

The Social and Psychological Impact of the Implementation of Pedagogy on the Form of the Badung Style Oleg Tamulilingan Performance in Bali

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ABSTRACT

The social impact related to the pedagogical implementation of the *Badung-style Oleg Tamulilingan* Performance is examined in order to analyze social values related to the beauty of the *Oleg Tamulilingan* dance. The *Badung-style Oleg Tamulilingan* Dance looks different from the *Oleg Tamulilingan* Dance in general in Bali. The *Badung-style Oleg Tamulilingan* dance, among others, is institutionalized pedagogically. The problems are : 1) What is the form of implementation of the pedagogy for the *Badung-style Oleg Tamulilingan* dance in Bali?; 2) What are the social impacts of the performance of the *Badung-style* dance by the Balinese in Bali?. This research was completed using qualitative methods. All primary data were collected through observation and interviews with informants. There is secondary data obtained from a literature study about the *Oleg Tamulilingan* dance. All data were analyzed qualitatively using practice theory, beauty theory, and motivation theory. This research has implications for an additional understanding of art for social entertainment, especially social capital as a determinant of the sustainability of Oleg dance performances. The results of the study show that : 1) The form of pedagogical implementation of the *Badung-style Oleg Tamulilingan* dance is carried out verbally offline in an art studio by the dance teachers; 2) As a result of the pedagogical implementation of the *Badung-style Oleg Tamulilingan* dance, the *Oleg Tamulilingan* dance has a favorite type of characteristic that is favored by the Balinese people. The pedagogical implementation of the *Badung-style Oleg Tamulilingan* dance has had an impact on the popularity of the *Oleg Tamulilingan* dance in Balinese culture.

Keywords: Impact, Implementation, Pedagogy, *Oleg Tamulilingan* Dance, Badung, Bali

INTRODUCTION

The art of dance is a form of cultural expression (Ruastiti and Pradana, 2020). Apart from containing the cultural values of the people who own it and the dancers, dance also expresses and displays the level of civilization and the aesthetic sense of the owner or performer. Balinese dance is the embodiment or demonstration of the complexity of Hindu-Balinese cultural values through the interweaving of human gestures (Dibia, 2013:1). Balinese dance is divided into three classifications, namely the *wali*, *bebali*, and *balihan* dances. *Balih-balihan* art can be held anytime and anywhere, almost without time, space, or place restrictions. The art that is performed and has been a favorite of the Balinese people is *kakebyaran* art.

Kakebyaran art consists of two words, namely art and *kakebyaran*. Art is an expression of the soul of an artist, which is manifested in certain art forms such as performing arts, fine arts, literary arts, and recording media arts. *Kebyar* means an explosion or sudden burst of light that can take us by surprise. *Kakebyaran* can be interpreted as a form or type of art that is included in the field of performing arts and has the characteristics of *ngebyar* (Dibia, 2008:6). One aspect related to *kakebyaran* art is the *kakebyaran* dance. The characteristics of the *kebyar* dance, namely having a sudden change of motion, faster tempo changes, and displaying the dancer's facial and body expressions in accordance with the dancer's interpretation of the *gamelan* that accompanies the dance (Dibia, 2008: 103), The *kakebyaran* dance includes several forms, namely solo, duet, and group dances. One of the *kakebyaran* dances in the form of a duet that is often found in entertainment arts events in Bali is the *Oleg Tamulilingan* dance.

A female dancer and a male dancer perform the *Oleg Tamulilingan* dance in a pair (Paramityaningrum et al., 2015; Sama, 2013). The two dancers display intimate and dynamic movements. The *Oleg Tamulilingan* dance has its own charm and is favored by foreign tourists, domestics, and Balinese people. Given the graceful

movements, dynamic expressions, and strong inspiration between male and female dancers, they can be liked by the audience.

A well-known *Oleg Tamulilingan* dance teacher is *I Maria*. Through *I Maria's* upbringing, the *Oleg Tamulilingan* dance developed rapidly in Balinese society. The rapid development of the *Oleg Tamulilingan* dance is marked by the popularity of the audience in Bali, the development of various dance styles, and many dance teachers in art galleries, high schools specializing in arts, and art institutions in Bali adopting it as part of the compulsory material in dance education. The dancers of *Oleg Tamulilingan*, whose teaching method impressed the dancers well, were *I Gusti Ketut Raka*, *Raka Astuti*, *Ni Ketut Yuliasih*, and *Tjokorda Putra Istri Padmini*. One of the developments of the famous *Oleg Tamulilingan* dance, which is often held at festivals, taught by many dance teachers, and has become one of the favorite arts in Balinese society, is the *Badung*-style *Oleg Tamulilingan* dance.

