



SAVI Model (Somatic, Auditorial, Visual and Intellectual) in Learning Creative Dance for Class X Students of SMA Negeri 17 Pandeglang

**Eng Diah¹, Alis Triena Permanasari², Dwi Julianti Lestari³*
Performing Art Education, Universitas Sultan Ageng Tirtayasa

*Correspondence: E-mail: enengdiah0@gmail.com, triena@untirta.ac.id, dwi@untirta.ac.id

ABSTRACT

Efforts to optimize the successful implementation of dance learning can be done by applying appropriate learning strategies and methods. The purpose of this study was to determine the process of learning creative dance through the SAVI model and the influencing factors. The research method used is descriptive qualitative, data collection techniques used are observation, interview and documentation techniques. The results of this study are in the form of a description of the creative dance learning process through the SAVI model, the activities implemented start from planning implementation and evaluation. In the planning stage, preparing an RPP (Learning Implementation Plan) adapted to the syllabus and preparing teaching materials. Then the implementation activities carried out in the learning process through the SAVI model consist of four stages, namely: introduction, delivery of material, creative dance practice and closing. Evaluation of the learning outcomes of creative dance using group dance practice tests with individual scores. The supporting factors are the enthusiasm for student learning and the teacher's role as a guide, while the inhibiting factors are the lack of a schedule for teaching dance.

ARTICLE INFO

Article History:

Submitted/Received 27 July 2022

First Revised 17 Aug 2022

Accepted 23 Sep 2022

First Available online 01 Mar 2023

Publication Date 15 Mar 2023

Keywords:

*SAVI Model, Learning Process,
Creative Dance, Banten Jawara*

1. INTRODUCTION

Learning is an act of a teacher by involving his knowledge to achieve educational goals, learning an activity deliberately to change conditions that will be directed to achieve a good teaching and learning process (Rajagopalan 2019). The learning process will occur if there is interaction or reciprocity between students and teachers, this reciprocal relationship is a condition for the learning process in which not only transfers knowledge, but also applies moral values and kindness.

One of the fundamental problems in the world of education is to optimize learning by getting effective and efficient results. Education is not measured by routine but is measured by the value and meaning of good performance. As one of the main tools in the development of human resources with cognitive, affective and psychomotor abilities. Education must be regulated with a mature strategy and plan so that results are achieved and realized optimally.

Optimizing the success of the cultural arts learning process can be done by applying the right approaches, strategies and learning methods. The teacher's teaching and learning process activities must be creative in bringing a classroom atmosphere to build students' enthusiasm and enthusiasm for learning the art of dance (Dow 2010; Chappell and Chappell 2007). In this case the selection of appropriate approaches, strategies, methods and media can help students receive dance material optimally.

Regarding the learning process at Pandeglang 17 Public High School before the SAVI learning method was applied by art and culture teachers, dance learning was still less attractive to students. The method used is still teacher-centered, the learning process still uses old methods such as lectures and writing notes that have been delivered. With a learning process like this, students tend to be passive so they do not provide opportunities for students to display their talents and interests in the art of dance. Based on the results of an interview with one of the arts and culture teachers, the teacher saw the class situation as less enthusiastic in participating in the dance learning process, because students only listened to the teacher explaining dance material at each meeting.

Creative dance lessons taught to high school (SMA) students, especially at Pandeglang 17 Public High School, are part of the arts and culture subject that refers to the 2013 curriculum. In the even semester with Basic Competency 4.1 demonstrate creative dance moves based on concepts, techniques and procedures according to the count and beats. Student learning outcomes regarding creative dance material through the SAVI method of activities applied starting from planning, implementation and evaluation. In this lesson, one of them was quite successful, one of which was that students took part in the dance learning process and carried out creative dance practices to the fullest (Biasutti 2013; Davenport 2006). Then in the learning process the level of enthusiasm and enthusiasm of students is very good.

The SAVI model in question includes Somatic in this element students can carry out activities in class such as writing material and doing dance practices. Auditorial, that is, students listen to the material conveyed by the teacher about creative dance. Then in the Visual element students directly observe the activities carried out in class, while in the

Intellectual element students do written tests and practical tests.

