

# Art Education in Community: A Virtual Case Study of the Jaipong Dance Festival of Galuh Pakuan Creation

Tati Narawati<sup>1,\*</sup> Mas Galih Sriyanti<sup>1</sup> Trianti Nugraheni<sup>1</sup>

<sup>1</sup> Ministry of Dance Education, Indonesian Education University, Bandung, Indonesia

\*Corresponding author. Email: [trianti\\_nugraheni@upi.edu](mailto:trianti_nugraheni@upi.edu)

## ABSTRACT

The transition of the face-to-face learning system to online learning has a considerable influence on students and lecturers who have to adapt in carrying out learning activities. The purpose of writing this article is to obtain data related to the difficulties of lecturers and students in online dance practice lectures and to provide recommendations for lecturers and departments to find formulations in online dance practice learning in universities. The researcher used a cross-sectional survey research method with descriptive and inferential statistical data analysis. The sampling technique used in this study was simple random sampling with 9 lecturers of practical courses and 78 university students. The research was conducted at a university in Bandung, West Java. Data collection techniques were obtained from questionnaires and interviews. The findings in this study are that learning and teaching difficulties have a significant effect on online practical lectures for lecturers 98.9% and the rest are based on other variables not examined. The effect of learning and teaching difficulties on online practical lectures for students is 95.5%. Thus, the results of this study may have relevance to the characteristics of dance practice lectures in universities conducted online in the future. The effect of learning and teaching difficulties on online practical lectures for students is 95.5%. Thus, the results of this study may have relevance to the characteristics of dance practice lectures in universities conducted online in the future. The effect of learning and teaching difficulties on online practical lectures for students is 95.5%. Thus, the results of this study may have relevance to the characteristics of dance practice lectures in universities conducted online in the future.

**Keywords:** Community education, Festivals, Art education, Virtual.

## 1. INTRODUCTION

At the end of 2019 we began to be faced with difficult times, namely the occurrence of the Covid-19 pandemic. Covid-19 or Coronavirus is an outbreak of a dangerous disease originating from Wuhan, China that interferes with the respiratory system and if not treated immediately will result in death. Its spread is very powerful even to spread to various countries including Indonesia. According to the news website page of the Ministry of Health of the Republic of Indonesia, Covid-19 can be transmitted from human to human through close contact and droplets (splashes of liquid when sneezing and coughing). The spread of the Covid-19 virus is directly proportional to community activities that take advantage of technology as a manifestation of the rapid development of the Industrial 4.0 revolution. The education sub-sector, arts, and culture inevitably

have to adjust policies so that these activities can run properly. For example, the education sub-sector has an online learning policy by using a variety of media that has been provided online, but the policy is now being developed so that the learning process continues, besides that the arts and culture sub-sector, which was initially stopped, is now slowly getting back up. To recreate creative activities in the surrounding community, one example is by initiating virtual performing arts programs. This is inseparable from the role and support of the government, the community, and the family environment. For example, the education sub-sector has an online learning policy by using a variety of media that has been provided online, but the policy is now being developed so that the learning process continues, besides that the arts and culture sub-sector, which was initially stopped, is now slowly getting back up. To recreate creative activities in the surrounding community,

one example is by initiating virtual performing arts programs. This is inseparable from the role and support of the government, the community, and the family environment. For example, the education sub-sector has an online learning policy by using a variety of media that has been provided online, but the policy is now being developed so that the learning process continues, besides that the arts and culture sub-sector, which was initially stopped, is now slowly getting back up. To recreate creative activities in the surrounding community, one example is by initiating virtual performing arts programs. This is inseparable from the role and support of the government, the community, and the family environment. In addition, the arts and culture sub-sector, which initially had stopped, is now slowly getting back up to recreate creative activities in the surrounding community, for example by initiating virtual performing arts programs. This is inseparable from the role and support of the government, the community, and the family environment. In addition, the arts and culture sub-sector, which initially had stopped, is now slowly getting back up to recreate creative activities in the surrounding community, for example by initiating virtual performing arts programs. This is inseparable from the role and support of the government, the community, and the family environment.

