



Transmission and Transformation: The Bandung Style Wayang Dance Learning System in the Priangan Region

Meiga Fristya Laras Sakti^{1*}, Desya Noviansya Suherman²

^{1,2}Program Studi Tari Sunda Institut Seni Budaya Indonesia Bandung, Jawa Barat, Indonesia

E-mail: fristyameiga@gmail.com

ABSTRACT

Wayang dances spread throughout the Priangan region exhibit diverse forms and styles. These styles and forms are characteristics based on the creative process experienced by the artists during their creation. The styles of wayang dance in the Priangan region demonstrate a phenomenon developed from the experiences of participants, specifically the artists who create the dances. One such style is Bandung-style wayang dance. This study aims to identify Bandung-style wayang dance and examine the learning system that serves as a pillar of its sustainability, from traditional transmission through the *cantrik* (apprenticeship) system to standardization in formal education. The method used in this study is qualitative with descriptive analysis through a learning systems approach. The results of this study reveal the identification of Bandung-style wayang dance by several dance artists, such as R. Nugraha, Aim Salim, and Iyus Rusliana. The current existence of Bandung-style wayang dance is influenced by the lack of interest of the younger generation in learning wayang dance. Therefore, to preserve and maintain it, a learning process is carried out through inheritance patterns and transformation of the learning system. The learning system is divided into two categories: formal and informal education. Both have similarities and differences, such as traditional learning methods such as *cantrik* (apprenticeship), imitation, and demonstration, while formal education often employs project-based learning methods.

Keywords: transmission, transformation, wayang dance, learning system

Transmisi Dan Transformasi: Sistem Pembelajaran Tari Wayang Gaya Bandung Di Wilayah Priangan

ABSTRAK

Tari wayang yang tersebar di wilayah priangan memiliki beragam bentuk dan gaya pada setiap tariannya. Gaya dan bentuk tariannya itu merupakan sebuah ciri didasari proses kreatif yang didapatkan pada saat tariannya itu diciptakan oleh senimannya. Gaya tari wayang di wilayah Priangan ini menunjukkan adanya fenomena yang terbangun dari sebuah pengalaman partisipasi dalam hal ini seniman pencipta tariannya. Salah satunya yaitu Tari wayang gaya Bandung. Penelitian ini bertujuan untuk mengidentifikasi tari wayang Gaya Bandung serta menelaah sistem pembelajaran yang menjadi pilar keberlanjutannya, mulai dari pola transmisi tradisional melalui sistem *cantrik* (magang) hingga standarisasi dalam pendidikan formal. Metode yang digunakan dalam penelitian ini menggunakan metode kualitatif dengan pembahasan analisis-deskriptif melalui pendekatan sistem pembelajaran. Hasil dari penelitian ini mengungkap identifikasi tari wayang Gaya Bandung dari beberapa seniman tari seperti; R. Nugraha, Aim Salim, dan Iyus Rusliana. Eksistensi tari wayang Gaya Bandung saat ini dipengaruhi oleh faktor kurangnya minat generasi muda dalam mempelajari tari wayang. Oleh karena itu, untuk dapat melestarikan serta mempertahankannya dilakukan proses pembelajaran dengan pola pewarisan serta transformasi sistem pembelajarannya. Pada sistem pembelajarannya terbagi atas dua frase pada Pendidikan formal dan informal. Keduanya memiliki kesamaan dan perbedaan seperti melakukan pembelajaran secara tradisional dengan sistem *cantrik* (magang), imitasi (peniruan), demonstrasi hingga pada Pendidikan formal yang banyak menerapkan metode *Project Base Learning*.

Kata kunci: transformasi, tari wayang, gaya, pembelajaran

Submitted
22/12/2025

Accepted
25/12/2025

Published
30/12/2025

Citation	Sakti, M. F. L., & Suherman, D. N. (2025). Transmission and Transformation: The Bandung Style Wayang Dance Learning System in the Priangan Region. <i>Jurnal Pembelajaran Bahasa dan Sastra</i> , Volume 4, Nomor 6, November 2025, 2099-2108. DOI: https://doi.org/10.55909/jpbs.v4i6.1147
----------	---

Publisher
Raja Zulkarnain Education Foundation

INTRODUCTION

The emergence of styles in each region actually reflects the characteristics of the wayang dance form found in each region. The Sumedang style of wayang dance is known for its small movements, dynamic rhythms, and the characteristics of the "putra ladak" dance. These characteristics, of course, underlie the creative process experienced by the artist during the dance's creation. In other words, the style reflects the background of its creator. In Gadamer's view, as quoted by Palmer (2022:215),

Understanding is always a historical, dialectical, and linguistic event—in the sciences and the humanities. Hermeneutics is the ontology and phenomenology of understanding. The key to understanding is not manipulation and control but participation and openness, not knowledge but experience, not methodology but dialectics.