It is interesting to note that the *Badung*-style *Oleg Tamulilingan Badung* is a traditional Balinese dance with a distinctive performance (Paramityaningrum et al., 2015; Astini, 2013; Dewi, 2018; Sama, 2013). Several dance performances by *Badung*-style *Oleg Tamulilingan* caused criticism among dance teachers because the performances were not optimal. In connection with the phenomenon of the *Badung*-style *Oleg Tamulilingan* dance, a study was conducted on the optimal basis for the performance of the *Badung*-style *Oleg Tamulilingan* dance. The main issues of this research are focused on : 1) What is the form of implementation of the pedagogy for the *Badung*-style *oleg Tamulilingan* dance?; 2) What are the social impacts of the performance of the *Badung*-style dance by the Balinese in Bali?.

LITERATURE REVIEW

The social impact of pedagogical implementation on the form of the *Badung*-style *Oleg Tamulilingan* performance in Bali is an original study. It should be noted that research on *Oleg Tamulilingan* Dance is not new. There have been several studies on the *Oleg Tamulilingan* Dance that have shown that they have not been successful in uncovering the social impacts and pedagogical practices of the *Oleg Tamulilingan* Dance. The several research problems regarding the *Oleg Tamulilingan* Dance that were successfully solved are as follows:

Paramityaningrum, Hartono, and Lestari through the *Oleg Tamulilingan Peliatan* Dance by *I Gusti Ayu Raka Rasmi: Creativity and Learning* (2015) say that there are three structures of the *Peliatan*-style *Oleg Tamulilingan* dance, such as *papeson*, *pengwak*, and *pekaad*. The creative range of motion includes five changes, such as the *angsel kado* becoming *miles*, the *nyerere* becoming *luk nerudut*, the *nyeregseg ngider* becoming *nyeregseg meplincer*, the *meipuk-meipuk* becoming *mearas-aras*, and *nyakupbawa*. Fashion design creativity can be manifested in the form of *kamen*, *prada* belts, *oncer*, *ampok-ampok*, breastplates, *kana* bracelets, *badong lanying*, *gelungan*, and *udeng*. Makeup includes the use of eye shadow that is striking and does not use white patches on the forehead using *srinata*. The learning process carried out is to provide techniques and instruct students to practice the *Peliatan*-style *Oleg Tamulilingan* dance with trainer *I Gusti Ayu Raka Rasmi*. The relevance of *Oleg Tamulilingan's Peliatan* Dance by *I Gusti Ayu Raka Rasmi: Creativity and Learning* with the Social Impact of Pedagogical Implementation of the Forms of *Oleg Tamulilingan Badung* Dance in Bali lies in having a research problem related to the *Oleg Tamulilingan* Dance. However, *Oleg Tamulilingan Peliatan* Style Dance by *I Gusti Ayu Raka Rasmi: Working Creativity and Learning* does not examine the implementation of pedagogy, while the Social Impact of Pedagogical Implementation on the Form of Performance of the *Badung*-Style *Oleg Tamulilingan* Dance in Bali examines the implementation of pedagogy.

According to Astini's research on the Influence of Clothing on the *Oleg Tamulilingan* Dance Movement (2013), the *Oleg Tamulilingan* dance exists because of its attractive clothing and the impression of femininity and masculinity from its dance movements in fast, medium, and slow tempos. This dance always appears in hotels and in several tourism places in Bali to entertain tourists visiting Bali. The Relationship between the Influence of Clothing on *Oleg Tamulilingan* Dance Movement and the Social Impact of the Implementation of Pedagogy on the Form of the *Badung*-style *Oleg Tamulilingan* Dance Performance in Bali is at the same point of interest to the *Oleg Tamulilingan* Dance. However, the Influence of Clothing on *Oleg Tamulilingan* Dance Movement does not examine social impacts, while the Social Impact of Pedagogical

Implementation of Forms of *Badung-style Oleg Tamulilingan* Dance Performance in Bali examines social impacts.