The implementation of virtual performing arts activities has now begun to be carried out by all cultural arts activists, one of which is the Galuh Pakuan Traditional Cultural Institute (LAK) which organizes the Jaipong Dance Festival of Galuh Pakuan Creations. This activity is a form of the role of the community who has concern for the climate of the performing arts and cares about the creativity of cultural actors who produce renewable works of art. In this activity, there was also an educational session presented by the jury relating to the art of dance, so that indirectly the educational presentation was part of art education in the community. The Jaipong Dance Festival of the Galuh Pakuan Cup Series IV Virtually at the National Level is the first Jaipongan dance festival with a long span of more than a month. With 500 participants and 1303 dancers. Within more than a month, the competition was broadcast live on YouTube Channel Galuh Pakuan Official every day with several speakers who are qualified in the field of dance and other presenters. This is done as a dance lesson in the community.

“Festivals as suggested by Titus Levi combine three ideas at once, namely celebration, identity, and community. Festivals are celebrations, but they also involve building communities and networks, interacting with one another, exchanging experiences, and learning from one another. In Levi’s concept, identity is defined as the identity of the individual artist who also offers his work and network. Levi exemplifies this case through several festivals in Los Angeles, USA, which have social and cultural functions” [1].

In this regard, the festival held by LAK Galuh Pakuan is in line with the community and identity that has a cultural function. Where in its implementation it has a purpose other than educating the dance community, which is to have the aim of preserving cultural arts through festivals. The Phenomenon of Art Education in the Community: A Virtual Case Study of the Jaipong Galuh Pakuan Dance Festival is an interesting thing. It is hoped that the Jaipong Dance Festival of Galuh Pakuan Cup Series IV Virtual at the National Level will be one way to preserve cultural arts in creativity and art education in the community through digital media, namely virtual. Through Art Education in the Community: A Case Study of the Virtual Jaipong Galuh Pakuan Dance Festival is expected to be an effort that can increase creativity, knowledge, art education and build an art society that is not inferior to the progress of the times. In this study, I will use a qualitative paradigm with a descriptive analysis method with a multidisciplinary approach theory.

## **2. METHODS**

### **2.1. Research Design**

In a study the role of research methods is very important so that research becomes more focused. The method is a scientific activity related to a (systematic) way of understanding a subject or object of research, to find answers that can be scientifically justified and include their validity [2]. This study uses a qualitative research paradigm with a descriptive analysis method using a multidisciplinary approach. Qualitative research methods are often called naturalistic research methods because the research is carried out in natural conditions [3]. According to Lexy J Maleong [4], qualitative methods are research that intends to understand the phenomena of what is experienced by research subjects in the form of behavior, perceptions, motivations, actions, etc., holistically. The research that I will study uses a qualitative paradigm with a descriptive analysis method with a multidisciplinary approach theory through the results of data collection actions and data analysis that I will do and discuss in my thesis research. The interesting thing in this research that the writer will follow up is to reveal about Art Education in the Community: A Virtual Case Study of the Jaipong Galuh Pakuan Dance Festival.

### **2.2. Participants and Research Locations**

Research participants as informants are:

- Evi Silviadi Sangga Buana is the King (LAK) of Galuh Pakuan.
- Novianti Maulani S.Pd, is the chairman of the committee (Ratu LAK Galuh Pakuan).

- Arif Nugraha (Ki Ari Koen) is the composer of the song Galagar Odéng
- Agus Gandamanah is the choreographer
- Rochman Eka is the choreographer
- Agung Putra Dalem is the choreographer
- Other participants were taken from the committee, judges, participants, composers, and parents of participants.