Gadamer's statement believes that the understanding found in each wayang dance style in the Priangan region demonstrates a phenomenon constructed from the experiences of the participants, in this case, the artists who created the dances. To uncover this phenomenon, an understanding of the history, dialectics, and linguistics of each artist's role is necessary.

Currently, Sumedang-style wayang dance still dominates the Sumedang region and Bandung. However, this is only distributed in schools and arts institutions that utilize dance as teaching material. The general public, especially in Bandung, may be less familiar with Bandung-style wayang dance. This contributes to its limited presence among the public. According to Saini KM (2008: 240), "it can essentially be applied to all types of ethnic-traditional arts facing decline and even extinction." This is evident in the very limited distribution of wayang dance in the Priangan region.

The decline in the development and existence of wayang dance, especially in Bandung, is due to several factors, one of which is the emergence of pop art that has evolved with the times. As

Soedarsono (1999:81) stated, "the fate of professional or commercial profane performing arts is dire, with the exception of a few pop performances that are able to reach a mass audience." Therefore, this study aims to introduce the public to wayang dance in Bandung. Furthermore, the introduction of wayang dance in this community is known as learning through the *nyantrik* (apprenticeship) process.

The research question in this study reveals how Bandung-style wayang dance is identified through the traditional learning system of the *cantrik* (apprenticeship) system. This is an interesting topic for in-depth study.

Based on this research question, this study aims to identify the Three Styles of Bandung-Style Wayang and examine the learning system that serves as a pillar of its sustainability, from traditional transmission through the *cantrik* (apprenticeship) system to standardization in formal education.

The research's benefits include: It provides a scientific contribution to the specific characteristics of Bandung-style Wayang dance, which may not yet be textually documented. It serves as a reference for the effectiveness of the *cantrik* (apprenticeship) system as a model for character education and skill transfer in traditional Sundanese art. It serves as a foundation for future researchers in examining how the identity of a dance style can persist without a formal, written curriculum.

Unlike previous relevant research that tends to view Wayang dance within a static historical framework, this latest study offers a dynamic perspective on the transformation of the learning system. It explores how the standardization of formal education responds to the traditional values ??that have long been embedded in the apprenticeship system. First, a study on the characteristics of the Bandung style, entitled "The Phenomenon of Bandung-Style Wayang Dance," by Meiga Fristya and Desya Noviansya S., examines the differences between major styles of



Wayang dance in the Pasundan region (Garut, Sumedang, and Bandung). It is highly relevant because it identifies the specific textual and contextual identity of the Bandung style, which serves as the primary material in the learning system. Second, a study on the history and figures (Art Genetics), entitled "Wayang in Priangan-Style Sundanese Dance," by Iyus Rusliana. This study explains how Priangan Style Wayang Dance (including Bandung) was born from the creativity of artists and how the philosophical values of wayang are transformed into dance movements. This becomes a strong foundation for discussing the aspects of transmitted knowledge. Research on transformation and standardization entitled Transformation of Badaya Dance as Bubuka Dance in Wayang Dance Groups in Bandung City. Author Pradasta Asyari, explains the process of transformation from social/traditional functions to commercial and performance functions. Although focused on Badaya Dance, its transformation pattern has similarities with Bandung Style Wayang Dance in terms of adaptation to the needs of the times and institutionalization. Research on Learning Systems entitled, Structure of Sumedang Style 'Antareja' Wayang Dance Result of Iyus Rusliana's Transformation, Author P. Asyari & L. Sumiati. Although focused on the Sumedang style, this study looks at how a character performs movement transformation. You can use this as a comparison to see how similar transmission patterns are carried out in Bandung. Research on Cultural Transmission in General, entitled Sundanese Dance 1880-1990 Author Irawati Durban Ardjo. Provides a macro overview of how Sundanese dance was taught over time, the transition from the menak (noble) environment to the wider community, and finally entering the realm of formal education.