Learning creative dance in class X SMA Negeri 17 Pandeglang through the SAVI model has supporting and inhibiting factors. Supporting factors for the learning process include: infrastructure or facilities in teaching and learning that have been fulfilled. Furthermore, the factor of students who are very enthusiastic and enthusiastic in participating in dance practice activities and paying close attention to learning activities. Teacher factors that can package and help students convey learning material creatively (Hankin 2013). As for the inhibiting factors include: the lack of interest or enthusiasm of male students towards dance practice, the teacher gives the perception to students that the importance of learning dance is important.

From the description of the problems above, the researcher is interested in conducting research on the subject of Dance through the SAVI approach at SMA Negeri 17 Pandeglang. Thus, the title of this study is: "SAVI Model (Somatic, Auditory, Visual, Intellectual) in Creative Dance Learning for Class X Students of SMA Negeri 17 Pandeglang".

2. METHODS

This research is to find out how the SAVI Model (Somatic, Auditory, Visual, Intellectual) in learning creative dance for class X students of SMA Negeri 17 Pandeglang and the supporting and inhibiting factors in the learning process in class X SMA Negeri 17 Pandeglang, the method in this study uses descriptive method with a qualitative approach. This type of descriptive research was used in this study to obtain information and to solve problems based on data regarding learning the art of creation dance Banten Jawa at SMA Negeri 17 Pandeglang. The qualitative approach is expected to be able to describe clearly the problems in the dance learning process.

Qualitative research is research that produces data in the form of both written and spoken words from people, as well as observed behavior. The descriptive method is intended to describe the factual conditions of organizing education or matters relating to the world of education (B.Webb 2018; Uwe Flick 2009; Murphy and Costa 2015). The description is done to describe what is from the visible factors of the problem.

Research on the learning process of Banten Jawa creative dance at SMA Negeri 17 Pandeglang, was conducted in August 2022 in Cigeulis District, Cigeulis Village, Pandeglang Regency. Sources of data in this study are divided into 2 aspects, namely: primary data and secondary data. Primary data is data obtained directly from sources through interviews with school principals, curriculum department, teachers and students. Secondary data data collected by researchers from available sources in the form of documentation.

Data collection techniques in research are interviews, observation and documentation methods. Interviews are used as a data collection technique to find problems that must be studied and also when the researcher wants to know more about the respondents. The researcher conducted interviews with teachers of arts and culture subjects and representatives of class X students at SMK Negeri 12 Pandeglang regarding learning arts and culture by learning dance through the SAVI model. Observation is a collection of data by observing directly the object to be examined. Observations were

carried out by researchers in order to fulfill the interview activities that had been carried out. Documentation carried out by researchers so that the data obtained is stronger. To obtain this data by observing a file in the form of writing,

Data analysis is finding and compiling the collected data so that the data can be concluded and used as information material for oneself and others. Data collection is the stage of data collection with observation, interviews and documentation. Researchers as the key to data collection (Creswell 2014; Hernon 2007). Data reduction is selecting or summarizing only important data. In data reduction, field reports are summarized, the main points are selected. Data obtained from observations, interviews and documentation regarding dance learning through the SAVI Model in dance learning, then selected and simplified by removing unnecessary data. Drawing conclusions and clarifications, namely researchers trying to find themes, patterns of relationships, similarities, things that often arise, and so on. The data collected was then simplified and the researchers drew conclusions and obtained about the results of learning dance through the SAVI Model in learning dance.

2. RESULTS AND DISCUSSION

The learning process for the creation of the Banten Jawara dance was carried out in five meetings, in the class of SMA Negeri 17 Pandeglang. Banten Jawara creation dance learning through Somatic, Auditorial, Visual and Intellectual models with several stages, namely:

1) First Meeting

The activities carried out at the first meeting were:

1. Preliminary stage
Opening cultural arts learning by saying greetings, praying together, taking student attendance and asking about conditions.
3. Delivery stage
In the Auditorial element the teacher conveys dance material about the origins of Banten Jawara then in the Somatic element the students record the material that has been conveyed. Then Visual, namely students observing the creative dance videos.
4. Training stage
5. Intellectual, namely dividing into groups and giving time to students to fill in the questions given according to their respective groups.
6. Closing stage
7. Conveying the material to be studied in the next meeting then praying together and ending with greetings

2) Second Meeting

1. Preliminary stage
Begins with a prayer together and conveys the learning objectives.
2. Delivery stage
Somatic is before carrying out the dance practice, students are required to warm up by going around the field for several rounds. Next, the teacher's Auditorial conveys

material on the practice of the Banten Jawara creation dance which is carried out in the classroom. Visually students observe the movements exemplified by the teacher.