This research is located in various places with the following details:

- Grand finale location Jaipong Dance Festival Creative Galuh Pakuan Cup Series IV Virtually National Level: Hotel Puspa Sari, Jl. Raya ciater No. 40, ciater, Subang 41211.
- Karatwan Galuh Pakuan, Karanganyar, Kec. Subang, Subang Regency, West Java 41211.
- Youtube Channel Galuh Pakuan Official.

### 2.3. Data Collection

Techniques that are used in collecting the data are a way to obtain data related to research, aiming for researchers to obtain these data and process them properly and appropriately. In qualitative research, data collection is carried out in natural settings (natural conditions), primary data sources, and data collection techniques are more on participant observation (participant observation), in-depth interviews (in-depth interviews), and documentation [3] in general there are four kinds of data collection techniques, namely observation, interview, documentation, and combination/triangulation.

Continuous data collection techniques are (Figure 1):

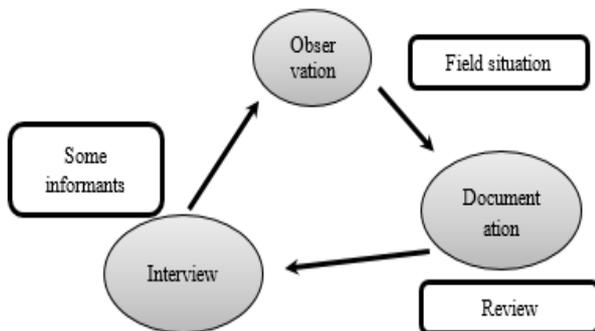


Figure 1 Continuous data collection techniques.

### 3. RESULTS AND DISCUSSION

At this Jaipong dance festival, the King as the initiator of the center of ideas and policymakers, namely Evi Silviadi (Figure 2), Sjamsul Hadi, Directorate of belief in God and Tradition, representatives from the

Ministry of Education and Culture (Ministry of Education and Culture), Samuel Abrijani Pangarepan, B.Sc Director-General of Aptika, Ministry of Communication and Information (Ministry of Communications and Information Technology).

Receipt as an advisor to the King, the Resis in LAK Galuh Pakuan include: Abah Renggo (Wawan Herawan), Abah Dasep Arifin, and the Resi who is in charge of forming the gending is Mas Nana Munajat Dahlan S.Sn, M.Sn as the creator of Rumpaka Galagar Odeng with Arranger Ari Koen. Apart from being an advisor to the King, Mas Nana Munajat Dahlan S.Sn, M.Sn was also a judge, and also an advisor to scholars.

Ramaas scholars who guarantee the quality of the festival are handled by art scholars from the Indonesian Education University and the Indonesian Institute of Arts and Culture, namely: Prof. Dr. Hj. Tati Narawati, S. Sen., M. Hum, Dr. Come on Sunaryo M.Pd, Tatang Taryana S.Sn, M.Sn, Kawi S.Sen, M.Sen, Edi Mulyana S.Sn, M.Sn.



Figure 2 The King of the traditional karatwan institute (lak) galuh pakuan rahyang (dok. mas galih, 2020).

Jaipong dance competitions or pairs are generally held in a hall, the participants or dancers dance on stage, the judges judge directly. The appreciators who were mostly parents of the participants saw directly in the audience seats that were already available in the hall. Then things started to change when 2019 was the start of the COVID-19 pandemic. The pandemic situation changes the structure and order in various aspects of life. Based on the government's policy in dealing with the spread of Covid-19 regarding Large-Scale Social Restrictions (PSBB), the public is recommended to reduce activities outside the home. Because of that, everything like studying from home and working from home is all done digitally, which means that we are now in the era of the Industrial Revolution 4.0. Which means it is a year of change for the people of Indonesia. Sabri [5] said, "For the record, the industrial revolution has occurred four times. First with the invention of the steam engine, the second with electrification. The three uses of computers, and the four revolutions of this digital era."