METHOD

This research focuses on the phenomenon of wayang dance styles spread across the Pasundan region and narrows down to the existence and

identification of Bandung-style wayang dance. Therefore, to achieve maximum results, the researcher employed a phenomenological approach, with descriptive analysis as the outcome of the data review. Regarding this, as Creswell (2016:4) states that qualitative research is a method for exploring and understanding the meanings that individuals or groups ascribe to social or humanitarian issues." Moleong (2017: 6) emphasizes the form of data produced in written.

Qualitative research is research that aims to understand phenomena experienced by research subjects, such as behavior, perception, motivation, actions, etc., holistically, and through descriptive means in words and language, within a specific, natural context and utilizing various natural methods.

Another understanding of research methods, according to Sugiyono (2016:4) and Razak (2017:49) state that qualitative research methods can be defined as research methods based on post-positivism philosophy, used to conduct research in natural conditions (as opposed to experiments), where the researcher is the key instrument, data collection techniques are triangulated (combined), analysis is inductive/qualitative, and qualitative research results emphasize meaning over generalization.

Furthermore, this research not only describes but also analyzes the collected data. Nazir (2014: 43) emphasizes the descriptive method:

The descriptive method is a method for examining the status of a group of people, an object, a set of conditions, a system of thought, or a class of events in the present. The purpose of descriptive research is to create a systematic, factual, and accurate description, depiction, or painting of the facts, characteristics, and relationships between the phenomena being investigated.

The process of achieving this research required steps to assist researchers in data collection, namely: data collection (literature study, interviews), data analysis, and interpretation of the

data's meaning. As explained by Sugiyono (2017: 210), "The steps in qualitative research include: (1) the orientation or description stage, (2) the reduction stage, and (3) the selection stage. This is followed by data analysis, data presentation, and conclusion drawing."

This research attempts to use a conceptual framework as a reference to help answer the research questions. The researcher attempts to process primary data to link it to a phenomenological theoretical approach. Phenomenology, according to John W. Creswell (2014:19), "Phenomenological research is a strategy of inquiry in which the researcher identifies the essence of human experiences about a phenomenon as described by participants." This understanding reveals that phenomenology reduces individual experiences to a description of the essence or meaning of that phenomenon.

RESULTS

Wayang dance is a manifestation of traditional dance that grew and developed in the Priangan region. Wayang dance in the Pasundan region has several major styles, namely the Garut style, the Sumedang style, and the Bandung style. These styles define the identity of the regions they inhabit, giving rise to the emergence of style names for each location. The styles of each region have influenced wayang dance, both textually and contextually, with each style having its own distinct style, particularly in Bandung.

The spread and presence of Bandung-style wayang dance is identified by several prominent dancers: Rd. Nugraha with his work (Jayengrana), Aim Salim with his work (Bambang Arayana), and Iyus Rusliana with his compositions (Jayengrana). The uniqueness of these dancers, through their diverse talents and endeavors, has given rise to a uniqueness that incorporates elements and compositions derived from the origins of wayang orang, which have become a dance form that can be studied. For example, Rd. Nugraha, whose distinctive Priangan Mask movements contribute

to the wayang dances he creates, incorporates these elements. Aim Salim, whose distinctive musical style contributes to the wayang dances he creates, incorporates these elements. Finally, Iyus Rusliana, whose distinctive style, with several of her creations being compositions and reconstructions, incorporates her distinctive Garut style, reflecting a wayang dance with these elements.

The stylistic formation of Bandung wayang dance can be identified through its movement or choreography. Therefore, to identify the movement identity of Bandung-style wayang dance, a form-based identification is necessary. The following is an explanation of the choreographic forms of these three wayang artists.

1. Wayang Dance by R. Nugraha Soediredja

Rd. Nugraha created several forms of Wayang Dance including: Jayengrana Dance, Adipati Karna and Gatotkaca. The dance is often performed for various events. The beginning of creating wayang dance from the 1950s. The dance was also taught to some of his students Karna Nugraha also had a studio called Wirahma Sari Sunda (1955). But this Wayang Dance by Nugraha stopped until the 90s, because no one continued in its dissemination. The characteristics and styles produced from the works of Rd. Nugraha are always based on the movements of the Priangan mask dance which are based on the results of his work. So that it influences the results of the creation of wayang dance by Rd. Nugraha, which has the characteristics of Priangan. It can be seen in the table of the structure of the variety of movements of the Jayengrana Dance by Rd. Nugraha which is arranged in a variety of movements and movement benchmarks starting with 1) Keupat Tilu: which is placed at the beginning, middle, and end, performed several times. 2) Calik sembah: placed at the beginning and at the end. 3) Adeg-adeg rineka: placed after the initial calik or after the initial keupat. 4) Jangkung Ilo is placed after the adeg-adeg. 5) Mincid is performed after jangkung ilo and repeated in the next section. 6) Raras randegan: used as a transition from one benchmark to another.