Dewi, through the Facial Makeup in the *Oleg Tamulilingan* Dance Perspective of Art Studies (2018), states that the form of facial makeup in the *Oleg Tamulilingan* dance can be seen from eight types of facial anatomy and line and color characteristics according to the dancers of *Oleg Tamulilingan*. The makeup artist himself, who underwent changes from 1952 to the present, had an impact on the aesthetic concept present in the makeup of the *Oleg Tamulilingan* dance. In terms of the function of facial make-up in the *Oleg Tamulilingan* dance, it includes the functions of personal art, social art, and physical art, which have a certain meaning in each symbol.

According to research by *Oleg Tamulilingan* Aesthetics of Dance (2013), *Oleg Tamulilingan* is a traditional dance whose movement structure adopts or imitates natural impulses and animal behavior, such as the movement of a beetle in love or a palm tree blown by the wind that moves gracefully. The dance also uses the basic form of the female dance subtly and requires dedication and a deep sense, so that the form of movement becomes more aesthetic. Facial Makeup on *Oleg Tamulilingan* Dance from the Perspective of Art Studies has similarities with the Social Impact of Pedagogical Implementation of the *Badung-style of Oleg Tamulilingan* Performance in Bali because they both research *Oleg Tamulilingan* dance from the perspective of art studies. However, the Facial Makeup on the *Oleg Tamulilingan* Dance Perspective of Art Studies does not examine the *Badung-style Oleg* Dance, while the Social Impact of Pedagogical Implementation of the Forms of the *Badung-style Oleg Tamulilingan* Performance in Bali examines the *Badung-style Oleg Tamulilingan* Dance.

RESEARCH METHODS

Research on the Social Impact of the Implementation of Pedagogy on the Form of the *Badung-Style Oleg Tamulilingan* Performance in Bali has been fundamentally designed. Fundamental research is a type of research that is not oriented towards production or the development of new market segments (Rajagopal, 2018). This fundamental research was completed using qualitative methods from the perspective of art studies. The qualitative method is known as a scientific method for analyzing data in the form of statements and pictures (Haenssger, 2019). Primary qualitative data can be collected by means of interviews and observations (Denzin, 2020). All primary data were collected through observation and interviews with informants. There is secondary data obtained from a literature study about the *Oleg Tamulilingan* dance. All data were analyzed qualitatively using practice theory, beauty theory, and motivation theory. The form of implementation of pedagogy for the *Badung-style Oleg Tamulilingan* dance has been evaluated in an interdisciplinary manner using the theories of beauty, practice theory, and motivation theory. While the social impact of implementing pedagogy for the *Badung-style Oleg Tamulilingan* dance has been evaluated in an interdisciplinary manner based on practice theory, motivation theory, and aesthetic theory.

RESULTS AND DISCUSSION

Research on the problem of social impact from the implementation of pedagogy in the form of the *Badung-style Oleg Tamulilingan* dance in Bali has succeeded in finding a form of pedagogical implementation and the social impact of the *Badung-style Oleg Tamulilingan* performance. The research results obtained can be described as follows:

THE FORM OF PEDAGOGY IMPLEMENTATION IN BADUNG-STYLE OLEG TAMULILINGANS DANCE

The *Oleg Tamulilingan* dance tells about the beauty of beetle romance (Sama, 2013; Paramityaningrum et al., 2015). The dancer's performance style influences the quality of *Oleg Tamulilingan's* dance. The two types of *Oleg Tamulilingan* dances that are well known in Balinese society are the *Peliatan-style Oleg Tamulilingan* dance and the *Badung-style Oleg Tamulilingan* dance. The beauty of the dance of *Oleg Tamulilingan* of the *Peliatan-style* and the beauty of the performance of *Oleg Tamulilingan* of the *Badung-style* cannot be separated from the combination of a series of *gerak nepuk lengan, agem mapah biu, nyeleog, nyakup bawa uluwungsul, ngelukun, nabdab pinggel, makesyab, nabdab gelung, angsel kado, ngeruji, ngengsong, ngeseh, ngegol gede, tanjek panjang, ebet-ebet, ngukel, luk nerudut, ngepik, kirig omang,*

ngeleo, ngucek, ngotes, ngelung, ngegol becat, nyalug, gandang-gandang, ngenjet, piles, nyilang tangan, seledet, nyegseg, mungkah lawang, ngelayak, uluangsul, ngutek, cegut, ngelangsut, ulap-ulap, nyerigcig dan ngumbang ombak segara. The peculiarity of the *Badung-style Oleg Tamulilingan* dance lies in *ebet-ebet*, its aggressive movements and firm *agem mapah biu*.