The publication of the competition was announced on August 23, 2020. Competition publications are carried out through digital media or social media, including: facebook, instagram, youtube, news pages on Google or the Galuh kukuan.id web page (<https://galuhpakuan.id/category/utama/>).

With the Implementation and Technical Instructions for the Jaipong Dance Festival, the Galuh Pakuan Cup Series IV National Level includes:

1. Single claim form: a. Child A (Grades 1-3 SD) b. Child B (Grades 4-6 SD) c. Youth (junior high school/equivalent) d. Female Adult (SMA/equivalent).
2. The form of arable rampak is a minimum of 3 people & a maximum of 9 people a. Children (elementary school grades 1-6) b. Female Adults (SMP-SMA).
3. Theme: Fighting Power
4. Character: Glorious
5. Dance accompaniment, must use Gending / music Jaipongan Galagar Odéng The work of LAK Galuh Pakuan's copyright. With Ranger: Arie Koen, Rumpaka: Mas Nana Munajat.
6. The duration harmonizes with the duration of the song Galagar Odéng.
7. Each participant is required to provide testimony or statement via video, which contains a statement that he is ready to become a participant and thanks to LAK Galuh Pakuan, the Director-General of Culture of Galagar (Kemendikbud) and the Director-General of Aptika of the Ministry of Communication and Information and will not commercialize the recording of Galagar Odéng.
8. Accompanied music may be used by pairs of participants for free.
9. Each participant is required to submit testimonials and dance videos.
10. Registration starts on 1st to 30th September 2020
11. It is mandatory to attend every session, starting with the provision of dance materials, video content training materials, and production assistance.
12. Production and training process starts from 1 to 25 October 2020.
13. Delivery of Video results starts on October 26 to 31, 2020, Sent to: [halloprakarsagaluh@gmail.com](mailto:halloprakarsagaluh@gmail.com).
14. Performances and judging starts on November 1 - 30, 2020 (Virtual elimination round), December 12 - 13 2020 (Final round OFFLINE).
15. The implementation of the preliminary round of Pasanggih through digital media (Youtube: Galuh Pakuan Official) by holding sessions / per category.
16. The announcement of the elimination assessment will be carried out at the end of each session/per category (Virtually) by the jury.
17. The best 6 (six) participants in each category are entitled to participate in the final round.
18. The implementation of the final round will be carried out offline (Live) with the venue in Subang Regency.
19. The winner of each category is determined by 1,2,3 and 1,2,3 winners.
20. The winner of the best video will be announced during the Final Round.
21. All trophies in turn will be given to the best studio with a category to be determined later.
22. Each winner will receive a certificate signed by the Director-General of Culture, Ministry of Education and Culture, Director General of Aptika (Informatics Applications, Ministry of Communication and Information of the Republic of Indonesia) & Galuh Pakuan.
23. The use of makeup following the concept of the claim.
24. Clothing is following the concept of cultivation, with the condition that it is mandatory to wear a bun & accessories and not allowed to wear a crown or *siger*.
25. Aspects assessed - Videographic quality from the process to video content - dance arrangement, - the quality of dance technique, - suitability of dance with accompaniment/gending, - character, spirit, and spatial processing.
26. Each participant is not allowed to ask for, ask for a recap or the results of the assessment of the committee and the jury.
27. Judges and observers from the College of Arts and Arts Education and experts in their fields.
28. Technical meeting via Zoom meeting.
29. Mandatory submitting the concept and process in writing and visually.
30. Other than aesthetic and artistic assessments, concepts and processes are also assessed.

31. The total coaching prize is Rp. 100,000,000; (one hundred million rupiah).
32. Each studio is only allowed to send a maximum of 2 participants per category.

The implementation and technical instructions that have been announced have slightly changed, namely the time or date of the end of the final round which was originally held from 12 to 13 December 2020 due to a large number of participants, the end of the final round from 11 to 13 December plus the night of grace or the peak night for the announcement of the championship results. Held on December 14, 2020. From the first day the announcement was spread, it can be seen from the enthusiasm of the participants of the Jaipongan dance series IV, which attracted many who were interested, as evidenced by the results of the participants who registered, namely 500 participants with a total of 1303 dancers. Reported from the Galuh Pakuan web news page.