2. Wayang Dance by Aim Salim

Aim Salim is a dance artist who works as the head of culture in Bandung City. Aim Salim founded the Setialuyu Dance Center in the 1950s. Several forms of wayang dance were created, such as the Bambang Arayana, Adipatikarna, Badaya, Srikandi Yuda, and Rahwana dances. Currently, Aim still teaches wayang dances in his studio, such as the Srikandi Yuda and Bambang Arayana dances. However, the Bambang Arayana dance is rarely practiced, only by request. This wayang dance form by Aim Salim resembles the Keurseus dance form, seen from the movement attitudes and structure of the various movements found in the Bambang Arayana dance. Currently, wayang dance at the Setialuyu Dance Center is taught only upon request and is not a regular agenda, due to the lack of interest in learning the wayang dance material today. The structure of the Bambang Arayana dance by Aim Salim can be seen in the table, which is structured into various movements and movement guidelines. These movements begin with: 1) Keupat Tilu, which is placed at the beginning, middle, and end and performed several times. 2) Calik Sembah, which is placed at the beginning and end. 3) Adeg-adeg Rineka, which is placed after the initial calik or after the initial keupat. 4) Mincid, which is performed after Jangkung Ilo and repeated in the following section.

3. Wayang Dance by Iyus Rusliana

Iyus Rusliana, an artist and dance educator, has made significant contributions to the development of Wayang Dance in Bandung. He combined Sumedang and Garut style wayang dances, establishing them as a traditional Sundanese dance genre. Wayang dance has spread throughout all arts educational institutions (ISBI and SMKI). Iyus Rusliana created several dance groups, including Renamaya, Katumbiri, and Puspa Nirmala.

Analysis of the three dances reveals that they share a fundamentally similar structure, with only

some differences in the repetitive movements. Within a dance, elements, design, and movement quality serve as supporting factors in analyzing the structure and variety of wayang dance movements. These elements encompass the movement of the head, hands, trunk, and finally the feet.

The movement design encompasses space, energy, timing, and body composition, with a moderate to moderately fast rhythm, broad movements, a medium level, straight arms, and calf-length legs. This culminates in a quality of movement that distributes energy evenly and in a controlled manner, producing a variety of movement forces, such as repetitive vibrations, staccato, and defenses. This translates into the quality of movement in wayang dance.

Looking at the work of the three dancers who pioneered wayang dance in Bandung, the distribution of wayang dance varied. Rd. Nugraha only survived from 1955 to the 1960s due to constraints from the times and a lack of interest, resulting in limited teaching, based on requests (if anyone was tapping). Continuing during the reign of Aim Salim, wayang dance was taught only upon request and was not a regular feature at the Setialuyu Studio, due to the current lack of interest in studying the material. Finally, during the reign of Iyus Rusliana, the compositions and reconstructions he created were applied in the educational realm, driven by his academic background, paving the way for his wayang dance compositions to survive to this day.

DISCUSSION

1. Identification of Wayang Dance

In identifying Bandung-style wayang dance, it was discovered that several formal educational institutions have adopted some forms of wayang dance as subjects. This demonstrates that formal education is attempting to preserve traditional arts and culture, particularly dance. However, they apply this dance form with several learning patterns, which are explained as follows.

1.1 Transmission System: Cantrik and Oral Inheritance

The transmission pattern used by artists to their students to disseminate their dance works. This transmission has various patterns, including direct transmission, peer-to-peer transmission, and the transfer of knowledge between teachers and students in formal education. As John W. Berry (2002:20) states:

Cultural transmission is the process by which a cultural group can perpetuate its behavioral traits among its members and across generations... We can distinguish three forms of cultural transmission: vertical transmission (from parents to their own children), horizontal transmission (from peers), and oblique transmission (from other adults and institutions in society).