Figure 1. *Agem Mapah Biu* in the *Badung-style Oleg Tamulilingan* Dance
(Source : Citra Aryani, 2022)

From the picture above, the female dancers of the *Badung-style Oleg Tamulilingan* dance with *agem mapah biu*. The characteristics of the smooth princess have a major role in building the quality of the form of the *Badung-style Oleg Tamulilingan* dance, including the *agem mapah biu*. The distinctive characteristic of this *Oleg Tamulilingan* performance is a result that is always maintained by dance teachers in art studios in the Badung area in the regeneration of *Oleg Tamulilingan* dancers. The superior characteristics of the performance of the *Oleg Tamulilingan* dance are what dance teachers strive for most through the implementation of pedagogy at *sanggar-sanggar seni* in the Badung area.

Pedagogy is a conventional way of transmitting knowledge that is centered on or fully focused on a resource person (Jack, 2020). The implementation of pedagogy is carried out in art galleries in the Badung area by way of patronizing, accompanied by direct examples of movement. Many dance teachers from art studios in the Badung area have succeeded in educating the *Oleg Tamulilingan* dancer without literacy.



Figure 2. Students of the *Badung-style Oleg Tamulilingan* dance at the Wahyu Giri Swara Studio, Badung Regency, Bali
(Source : Ni Luh Ria Novitasari, 2021)

Based on the picture above, it can be seen that dance students are learning the *Badung-style Oleg Tamulilingan* dance at a studio in the Badung area. Dance teachers at *sanggar-sanggar seni* in the Badung area seem successful in maintaining the representation of the characteristics of the *Badung-style* in a series of locomotive and non-locomotive motion patterns in *Oleg Tamulilingan's* dance structure offline. The distinctive features of the *Oleg Tamulilingan* dance with *Badung-style* that are favored by the Balinese people can be seen in the manifestations of *agem mapah biu*, *nyeleog* movements, *ngelayak* movements, *makesyab*, *angsel kado* movements, *ngengsog* movements, *ngegol gede* movements, *ebet-ebet*, *luk nerudut* movements, and *kirig omang* movements. The implementation of the *Badung-style Oleg Tamulilingan* dance pedagogy includes paying attention to *wiraga*, *wirasa*, and *wirama* as indicators of the value of the quality of learning dance. This means that the successful implementation of the *Badung-style Oleg Tamulilingan* dance pedagogy is when dance students are deemed to have mastered *wiraga*, *wirasa*, and *wirama* well enough to display *agem mapah biu*, *nyeleog* motion, *ngelayak* motion, *makesyab*, *angsel kado* motion, *ngengsog* motion, *ngegol gede* motion, *luk nerudut* motion, *kirig omang* and *ebet-ebet*. The role of pedagogical implementation for the variant of the *Oleg Tamulilingan* dance with *Badung-style* movement concept can be described as follows:

1) *Agem mapah biu* is a single basic attitude concept in the *Badung-style Oleg Tamulilingan* dance. The role of pedagogy for *agem mapah biu* is to build the characteristics of the subtle princess, which strengthens the beauty of the pure movement of dance students to demonstrate banana leaves and supports the beauty of the non-locomotive movement of the *Badung-style Oleg Tamulilingan* dance. The pedagogical target for *agem mapah biu* is to build the beauty of banana leaves into the basic dance postures based on the proportionate sizes of *ngunda bayu*, *wiraga*, *wirasa*, and *wirama*.

2) *Nyeleog* is a concept of a single curved motion formation based on crossing the legs, accompanied by the movement of the arms swinging upwards. Through a review of *wirasa*, *wirama*, *wiraga*, and *ngunda bayu*, which are considered sufficient, the implementation of the pedagogy targets building beautiful curved motion formations when dancing *Oleg Tamulilingan*. The implementation of a pedagogy for *nyeleog* is needed in order to build the characteristics of the subtle princess, which supports the beauty of the pure movement of dance students, which is based on the flexibility of moving body positions in a series of locomotive movements in the *Oleg Tamulilingan* dance with *Badung-style*.