The Jaipong Dance Festival Creative Galuh Pakuan Cup Series IV Virtually National Level starting from November 1 to December 14, 2020, held live streaming on Youtube Galuh Pakuan Official from 19:00 WIB to 23:00 WIB (Figure 3).



**Figure 3** Live streaming of chanel galuh pakuan official (dok. mas galih, 2020).

#### 4. DISCUSSION

Art education should be adapted to the demands of the situation, namely the development of science, technology, and community development as well as development needs [6]. The art education contained in the Jaipong dance festival created by Galuh Pakuan can be categorized into two major parts, namely Dance Arts Education and Cultural Education. This education is carried out by academics, humanists, as well as the Government/Ministry through their comments and input to the contest participants. The Jaipong Dance Festival Kreasi Galuh Pakuan Cup Series IV Virtually at the National Level presented judges from academics, namely Universitas Pendidikan Indonesia (UPI)

Bandung and Institut Seni Budaya Indonesia (ISBI) Bandung to deliver art education.

In the aspect of dance education, many things were conveyed to the Jury in this activity, the form of education presented by the Jury was part of an art education that was born indirectly. These things are explained through the comments of the jury to build the motivation of the participants so that they can become better evaluations in the future and become learning materials and knowledge for participants and the public watching. All factors related to the art of dance are very important, especially in creating dance works.

One of them is the understanding of dance education presented by Tati Narawati [7] namely:

*“In dance training, there is an education that is contained, namely children are trained to be disciplined, diligent, hard-working, and tenacious characters. These competencies are very important for their development. Dance is like talking, how to convey something so that the message is conveyed in a good way. Delivered through the motion of space and time, the motion is conveyed effectively so that it can be understood well. Through music, themes, lyrics, the choreographer must be able to translate in various ways” [7].*

From this statement, knowledge of science regarding aspects of the art of dance needs to be studied to increase the knowledge of dance education so that becoming a quality dancer or choreographer can improve quality through education presented through the comments of the jury. The education provided by the jury covers aspects of dance composition, choreography, make-up, clothing, property, and stage setting.

In creating a work of art, especially dance, several supporting elements in it are designed to realize the concept of work made by the creator. The supporting factors for dance performances consist of several elements: dance moves, floor design, musical accompaniment, equipment including make-up and clothing, performance venues, and property [8].

Settings in this competition, it is hoped that not only the patch settings, but the settings on the stage must use functional settings. Some choreographers are not careful in using the settings, even though in terms of dancing qualifications, the dancers are quite good, but because they are forced to use such settings so that the space for movement for the dancers is finally shackled with that setting. Dance (Edi Mulyana, 2 November 2020).

Dance education can be learned in the creation of the Jaipong dance festival which can be absorbed in its essence from several comments or sources during the competition by live streaming on the official Galuh Pakuan channel. Participants can take lessons from

these comments to improve their skills and skills to be well-honed.

Participants who pass to the final stage will enter the BootCamp stage which includes direct lectures, one of which is a dance workshop. The presenter of the Jaipong Dance Workshop, in this case, is Edi Mulyana, all choreographers are given a stimulus to make new dance moves, where they are made into several groups so that they can assemble the movements, which are in a group of five or more. Then the movements that have been made or arranged are presented in groups. In addition, there is also a workshop to add more knowledge about dance, namely a workshop on the art of dance from time to time regarding that in ancient times the aesthetics of dancing became an education, for example in how to behave or speak. This was explained by Tati Narawati as well as the presentation of a knowledge workshop about the dancer's body regarding the property of being united with him (his body) by Ayo Sunaryo.