3. Training stage

In the intellectual element, students practice the Banten Jawara creation dance with guidance from the teacher.

4. The closing stage

Of learning ends with praying together and offering greetings.

3) Third meeting

1. Preliminary stage

Before learning begins students are required to change clothes and tidy up the class. learning begins with greetings, reading prayers and student absences.

2. The Somatic delivery stage

Is that students warm up on the field and stretch under the guidance of the teacher. Auditory delivery of motion, visual students observe the movements demonstrated by the teacher.

3. The stage of intellectual training

Is memorization of movements, refinement of dance movements with musical accompaniment and teacher guidance.

4. Closing stage

5. End by reading prayers and greetings.

4) Fourth meeting

1. Preliminary stage

The learning begins with greetings and praying together.

2. The Somatic delivery stage

Performs body exercises, while the Auditory element conveys the Banten Jawara dance movements with musical accompaniment and Visual elements. Students observe and follow the dance movements exemplified by the teacher.

3. Training stage

Dance with musical accompaniment without direction or guidance from the teacher.

4. Closing stage

Before the lesson ends, the teacher conveys the implementation of the dance test the following week.

5) Fifth meeting

1. Opened the art and culture lesson by greeting, taking attendance and asking about the situation.

2. Each group did the Banten Jawara practice test which was carried out in class using costumes.

3. Evaluate each group

4. Closing the lesson by saying hello.

3.1 Discussion

Helping students develop knowledge and skills by carrying out practical tests of the Banten Jawara dance creations. Dance learning underwent changes after taking action through the SAVI method, the changes that occurred to students during the dance learning process from the first lesson to completion were quite good. Before taking action through the SAVI method, the teacher still used the lecture method, namely only explaining the material and giving assignments to students. So that the teacher sees that students are less responsive to the learning that has been conveyed, this occurs because the role of students is only listening and writing.

Based on research on learning the art of dance through the SAVI method at SMA Negeri 17 Pandeglang, it is quite successful in learning the art of dance because the SAVI method requires teachers to be creative in bringing a better class atmosphere and requires students to train their minds to do assignments given by the teacher, memorize dance movements, observing learning activities in class, carrying out practical test activities and working together with their respective groups.

Supporting and Inhibiting Factors the process of learning the art of dance at SMA Negeri 17 Pandeglang has supporting factors that support the success of learning the dance creations of Banten Jawara through the SAVI model. In this case, based on the results of interviews conducted with art and culture teachers, that the supporting factors in learning through the SAVI model are seen from the readiness and seriousness of students in learning dance. Then the infrastructure that supports the implementation of learning. The inhibiting factors in the dance learning process include: insufficient learning schedule, because dance practice requires sufficient time. The lack of enthusiasm of male students for the practice of dance.

The process of learning the art of dance at SMA Negeri 17 Pandeglang needs consideration to find learning methods or strategies, because not all methods can be used in every student. The SAVI learning model involves five senses, namely eyes, hands, ears, feet and mind, learning must involve all of these five senses. The SAVI method has four elements for use in learning activities as stated by Sohimin (2020) including Somatic (learning to move and do) in the sense that students carry out movements or activities in class by writing, practicing dance and other activities with directions Teacher. Auditory (learning to speak and hear) this element means that students must listen and pay attention to the material conveyed by the teacher besides that students can also make presentations in front of other students. Visual (learning to observe and see) in the sense that students are required to see the material provided or observe activities carried out in class, such as the teacher showing videos or showing pictures. In the Intellectual element (learning by solving problems) learning must concentrate on thinking and practicing investigating, identifying and solving problems. In intellectual activities the teacher tries to give question sheets and conduct practical tests to train students' abilities. Visual (learning to observe and see) in the sense that students are required to see the material provided or observe activities carried out in class, such as the teacher showing videos or showing pictures. In the

Intellectual element (learning by solving problems) learning must concentrate on thinking and practicing investigating, identifying and solving problems. In intellectual activities the teacher tries to give question sheets and conduct practical tests to train students' abilities. Visual (learning to observe and see) in the sense that students are required to see the material provided or observe activities carried out in class, such as the teacher showing videos or showing pictures. In the Intellectual element (learning by solving problems) learning must concentrate on thinking and practicing investigating, identifying and solving problems. In intellectual activities the teacher tries to give question sheets and conduct practical tests to train students' abilities.

