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DAYANG-DAYANG DANCE TRAINING AS A KKN COMMUNITY SERVICE PROGRAM AT SDN 1 MAJIDI

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ABSTRACT
This community engagement activity, which is incorporated into the Student Study Service program (Kuliah Kerja Nyata, or KKN), focuses on increasing the skill and knowledge of students of SDN 1 Majidi concerning the performance of the Dayang-dayang Dance. This activity represents an important strategy for the preservation of the traditional culture of the people of Lombok. Initial observation indicates that there was no background knowledge and experience for the students concerning traditional dances, as the school lacked professional teachers for such. This activity was pursued for eight sessions conducted during the month of October, involving demonstration, step-by-step instruction, and collaborative activity. Results show that there were major improvements concerning motor development, flexibility, and the capability for rhythmic synchronization for traditional music. More significantly, the students exhibited behavioral shifts, which were marked by an elevated sense of appreciation for culture, familiarity with agem Sasak (Sasak position), and interest for arts. Artistic education and contemporary learning perspectives would suggest that observation and hands-on learning are effective processes for learning choreographed movements for the activity.

Keywords: KKN, Dayang-dayang Dance, traditional Lombok dance, art education, culture conservation

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1. INTRODUCTION

Student Study Service (Kuliah Kerja Nyata/KKN) is an integral aspect of the “Three Pillars of Higher Education” (Tri Dharma Perguruan Tinggi) and, consequently, community service. As such, KKN aspires to see students making significant contributions to the satisfaction of community and education needs, such as the arts and culture sector. In the process of implementing KKN programs at SDN 1 Majidi, it was gathered that the schools seriously lack programs regarding the teaching of dance, especially concerning traditional Lombok dances. The school specifically lacks professionals who can teach students the choreography and values of the dances. According to Jamaris (2018), the lack of arts education affects children’s aesthetic development, expression, and imagination.

Globalization and popular culture are some of the aspects that have greatly affected the arts that children prefer. Most students show a stronger affinity for the latest online modern dances compared to the regional dances. Zulfikar (2020) argues that if cultural integration into the mainstream education system does not occur, the culture runs the risk of being relegated to the background. As such, learning the Dayang-dayang Dance becomes necessary as an approach to preserve the culture and restore the arts.

This study chose the Dayang-dayang Dance because the characteristics of the movements are related to the levels of motor development for elementary school students. This dance focuses on malleability, elegance, proper use of hands, and nuances that improve the quality of

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motor development. According to Ayuningtyas and Wicaksono (2019), the learning process of arts needs consideration of the aspects of development.

The KKN program implementers are actually doing an educational intervention concerning the limitations of the school's resources. In explaining the efficacy of the collaboration of higher educational institutions and schools, Suraya (2021) stated that it is an effective approach for an improvement in culture-based learning. The Dayang-dayang Dance Training Program becomes concrete proof that the students took an active participation in the process that gives direct benefits to the schoolchildren.

Apart from skill development, learning dance brings significant contributions to the development of the cultural literacy of the students. Art education, as stated by Sari (2022), significantly influences the development of the feeling of belonging and the development of cultural identities. In learning the Dayang-dayang Dance, the students were not only taught how to physically move but were also taught cultural philosophies, such as the agem Sasak, which stands for the position and politeness of one's character.

In addition, the learning process of dancing helps to support the development of the students' social, emotional, as well as character, aspects. According to Widodo (2021), learning traditional dances can increase the values of discipline, focus, collaboration, and confidence. Moreover, arts help the students to gain an opportunity to express themselves freely.

Consequently, the urgency of the Dayang-Dayang Dance learning activity for the students participating in this KKN program cannot be overestimated. This activity means much more for the students, as it not only exposes them to traditional dances, but it also influences their cultural identities and enhances their experiences.

2. METHOD OF IMPLEMENTATION

The learning program was conducted at the SDN 1 Majidi school throughout the month of October, involving eight regular sessions conducted every Tuesday and Friday. The group involved eight female students who were interested in following traditional dance instructions.