Research shows that the transmission of Bandung-style Wayang Dance traditionally relies on the Cantrik (apprenticeship) system. In this system, the transfer of knowledge occurs not only in the movement aspect (wiraga) but also in the emotional aspect and the appreciation of the wayang characters. The teacher or maestro acts as a central figure who provides a direct, ongoing role model. From the perspective of the sociology of art, Nyantrik is a collective and familial pattern of cultural inheritance. Jakob Sumardjo (2000:118) emphasized that, "The Nyantrik learning pattern is a form of arts education integrated with everyday life. The relationship between teacher and student is not merely an instructional one, but rather a father-son relationship, where knowledge is passed on through example and devotion." This pattern is often referred to as an emic learning system, where students absorb knowledge through in-depth observation and imitation. This process ensures that the authenticity of the Bandung style, known for its boldness yet flexibility, is maintained.

1.2 Transformation: From Cantrik to Formal Curriculum

Transformation occurs when this learning

system begins to shift from the studio/family environment to formal educational institutions (such as SMKI, UPI, or ISBI Bandung). Within these formal institutions, changes in teaching methods are evident. This is evident in the changing times, as seen in some patterns of personal instruction that are not time-bound to a classical system with a structured curriculum and limited duration. With the limited time available in formal education, the learning process is slower and tends to require more time, forcing students to practice independently outside of class hours. The use of media in learning is very necessary, in this case students can imitate the dance movements in a video documentation replacing full dependence on the visual memory of the teacher. In this case, Asyhar (2012: 8) explains the benefits of using learning media, "Learning media can be understood as anything that can convey and channel messages from the source in a planned manner so that a conducive learning environment is created where the recipient can carry out the learning process efficiently and effectively."

Another transformation process to meet academic needs involves the standardization of movement, which sometimes reduces the improvisational variations typically found in personal (individual) style dancers. This transformation process can take the form of project-based learning, which is currently a specific learning method to stimulate student creativity. In these projects, they are required to create new dance patterns or works that remain grounded in tradition, without losing their traditional form and meaning. However, with this learning model, students become more creative and able to improvise various wayang dance forms with new innovations.

1.3 Influence of the Priangan Region

In the Priangan region, Bandung-style wayang dance has undergone a functional transformation. Sal Murgiyanto (2004:110) states that, "Changes in function are a logical consequence of changes



in the supporting society. When an agrarian society transforms into an industrial or information society, ceremonial dance must adapt to become a performing art form to maintain appreciation and retain economic value for the artists." Similarly, the development of wayang dance, originally part of a complete wayang performance, has now transformed into a loose dance for welcoming guests or cultural festivals. This has resulted in a "condensation" of the dance's duration without losing its distinctive Bandung style identity.

2. Bandung Style Wayang Dance Learning System

Bandung Style Wayang Dance is taught in several educational settings, both formal and informal. Formally, the dance is taught by students at SMKN 10 Bandung, students at UPI Bandung, and ISBI Bandung. Informally, the dance is taught by students at the Setialuyu Dance Center, led by Aim Salim. Both settings have their own learning systems; formal education is regulated by a single curriculum, while the dance studio follows a different pattern. Nevertheless, both prioritize a two-way learning system between teacher and student, teaching not only technique but also the values and meanings of the dance.

3. Wayang Dance Learning Methods at the Studio

The wayang dance learning process at the Setialuyu Dance Center still uses classical or conventional methods such as lectures, demonstrations, and question-and-answer sessions. These methods are delivered directly by the teacher to the students. Syaiful Bachri (2010:126) stated, "In conventional learning models, teachers often position themselves as the center of information (teacher-centered), where students tend to be passive recipients, and interactions are often one-way." This method is used by most dance studios, where students are simply given movements, and some simply follow the teacher's movements in front of them without providing specific movement techniques. However, this learning system can indirectly enhance student creativity. Students can also find their own ways to learn movement techniques. Santyasa (in Widiantari)

(2012: 25-26) stated that, "This conventional learning model is considered quite effective and has advantages, especially: (1) A variety of information that is not easily found elsewhere; (2) Conveying information quickly; (3) Generating interest in the information; (4) Teaching students who learn best by listening."

The teaching method typically used at the Setialuyu Central Dance Studio is as follows: Students are given time to warm up (running/stretching). The teacher presents the movement material in front of the class, followed by the students (imitation). The teacher evaluates student learning outcomes through student presentations.