The steps for learning creative dance through the SAVI model. Based on research at SMA Negeri 17 Pandeglang through the SAVI (Somatic, Auditory, Visual and Intellectual) method, namely at the planning stage the teacher prepares everything that becomes learning equipment such as: lesson plans that have been adjusted to the syllabus, prepare teaching materials such as material to be delivered, dance videos creations, Banten Jawara music which will be used during training and the teacher prepares learning devices such as laptops, sound systems, MP3s and LCD/Projectors.

The implementation of learning creative dance through the SAVI method at SMA Negeri 17 Pandeglang which is carried out in class XA with the material for creative dance Banten Jawara in a four-stage learning cycle on Sohimin's source (2020), namely:

1. The preparation stage (preliminary activities). This stage aims to help students find good learning material in a way related to preparing for student learning. The purpose of the preliminary activity is to arouse the interest of the learner, giving a positive role regarding the learning experience. in which the teacher prepares movement material that will be given to students, the preparation that the teacher makes before entering the classroom is preparing media in the form of MP3 audio speakers for dance music accompaniment, changing clothes with practice clothes.
2. Submission Stage (Core activity). At this stage the goal is to help students find good and interesting learning materials. At SMA Negeri 17 Pandeglang, they apply the Somatic, Auditory, Visual and Intellectual methods by holding games in the middle of learning activities with the aim of getting students back to their enthusiasm and focus on learning.
3. In the practical (core) stage. In this stage, it helps students to integrate students' knowledge and skills in various ways, namely inviting students to think. The arts and culture teacher at Pandeglang 17 Public High School gave question sheets and held dance practices, namely students dancing the Banten Jawara creation dance in class X.

The training activities were carried out through Google Meet at each other's homes (Sekarningsih, Budiman, and Gustiaji 2021). This is done as an adaptation or introduction for participants learning about the Makalangan dance material, before giving material at the next meeting. The trainer provides dance material in stages and this must be focused. Learning is done at the Intan Ayu Dance Studio in Bandung. The goal is for the participants to learn to see and demonstrate the dance first, so they are familiar with the Makalangan dance movements. When there are several movements that can be done or remembered by the learning participants, it will be easier for the trainer to provide material at the next

meeting.

The initial activity carried out before starting learning, the trainer instructs the learning participants to warm up independently together with other learning participants. This was caused by students who entered the Google Meet link not on time, so the trainer only instructed each study participant who came to warm up independently. After the warm-up was carried out, students were asked to dance a dance that had been mastered before, namely the Makalangan dance.

After distributing the questionnaire and (pretest) before and (posttest) after learning dance through online learning, the results are obtained as shown in the table below. The purpose of distributing the questionnaire at the beginning or before online dance learning is carried out is to assess the extent of student creativity in the dance learning process. The purpose of distributing the post-test questionnaire is to see if there has been an increase after the implementation of online dance learning.