Sundanese society has several cultural moral values contained in the form of Sundanese culture. Sundanese culture is a source of wealth for the Indonesian people that should be preserved and maintained. The educational meaning of Sundanese values at the Jaipongan Dance Festival is of course very clear, one of which is contained in the Jaipongan Galagar Odéng Music. The Sundanese values, in this case, are contained in the song Galagar Odéng which in the process of its implementation will become the theme or source of inspiration for the choreographers/participants who put it into a dance by learning what meanings are contained in the dance to be described as a form of dance work.

#### ***4.1. The Impact of the Jaipong Dance Festival of Galuh Pakuan Cup Series IV Virtually at the National Level***

##### ***4.1.1. For Dancers and Choreographers***

In Dancer, namely improving skills or proficiency in dancing obtained from art education from the direction of the jury through the jury's comments in each session and from Bootcamp training and workshops in the final round. It was proven in the presentation of the show in the final round which got a change in appearance for the better. As for the choreographer, an association was formed which agreed to follow the Jaipong dance norms according to the direction of the judges with Gondo as the chairman. Gondo was chosen as the best choreographer. In this case, the phenomenon of the Jaipong Dance Festival Kreasi Galuh Pakuan Cup Series IV Virtually at the National Level because this festival strengthens the relationship between creators resulting in the formation of a representative choreographer group association named Parahyangan Sembilan.

##### ***4.1.2. For Implementing Activities. Lak (Institute of Traditional Karatwan) Galuh Pakuan***

At the organizers of the LAK (Indigenous Karatwan Institute) Galuh Pakuan made the Saba Sanggar program to socialize the rules of the Jaipong dance. Saba Sanggar is a sustainability program carried out by LAK Galuh Pakuan to visit or visit the studios to exchange knowledge and introduce the profile of the Jaipongan Dance Studios. The first Saba Studio with 1,060 views on youtube Galuh Pakuan Official on 6 February 2021, namely:

Saba Studio The first episode begins with a visit to Sanggar Dangiang Padjajaran - Purwakarta. The uniqueness, beauty and richness of art and culture become extraordinary excitement along the way. SABA SANGGAR eps. 1. Starting from the Dangiang Padjajaran studio activity which became the overall winner at the National Level IV Jaipongan Galuh Pakuan Cup Creative Festival event, the Sate Maranggi Dance and Domyak Art added to the wealth of Indonesian Cultural Arts at this inaugural SABA SANGGAR, plus the Saba Studio team's journey was accompanied directly by MPAP GONDO, which makes SABA SANGGAR even more fun.

##### ***4.1.3. For the General Public***

For the studio owners and parents, the jury's comments became a note in improving their appearance as evidenced by changes in appearance for the better in the final round. It can be seen in the changes in the performance of the Jaipongan dance which was started at the beginning of the selection with a performance in the final round, where the flexibility, kewes, and pants increased and presented a stunning performance with a more different energy than at the time of the initial selection. other people or the existence of solidarity or tolerance and acknowledge their shortcomings. Strengthening the relationship between participants from various regions. The holding of the Jaipong festival created by Galuh Pakuan has a visible impact on the community, including for implementing activities, for dance choreographers, dancers, and the general audience who watched it on the Galuh Pakuan Official YouTube channel. Reported from the Galuh Pakuan.id news page "The Chairperson of the Organizing Committee, Noviyanti Maulani said, during the implementation, the activity went viral on the galuhpakuanofficial.co.id YouTube channel with more than 23 thousand likes and subscribers. The videos are watched by more than 80 countries around the world." This is proof that the impact can be seen from the high public appreciation for the Virtual Galuh Pakuan Creation Dance Festival.