4. Learning Methods in Formal Education

The learning process in formal education is generally more diverse than in studios. This is influenced by the curriculum implemented in these schools, which aims to develop students' creative ideas amidst current trends. As Soedarsono (2001:121) stated, "School education is bound by formal rules, strict schedules, and the national curriculum. In contrast, education in studios is non-formal and more flexible, where teaching methods are often personalized and based on the emotional connection between teacher (master) and student."

Some learning methods are similar to those used in studios, such as imitation and demonstration. Other commonly used methods include internships and project-based learning. Imitation and demonstration methods are used in classes with a regular curriculum, which do not require specific learning objectives. This is done because the goal of the learning is simply for students to acquire dance material in its entirety without any additions or modifications.

The nyantrik (internship) learning system is used when students require additional material not covered or not covered in their formal education curriculum. This is done so that

students gain additional material by being exposed to material different from that covered in their educational environment. They can undertake nyantrik (internships) at various dance studios or learn directly from dance artists (empu). Jazuli (2016:72) states, "Nyantrik is an informal-traditional arts education pattern, where the process of artistic transformation occurs organically. The success of a cantrik is determined by their perseverance, loyalty, and ability to capture the 'feeling' imparted by the empu." Thus, the nyantrik process is not simply a student acquiring material from an empu, artist, or teacher, but rather a process of perseverance and capturing the student's own sense of self to gain knowledge.

Another method found in formal education is project-based learning, a learning process based on projects. Projects in this area typically involve creating dances inspired by previously taught dance material. Lilis & Meiga (2025:1) state that, "Learning is implemented through a Project-Based Learning (PJBL) approach, emphasizing the exploration and creation of dance works based on existing repertoire." In this learning process, students are the primary focus for creating dance projects. Each session presents each section of the dance. The teacher evaluates the movement and composition of each section. Not only the dance movements, but also all aspects of the dance are included in the creation, such as music, props, makeup, and costumes. After the creation is complete, the students' work is evaluated by demonstrating it.

Each learning method, whether formal or informal, is a choice, depending on the learning objectives. Therefore, each form of the learning system, including transmission and transformation, has its own advantages and disadvantages. Therefore, as educators, we naturally need specific methods to apply the material so that it is well-understood by our students.

CONCLUSION

Wayang dance is a traditional Sundanese

dance form that originated from the Wayang Wong Priangan performance. The dance spread to various regions in Priangan, thus creating a distinctive style for each region. The development of Bandung-style Wayang dance was limited to certain educational institutions and studios, but the processing of the Wayang dance form has undergone innovation and continues to exist to this day.

The traditional learning system, through the Cantrik (apprenticeship) system, is a key pillar in maintaining the authenticity of Bandung-style Wayang dance. This process emphasizes not only mastery of movement techniques (wiraga), but also a deep appreciation of character and the transfer of philosophical values from the maestro to the student through intensive personal interaction.

This learning process involves a pedagogical transformation, shifting methodology from the informal and flexible cantrik system to a structured formal education system. This transformation has resulted in the standardization of movement and the use of instructional media (such as video recordings and notation). While on the one hand, it accelerates the dissemination of knowledge, on the other hand, it risks reducing the variety of personal styles and depth of "feeling" typically acquired through a long apprenticeship process.

Adaptation in the Priangan Region: Bandung-style Wayang dance demonstrates strong resilience through functional transformation. This dance has successfully adapted from being a mere part of wayang performances to becoming an independent, free dance for various social purposes and the creative industry. This demonstrates that despite changes in the learning system, the visual and aesthetic identity of the Bandung style remains recognized as an important cultural identity in West Java.

The survival of Bandung-style Wayang dance depends heavily on the balance between preserving the apprenticeship system in traditional studios and curriculum innovation in formal institutions. Integrating the depth of feeling of the traditional system with the efficiency of the modern system is key to the future sustainability of this dance.