Learning is based on the process of learning activities of the Intan Ayu Dance Studio, as well as appropriate learning objectives and materials, so that the learning participants can complete the teaching of Dance Materials. The method used by the trainer is also adapted to the situation of the learning participants, so that learning can be communicated correctly (Kasmahidayat, Budiman, and Sabaria 2021; Budiman, Sabaria, and Purnomo 2020). Furthermore, the media component used by the Intan Ayu Dance Studio in learning is suitable for video learning media. These tools are used to support the continuity of learning. The last component to consider is evaluation. The trainer assesses the right training participants, besides being a reference for the trainer's evaluation, but also to build the trainee's confidence in performing the dance they teach. However, there are deficiencies in the implementation evaluation, namely the success of learning is only seen in the formative evaluation of the final meeting, and there is no summative evaluation. Evaluation activities at the last meeting were carried out based on the trainer's assumptions. Deficiencies in test results are communicated directly to study participants, not evaluated in writing. Each assessment has its own standards and assessments are made according to the circumstances of the learners. In this way, when the learner is able and confident in the dance exam, the trainer can see an evaluation of the learner's success in learning the Makalangan dance. This makes it possible to see evaluations from the aspects of Wiraga, Wirama and Wirasa. It is very important to pay attention to the needs of students in the assessment, because different skill levels require the trainer to better understand the characteristics of each learner during the assessment. From the explanation above it can be seen that the success of learning depends on the learning elements that meet the needs of the learning participants. The achievement of learning objectives depends on the application of learning components. The results of these components are also used as evaluations in evaluations related to the studies that have been carried out, such as what was done at the Intan Ayu Dance Studio, even though there are two parts of learning that are not appropriate, but other parts of learning can be studied appropriately according to needs. learning participants, so that the learning carried out can achieve the goals that have been determined. From the explanation above it can be seen that the success of learning depends on the learning elements that meet the needs of the learning participants. The achievement of learning objectives depends

on the application of learning components. The results of these components are also used as evaluations in evaluations related to the studies that have been carried out, such as what was done at the Intan Ayu Dance Studio, even though there are two parts of learning that are not appropriate, but other parts of learning can be studied appropriately according to needs. learning participants, so that the learning carried out can achieve the goals that have been determined. From the explanation above it can be seen that the success of learning depends on the learning elements that meet the needs of the learning participants. The achievement of learning objectives depends on the application of learning components. The results of these components are also used as evaluations in evaluations related to the studies that have been carried out, such as what was done at the Intan Ayu Dance Studio, even though there are two parts of learning that are not appropriate, but other parts of learning can be studied appropriately according to needs. learning participants, so that the learning carried out can achieve the goals that have been determined. The achievement of learning objectives depends on the application of learning components. The results of these components are also used as evaluations in evaluations related to the studies that have been carried out, such as what was done at the Intan Ayu Dance Studio, even though there are two parts of learning that are not appropriate, but other parts of learning can be studied appropriately according to needs. learning participants, so that the learning carried out can achieve the goals that have been determined. The achievement of learning objectives depends on the application of learning components. The results of these components are also used as evaluations in evaluations related to the studies that have been carried out, such as what was done at the Intan Ayu Dance Studio, even though there are two parts of learning that are not appropriate, but other parts of learning can be studied appropriately according to needs. learning participants, so that the learning carried out can achieve the goals that have been determined.

4 CONCLUSION

From the results of the research that researchers have done regarding the learning process of Cultural Arts through the SAVI method (Somatic, Auditory, Visual and Intellectual) at SMA Negeri 17, Cigeulis sub-district, Pandeglang Regency, Banten Province. Researchers conducted research for 5 meetings in more than one month during the practice of the Banten Jawaara creation dance. this research can be concluded as follows:

1. The learning process with Banten Jawaara creative dance material through the SAVI method is carried out in class X with the planning, implementation and evaluation stages. In the preparatory planning stage carried out by the teacher, namely preparing an RPP (Design of Learning Process) that is adjusted to the syllabus. This RPP is useful as a teacher's guide in carrying out learning activities in the classroom, then the teacher prepares teaching materials such as creative dance material, and makes ideas to work on the Banten Jawaara creative dance. the teacher prepares worksheets, prepares learning tools such as: markers, MP3 audio speakers for dance accompaniment, LCD projectors and laptops for displaying material and videos on

dance learning. At the delivery stage through the Somatic, Auditory, Visual and Intellectual which is carried out during the learning process in creative dance material by holding the practice of the Banten Jawara dance. The implementation of this dance training was carried out for 1 month with several meetings held in class. (1) The first meeting in the preliminary stage is to open the LCD/Projector and Laptop to display the power point. After that the teacher starts learning by greeting, arousing student learning interest and arousing student curiosity about the material to be conveyed. The core stage is through the Somatic element, students write material that is displayed through Power Point, then in the Auditory element, the teacher conveys creative dance material about the origins of Banten Jawara, on the visual element students observe creative dance videos while on the intellectual element students carry out tests in the form of descriptions which are carried out with groups. In the second meeting of learning with somatic elements students warmed up by going around the field for several rounds. Learning with Auditory elements, the teacher conveys the movements of the Banten Jawara creation dance slowly. The visual elements of the students observe the movement material, while the intellectual elements of the students demonstrate the dance moves with the direction or guidance of the teacher (3) The third meeting does dance exercises starting with warm-up and stretching which are carried out in the field while dance training is carried out in the classroom. (4) At the fourth meeting, they were still doing dance training. (5) at the fifth meeting the students carried out practical tests which were tested by the arts and culture teacher with the assessment of wiraga, wirama,