3) *Ngelayak* is a formation concept of a single body movement to the side that then changes towards the back while dancing. The purpose of pedagogy in relation to *ngelayak* is to strengthen the beauty and purity of non-locomotive motion in the *Badung-style Oleg Tamulilingan* dance. It takes the good achievements of *ngunda bayu*, *wirama*, *wiraga*, and *wirasa* during the pedagogical process for a proper quality application for the *Oleg Tamulilingan* dance with *Badung-style*. The implementation of pedagogy for *ngelayak* can build the characteristics of the subtle daughters of dance students who are adaptive to changes in the formation of body movements in the locomotive movement structure of the *Oleg Tamulilingan* dance.

4) *Makesyab* is a concept for the formation of a single dance attitude consisting of holding motions, clinging poses, and glaring facial expressions. The role of pedagogy in the formation of this dance attitude is to build fine female characteristics that are harmonious for the expression of dance students' dancing attitudes so that they look pure as well as beautiful during the locomotive movement structure phase in the *Badung-style Oleg Tamulilingan* dance. For *makesyab* that looks pure but beautiful while dancing in the *Badung-style*, the pedagogical implementation determines a balanced *wirama*, *wirasa*, *wiraga*, and *ngunda bayu* while studying the *Badung-style* of *Oleg Tamulilingan* dance.

5) *Angsel Kado* is a concept of transitional movement or a change in formation of a single movement when dancing *Oleg Tamulilingan*. Based on the considerations of the targeted *ngunda bayu*, *wiraga*, *wirasa*, and *wirama*, the implementation of the pedagogy seeks to build the subtle female characteristics of elegant dance students at the end of the single motion formation in the locomotive movement structure part of the *Badung-style Oleg Tamulilingan* dance. The role of pedagogy for *angsel kado* is to ensure that there are subtle female characteristics that support the beauty and purity of transitional movements in the quality form of the *Badung-style Oleg Tamulilingan* dance.

6) *Ngesog* is a single-motion formation concept consisting of hand movements around the body and hand movements to the right or left. The implementation of the pedagogy for *ngesog* aims to build the characteristics of the subtle female to strengthen the flexibility and beauty of the dance students' hand movements around the

body in a series of non-locomotive movements in the *Badung-style Oleg Tamulilingan* dance. The role of pedagogy in relation to *ngesog* is to ensure the harmony of the levels of *ngunda bayu* among the *wiraga*, *wirasa*, and *wirama* dance students for a beautiful performance while at the same time looking pure.

7) *Ngegol gede* is a formation concept of a single body movement that consists of raising the feet accompanied by hand movements, lowering the body movements accompanied by the movement of the feet on tiptoe, and the right arm movement. The role of pedagogy is related to *ngegol gede* trying to organize *wirama*, *wirasa*, and *wiraga* along with the *ngunda bayu* technique for dance students, which supports leg dexterity and purity of locomotive movement in the *Badung-style Oleg Tamulilingan* dance. The implementation of the pedagogy for *ngegol gede* tries to ensure that there are characteristics of the refined princess in the purity and beauty of the dance movements.

8) *Ebet-ebet* is an interactive movement formation concept consisting of the collaboration of the active movements of female beetles and the aggressive movements of male beetles. The implementation of the pedagogy for *ebet-ebet* is to build the characteristics of smooth male and female characteristics in the purity of the interactive movement expressions of dance students in the locomotive motion stages in the *Badung-style Oleg Tamulilingan* dance. With the standards of *wirasa*, *wirama*, and *wiraga* that are in harmony with the dance students' *ngunda bayu*, the role of pedagogy is oriented towards building a beautiful atmosphere of beetle romance based on the presence of subtle male characteristics in every aggressive movement and the presence of subtle female characteristics in each active movement of the dance students.

9) *Luk nerudut* is a single-motion formation concept that includes a bow hand movement followed by a chin movement and body movements going down and up slowly. Through consideration of the composition of *wirasa*, *wiraga*, and *wirama*, along with *ngunda bayu*, the role of pedagogy aims to regulate the non-locomotive movements of students of *Oleg Tamulilingan* dance that are pure in nature so that they are more characterized by subtle male or female characteristics.