REFERENCES

- Asyhar, K. (2012). *Kreatif Mengembangkan Media Pembelajaran*. Jakarta: Referensi Jakarta.
- Asyari, Pradasta. Lilis Sumiati. (2020). Struktur Tari Wayang ‘Antareja’ Gaya Sumedang Hasil Transformasi Iyus Rusliana. *Jurnal Makalangan*, 7 (2), 35-46. <https://doi.org/10.26742/makalangan.v7i2.1500>.
- Asyari Pradasta, (2022). Transformasi Tari Badaya Sebagai Tari Bubuka dalam Kelompok Tari Wayang di Kota Bandung. *Tesis*. Bandung: Unpad Bandung.
- Berry, J. W., Poortinga, Y. H., Segall, M. H., & Dasen, P. R. (2002). *Cross-Cultural Psychology: Research and Applications*. (2nd ed.). Cambridge: Cambridge University Press.
- Creswell, J. W. (2014). *Research Design Qualitative, Quantitative, and mixed Methods Approaches*. California: Sage Publications.
- Creswell, J. W. (2016). *Research Design Pendekatan metode Kualitatif, Kuantitatif, dan Campuran*. Edisi Bahasa Indonesia. Penerjemah: Achmad Fawaid dan Rianayati Kusmini Sabanah. Yogyakarta: Pustaka Pelajar.
- Hadi, S. Y. (2007). *Kajian Tari Teks an Konteks*. Yogyakarta: Pustaka Book Publisher.
- Hadi, Sumandiyo Y. (2018). *Revitalisasi Tari Tradisional*. Yogyakarta: Cipta Media.
- Jazuli, M. (2016). *Paradigma Pendidikan Seni*. Yogyakarta: Graha Ilmu.
- Kustiana, T., Supriatna, N., & Arisunandar, J. (2022). Kepunahan Tari Badaya Di Priangan (Kabupaten Bandung, Sumedang, dan Ciamis) 1860-1950. *Jurnal Makalangan*, 9(1), 24–35. <https://doi.org/10.26742/makalangan.v9i1.1922>.
- Moleong, L. J. (2017). *Metodologi Penelitian Kualitatif (Edisi Revisi)*. Bandung: Remaja Rosdakarya.
- Nazir, M. (2014). *Metode Penelitian*. Bogor: Ghalia Indonesia.
- Nurfajriani, W. V., Ilhami, M. W., Mahendra, A., Afgani, M. W., & Sirodj, R. A. (2024). Triangulasi Data dalam Analisis Data Kualitatif. *Jurnal Ilmiah Wahana Pendidikan*, 10(17), 826–833.
- Palmer, R. E. (2022). *Hermeneutika: Teori Interpretasi dalam Pemikiran Schleiermacher, Dilthey, Heidegger, dan Gadamer*. Penerjemah: M. Hery & Damanhuri. Yogyakarta: Diva Press.
- Razak, A. (2005). *Statistika: Pengolahan Data Sosial Sistem Manual*. Pekanbaru: Autografika.
- Rusliana, I. (2018). *Tari Wayang*. Bandung: Jurusan Tari ISBI Bandung.
- Rusliana, I. (2016). Wayang dalam Tari Sunda Gaya Priangan. *Panggung*, 26(2), 127–141. <https://doi.org/10.26742/panggung.v26i2.181>.
- Rusliana, I. (2011). *Dramatari Wayang Wong*. Bandung: Jurusan Tari STSI Bandung.
- Saini, K. M. (2008). *Sekolah Tinggi Seni Indonesia Bandung dan Infrastruktur Kesenian di Jawa Barat, dalam Tradisi sebagai Tumpuan Kreativitas Seni*. Bandung: Sunan Ambu Press.
- Sudirman, A. (2022). Tari Gatotkaca Gaya Sumedang dan Garut. *JPKS (Jurnal Pendidikan dan Kajian Seni)*, 7(2), 149–163. <https://doi.org/10.30870/jpks.v7i2.17698>.
- Sugiyono, S. (2016). *Cara Mudah Menyusun: Skripsi, Tesis dan Disertasi*. Bandung: Alfabeta.
- Sugiyono, S. (2017). *Metode Penelitian Kuantitatif, Kualitatif, dan R&D*. Bandung: Alfabeta.
- Sumardjo, J. (2000). *Filsafat Seni*. Bandung: ITB Press.



- Sumiati, L. (2012). Tari Wayang Karakter Satria Ladak. *Panggung*, 22(1), 1–11. <https://doi.org/10.26742/panggung.v22i1.51>.
- Soedarsono, R.M. (1997). *Wayang Wong: Drama Tari Ritual Kenegaraan di Keraton Yogyakarta*. Yogyakarta: Gadjah Mada University Press.