artistic thinking and working, experiencing, creating, reflecting, and having an impact.

This research is particularly recommended for educators. While the writing adheres to the procedures of action research, the design, process, and outcomes of its implementation can be adapted to conform to the guidelines for creating teaching modules for cultural arts teachers, specifically in dance education. Additionally, it could be rewritten as a learning resource, such as a teaching module for students. With these recommendations, it is hoped that this research will continue and contribute to the teaching of cultural arts in formal educational settings.

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