2. Supporting factors that influence the learning process through the SAVI model (Somatic, Auditory, Visual and Intellectual) for the dance material created by Banten Jawara are infrastructure that supports learning activities while excellence in the learning process, namely: (1) The teacher improvises by applying ice breaking with The aim is to eliminate student boredom. (2) Show creative dance videos to increase student knowledge. (3) Applying dance practices to train students' memorization besides that students are required to work together with their groups. The inhibiting factors are: the lack of interest or enthusiasm of male students towards dance art training, the lack of hours of cultural arts lessons for dance practice practice and infrastructure facilities such as fans so that student learning is less comfortable.

5 AUTHORES'NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

6 REFERENCES

- B.Webb, Robert R.Sherman Rodman. 2018. *Qualitative Research in Education*. Falmer Press Routledge Falmer.
- Biasutti, Michele. 2013. "Research in Dance Education Improvisation in Dance Education : Teacher Views," no. July 2014: 37–41. <https://doi.org/10.1080/14647893.2012.761193>.
- Budiman, Agus, Ria Sabaria, and Purnomo Purnomo. 2020. "Model Pelatihan Tari: Penguatan Kompetensi Pedagogik & Profesionalisme Guru." *Panggung* 30 (4).

- Chappell, Kerry, and Kerry Chappell. 2007. "Research in Dance Education Creativity in Primary Level Dance Education : Moving beyond Assumption Creativity in Primary Level Dance Education : Moving beyond Assumption," no. February 2014: 37–41. <https://doi.org/10.1080/14647890701272795>.
- Creswell, John W. 2014. "Proceedings of the Annual Conference of the International Speech Communication Association, INTERSPEECH." *Proceedings of the Annual Conference of the International Speech Communication Association, INTERSPEECH*.
- Davenport, Donna. 2006. "Building a Dance Composition Course: An Act of Creativity." *Journal of Dance Education* 6 (1): 25–32.
- Dow, Connie Bergstein. 2010. "The Power of Creative Dance." *Young Children and Movement*, no. March: 31–35. <https://www.naeyc.org/tyc/files/tyc/file/V6N1/Dow2010.pdf>.
- Hankin, Toby. 2013. "Presenting Creative Dance Activities to Children : Guidelines for the Nondancer," no. July 2014. <https://doi.org/10.1080/07303084.1992.10604105>.
- Hernon, Peter. 2007. *Theoretical Frameworks in Qualitative Research. Library & Information Science Research*. Vol. 29. <https://doi.org/10.1016/j.lisr.2006.08.004>.
- Kasmahidayat, Yuliawan, Agus Budiman, and Ria Sabaria. 2021. "The Comparison of Offline Class Learning Outcomes by Applying Online Class Learning Models for Practice Subject to the Dancing Art Students, Faculty of Art and Design Education, Indonesia University of Education" 519 (Icade 2020): 185–90. <https://doi.org/10.2991/assehr.k.210203.039>.
- Murphy, Mark, and Cristina Costa. 2015. *Theory as Method in Research. Theory as Method in Research*. <https://doi.org/10.4324/9781315707303>.
- Rajagopalan, Isola. 2019. "Concept of Teaching." *Shanlax International Journal of Education* 7 (2): 5–8.
- Sekarningsih, Frahma, Agus Budiman, and Gaung Rizki Gustiaji. 2021. "Wix Web-Based Dance Learning Media to Support Teaching in The Pandemic Era in High School" 21 (1): 178–91.
- Sohimin, 2017, 68 model pembelajaran inovatif dalam kurikulum 2013, Yogyakarta: Ar-Ruzz Media
- Uwe Flick. 2009. "An Introduction To Qualitative Fourth Edition." *SAGE Publications*, 528 / 518.