## 5. CONCLUSION

The implementation of the Jaipong Galuh Pakuan Cup Series IV Virtual Dance Festival at the National Level held by LAK Galuh Pakuan is a manifestation of the Tri Tantu synergy, namely Karesian, Karatuan, and Karamaan in conducting Art Education in the Community. The interaction between the three has been empowered both internally and externally. This festival lasted for more than a month, from the beginning of the opening of the competition through social media or online media, then the 1st session to the 32nd session and the final round performance and the night of grace were shown on the YouTube Channel Galuh Pakuan Official and for the support of various parties, namely support from the Ministry of Education and Culture, KEMENKOMINFO, BUMDESMA PRAKARSA GALUH, PT PELNI, CANTIKA PRODUCTION, and other sponsors.

In addition, the solid cooperation of the committee (digital and field teams), the judges, and the participants created a sense of togetherness. In addition, the benefits that can be taken during the implementation of the Jaipong Creative Galuh Pakuan Cup Series IV Dance Festival Virtually at the National Level are dance education, Sundanese value education, history education, gender education, and digitalization education. As well as education that occurs for dancers, trainers and choreographers, there is training or Bootcamp in which there is a Workshop with the presenter Edi Mulyana who gives a workshop on the creation of Jaipong dance or creativity in creating a movement. The Dance Insights Workshop from time to time was presented by Tati Narawati and the presentation of a knowledge workshop about the dancer's body regarding the property of being united with him (his body) by Ayo Sunaryo. The training resulted in an educational impact that can be seen in the final stage performance. This is a useful form of education for dancers, choreographers/coaches. The education that occurs for the community is a culturally aware society.

And the impact of Education in the Community: A Virtual Case Study of the Jaipong Galuh Pakuan Dance Festival is the establishment of friendship/socialization between choreographers and between studios from various regions, creating intimacy between participants, increasing skills of dancers and choreographers can be seen from the Final performance, as well as art knowledge for society. that this festival is an art education to the public that is packaged in an interesting and fun way, so that it can be well received by various groups and is beneficial for (choreographers, dancers, studio owners, officials/bureaucrats, educators and the general public who watch). This can be seen from the number of viewers who each live streaming session gets

more than 1000 views, and gets 22.8K Subscribers on the Galuh Pakuan Official YouTube Channel.

## ACKNOWLEDGMENTS

The authors thank the various parties who have helped in the process of writing this journal to the end, especially to LAK Galuh Pakuan who has allowed it to conduct this research.

## REFERENCES

- [1] J. Masunah, T. Nugraheni, Y. Sukamayadi, Building Performing Arts Community through Bandung Isola Performing Arts Festival (BIPAF) in Indonesia. In International Conference on Arts and Design Education. ICADE 2018, Amsterdam, Atlantis Press, pp. 169-173, February 2019.
- [2] R. Ruslan, *Metode Penelitian*. Bandung: Rosdakarya, 2003.
- [3] Sugiyono, *Metode Penelitian Pendidikan*. Bandung: Alfabeta, 2018.
- [4] M.J. Lexy, *Metodologi Penelitian Kualitatif*. Bandung: CV. Remaja Rosdakarya, 2011.
- [5] I. Sabri, Peran Pendidikan Seni Di Era Society 5.0 untuk Revolusi. Seminar Nasional Pascasarjana Universitas Negeri Semarang, 2019. ISSN: 2686-6404.
- [6] Iryanti, V. Eny, and M. Jazuli, Mempertimbangkan Konsep Pendidikan Seni (Considering the Concept of Art Education). *Harmonia Journal of Arts Research and Education*, 2(2), 40–48, 2001.
- [7] T. Narawati, R. I. Hapidzin, A. Sunaryo, and A. Budiman, Pantun Pajajaran Bogor Dalam Upacara Adat Bakti Purnamasari: Kajian Nilai-nilai Teladan Sosial Etnis Sunda. *Mudra Jurnal Seni Budaya*, 36(3), 280–289, 2021.
- [8] T. Nugraheni and T. Taryana, Konstruksi Laki-Laki Sunda Dalam Tari Pencug Bojong Karya Gugum Gumbira. 2(1), 45–56. *Jurnal Ringkang*, 2021.