The implementation method was structured around three core approaches:

1. Movement Demonstration by the Instructor

   This method gave the students concrete referents. They were able to see the positioning of the body, the hands, the pace of the movement, and the transitions between movements. According to Bandura (2017), the method of learning through observation works well for the learning of motor behaviors, as people generate internal images before attempting to replicate their performance.
2. Explanation of the Process

   Breaking down movement patterns into smaller units was necessary for the teacher to help the students understand the process. This process, according to Kalyuga (2015), helps manage the cognitive load of the students during the learning process.
3. Group Rehearsal

   This facilitated the development of a motivational and supportive environment for the students. As stated by Wulf and Lewthwaite (2016), rhythmic repetition of movements assists in the creation of motor memories, thus improving the quality of the performance. Moreover, the teacher employed learning processes like the use of clapping signals to help the students recognize the beat, the utilization of mirrors for correction, and reflection sessions after practicing, which helped the students recognize their areas of improvement.

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Table 1. Distribution of Participants by Gender

Gender	Number of Participants	Percentage (%)
Male	0	0%
Female	8	100%
Total	8	100%

Source: Primary Data



Figure 1. Demonstration of basic Dayang-dayang Dance movements



Figure 2. Students practicing basic movements in stages



Figure 3. Joint practice session with all participants

3. RESULTS AND DISCUSSION

3.1. Results of Training

The training workshops facilitated improvements in the students' motor skills, rhythm responsiveness and cultural awareness. Initially the students struggled to follow directions exhibited stiffness and lacked a sense of awareness. Yet by the, to sixth sessions they showed considerable advancement in coordination, suppleness and balance. This aligns with Kim and Parks (2020) assertion that systematic repetition improves motor coordination and bodily regulation.

In addition to improving motor skills the ability to perceive rhythm was also gained. At first students often fell behind the beat, in the sessions but eventually they managed to master dancing in time with the rhythm. According to Ravignani (2018) rhythm can be. Acquired through coordinated movement.

Accomplishments were made in literacy as well. The students were acquiring knowledge of agem Sasak translating to the philosophy of motions and they started to appreciate the elegance of the customary dances. This aligns with Saris (2022) assertion that education, in arts fosters the growth of cultural identity and literacy.

3.2. Analysis Based on Artistic and Motor

Theories Successful learning methods employed can explain the factors behind the effectiveness of the learning process. The direct demonstration technique provided learners, with visual cues for acquiring knowledge. The key element, according to the modeling theory attributed to Bandura in 2017 is the observation that initiates the act of imitation.

The step-by-step process helped the students learn difficult concepts like learning in order. According to Kalyuga (2015), the units of movement that are broken down help people learn easily, especially novices. These practices promoted fun learning and collaboration. According to Widodo (2021), learning how to dance together as groups enhances discipline, collaboration, and proper interaction.

3.3. Problems with training

The principal problems which arose during the process of training the model were:

1. Distractibility. The sessions were conducted in the specialized dance classroom, and sometimes it was difficult for the students to focus.
2. Physical Rigidity. Most of the students were complete novices, and dancing would be an activity that their bodies were not accustomed to.
3. Challenges of Memorization

The Dayang-Dayang Dance involves intricate movements that are difficult and require much time to learn. In order to simplify the process, the teacher modified the teaching process, practicing with the children at a slower pace, repeating the process often, and having the children "count aloud" while moving.

3.4. Effects on culture and society

Instruction had an effect on the development of the students, for example: more faith in oneself, more attentive to the teacher, and more of a feeling of being together. An intensified feeling of pride regarding Sasak traditions. According to Suraya (2021), an education based on culture enhances the identities and the relationship of the students to the socio-cultural environment.

3.5. Summary of the Talk

The training was effective because it had numerous outcomes, including:

1. Ways to show things that are good for beginners,
2. Repetitions of material that are rhythmic, to help develop motor memory,
3. Integration of cultural values for enhancing learning motivation,
4. Use teaching methods that are flexible and adaptable to the school situation.

This goes well with the words of Lage (2018) that learning dance needs the consideration of the motor, rhythmic, and cultural elements simultaneously.

4. CONCLUSION AND RECOMMENDATIONS

The Dayang-dayang Dance learning process as part of the KKN program conducted at the SDN 1 Majidi school, proves to be effective for enhancing the motor abilities and flexibility of the students. The students were not only able to learn the movement combinations but were also able to understand the cultural values embedded in the Dayang-dayang Dance.

This program illustrates that KKN can be an effective solution for the lack of art teachers in schools. The use of demonstration, step-by-step, and group practices created an effective learning experience for the participants.

On a larger scale, the above training activity plays an important part in the conservation of Sasak culture through primary education. In light of the above, it would be important for the school to develop the above activity into an ongoing program outside the curriculum. In addition, it would be important for institutions of higher learning to develop and sustain links with schools to ensure that the younger generation gets an entry into proper arts education.

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