10) *Kirig omang* is a single-motion formation concept that includes a forward or backward movement of the wrist accompanied by a movement of the foot clamping the cloth as well as a fast backward movement. The pedagogical implementation for *kirig omang* is to ensure that the *wiraga*, *wirama*, *wirasa*, and *ngunda bayu* dance students of the *Badung-style Oleg Tamulilingan* are cohesive with locomotive movements that have subtle female characteristics.

THE SOCIAL IMPACT OF BADUNG-STYLE OLEG TAMULILINGAN DANCE

The implementation of the abstraction of cultural values can have an impact (Mastiningsih, 2020). The implementation of the pedagogy for the *Oleg Tamulilingan* dance has had an impact on the characteristics of the *Oleg Tamulilingan* dance form that are typical of the culture of the people in Badung. Socially, the *Oleg Tamulilingan* dance, which has been enculturated into the culture of the people in the Badung area, is known as the *Oleg Tamulilingan* dance with *Badung-style*. The pedagogical implementation of the *Badung-style Oleg Tamulilingan* dance has had an impact on the popularity of the *Oleg Tamulilingan* dance in Balinese culture. *Oleg Tamulilingan* dance with *Badung-style* is a traditional Balinese dance that is classified as a favorite entertainment in Balinese society. The *Badung-style Oleg Tamulilingan* dance is often socialized in the process of art education at almost all levels of formal schools in Bali. Apart from being required for artistic entertainment, the performance of the *Badung-style Oleg Tamulilingan* dance is a type of traditional Balinese dance that is often contested and is a requirement for raising the level of Balinese dancing skills for dance students in art studios in Bali. Quite a number of tourists like the *Badung-style Oleg Tamulilingan* dance and are interested in becoming participants in the implementation of the pedagogy for the *Oleg Tamulilingan* dance with *Badung-style* in *sanggar-sanggar seni* in Bali. Thus, the *Badung-style Oleg Tamulilingan* dance is known to the public as a traditional Balinese dance because it is often performed at hotels and favorite tourist destinations in the Badung area and is promoted through television and social media such as YouTube and Instagram.

The *Oleg Tamulilingan* dance with *Badung-style* can be stated as a traditional Balinese dance that is well-known among Balinese people and repeat tourists in Bali. The *Oleg Tamulilingan* dance, performed in the *Badung-style*, is highly regarded among the younger generation in Bali due to its cultural significance and its inclusion in the art curriculum. This dance has also provided them with opportunities to achieve social

recognition through participation in competitive events organized by various art communities, small and medium-sized enterprises, educational institutions, as well as tourism events held in hotels and popular tourist destinations in Bali. On the one hand, not a few tourists who watched the *Badung-style Oleg Tamulilingan* dance and took part in the pedagogical implementation program were satisfied. As social appreciation is an indication of the quality of art (Arniati et al., 2020; Rai et al., 2019; Pradana, 2021).

Positive appreciation can also be seen in the many likes and shares of YouTubers and Instagram users from various parts of the world for the pictures and videos of the *Oleg Tamulilingan* dance with *Badung-style* on social media. The video of *Oleg Tamulilingan's* with *Badung-style* dance that is spreading on social media seems to be supportive and even helps dance students who still have difficulty following the pedagogical process in *sanggar-sanggar seni*. The characteristics of the quality of art are formed by the process and supported by the supporting elements (Swandi et al. 2020).

It can be understood from the quality of the *Oleg Tamulilingan* dance with *Badung-style* that, among others, it is developed through a pedagogical process. The movement structure of the *Badung-style Oleg Tamulilingan* dance is quite complicated, so maintaining the quality of the *Badung-style Oleg Tamulilingan* dance is quite difficult. As stated by Tjokorda's Istri Putra Padmini, on April 14, 2022, at ISI Denpasar:

"...many *Oleg* dances have developed...but it has gone too far..., the soft, majestic character of this *Oleg* dance has disappeared..."

It is clear from the informant's account above that the public is becoming more familiar with the *Oleg Tamulilingan* dance with *Badung-style*. The increasing recognition of the *Oleg Tamulilingan* dance with *Badung-style* dance, accompanied by an interest in self-taught learning, among others, has a negative impact on the quality of the *Oleg Tamulilingan* dance with *Badung-style* form. Through several videos of *Oleg Tamulilingan* performance with *Badung-style* on social media, it can be seen that something looks less beautiful, strange, and funny due to movement errors, losing its gentle character to its elegant character when dancing this dance. One of the reasons for this phenomenon is that it does not go through sufficient pedagogical processes. Therefore, it is more difficult to maintain the quality standards of the *Badung-style* of the *Oleg Tamulilingan* dance amid the progress of social media development. The progress of civilization always brings opportunities as well as challenges to culture and social identity (Atmaja et al., 2019; Pradana, 2021; Atmaja et al., 2020).

DISCUSSION

The *Oleg Tamulilingan* dance tells about the beauty of beetle romance (Paramityaningrum et al., 2015; Sama, 2013; Astini, 2013). The peculiarity of the *Badung-style Oleg Tamulilingan* dance lies in its aggressive movements and firm *agem mapah biu*. It can be understood from the quality of the *Oleg Tamulilingan* with *Badung-style* dance that, among others, it is developed through a pedagogical process. The superior characteristics of the performance of the *Oleg Tamulilingan* are what dance teachers strive for most through the implementation of pedagogy in *sanggar-sanggar seni* in the Badung area.

Characteristic excellence cannot be separated from cultural meaning and the success of the character's struggle socially (Dharmika and Pradana, 2021; Dharmika et al., 2022). Many dance teachers from art studios in the Badung area have succeeded in educating the *Oleg Tamulilingan* dancer without literacy. The successful implementation of the *Badung-style Oleg Tamulilingan* dance pedagogy occurs when dance students are deemed to have mastered *wiraga*, *wirasa*, and *wirama* well enough to display *agem mapah biu*, *nyeleog* motion, *ngelayak* motion, *makesyab*, *angsel kado* movement, *ngengsog* motion, *ngegol gede* motion, *luk nerudut* movement, *kirig omang* and *ebet-ebet*.

The implementation of the pedagogy for the *Oleg Tamulilingan* dance has had an impact on the characteristics of the *Oleg Tamulilingan* dance form that are typical of the culture of the people in Badung. *Oleg Tamulilingan* dance with *Badung-style* can be stated as a traditional Balinese dance that is well-known among Balinese people and repeat tourists in Bali. The *Oleg Tamulilingan* dance with *Badung-style* dance is known to the public as a traditional Balinese dance because it is often performed at hotels and favorite tourist destinations in the Badung area and is promoted through television and social media such as YouTube and Instagram. The video of *Badung-style Oleg Tamulilingan's* dance that is spreading on social media seems to be supportive and even helps dance students who still have difficulty following the pedagogical process in art

galleries. The increasing recognition of the *Oleg Tamulilingan* dance with *Badung*-style, accompanied by an interest in self-taught learning, among others, has a negative impact on the quality of the *Oleg Tamulilingan* dance with *Badung*-style form. One of the reasons for this phenomenon is that it does not go through sufficient pedagogical processes.

CONCLUSIONS, LIMITATIONS AND FUTURE WORKS

Based on the discussion of the results of the research on the Social Impact of pedagogical implementation of performances by *Oleg Tamulilingan* with *Badung*-style in Bali, it can be concluded that : 1) The form of pedagogical implementation of the *Oleg Tamulilingan* dance with *Badung*-style is carried out verbally offline in an art studio by a dance teacher; 2) As a result of the pedagogical implementation of the *Badung*-style *Oleg Tamulilingan* dance, the *Oleg Tamulilingan* dance has a favorite type of characteristic that is favored by the Balinese people. The pedagogical implementation of the *Badung*-style *Oleg Tamulilingan* dance has had an impact on the popularity of the *Oleg Tamulilingan* dance in Balinese culture.

The conclusions of this study were compiled based on the scope of the pedagogical implementation of the *Badung*-style *Oleg Tamulilingan* dance. The results of this study are limited to the impact of the *Oleg Tamulilingan* dance with *Badung*-style on Balinese society. Therefore, the following recommendations can be submitted:

- 1) For academics to research the *Oleg Tamulilingan* dance to enrich their scientific understanding of the *Oleg Tamulilingan* dance.
- 2) For dancers to dance the *Badung*-style *Oleg Tamulilingan* dance well.
- 3) For lovers of Balinese dance, love the *Badung*-Style *Oleg Tamulilingan* dance.
- 4) For the Indonesian Ministry of Education and Culture to use the pedagogical model of the *Badung*-style *Oleg Tamulilingan* dance as part of the draft education policy for the study of Indonesian art.

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