JINOTEP

Cooperative learning innovation in internalizing the *Tri Silas* concept

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ABSTRAK

Konsep Tri Silas merupakan salah satu kearifan lokal yang sangat efektif diterapkan di dalam dunia pendidikan, khususnya di dalam proses belajar mengajar yang bersifat nonformal. Hal ini menciptakan inovasi di bidang pendidikan dengan menitikberatkan pada perkembangan karakter pada peserta didik khususnya di bidang seni tari di Bali. Hal ini juga menarik apabila dikombinasikan dengan metode cooperative learning. Penelitian ini bertujuan untuk mengetahui kinerja para pelatih tari dalam menerapkan inovasi Pendidikan berbasis kearifan lokal oleh pelatih seni tari Sanggar Puri Agung JroKuta melalui internalisasi konsep Tri Silas. Para informan dipilih menggunakan teknik purposive sampling. Triangulasi teknik yang digunakan adalah observasi, wawancara, dan dokumentasi. Hasil penelitian menunjukkan bahwa internalisasi dari konsep Tri Silas dan penerapan cooperative learning di Sanggar Seni Puri Agung JroKuta efektif diterapkan. Hal ini dilihat dari sinergi antara pelatih dan anak didik yang harmonis. Anak didik mendapatkan ilmu dalam seni tari sekaligus pengembangan karakter yang baik. Kinerja dari pelatih tari sangat optimal dalam membimbing anak-anak.

ABSTRACT

The Tri Silas concept is one of the local wisdoms that is very effectively applied in education, especially in non-formal teaching and learning processes. This creates innovation in the field of education by focusing on character development in students, especially in the field of dance in Bali. It is also interesting when combined with cooperative learning methods. This study aimed to determine the performance of dance trainers in implementing educational innovations based on local wisdom by dance trainers at Puri Agung JroKuta Art Studio by internalizing the Tri Silas concept. The informants were selected using a purposive sampling technique. Triangulation techniques used were observation, interviews, and documentation. The research results show internalization of the Tri Silas concept and the application of cooperative learning at the Puri Agung JroKuta Art Studio were effective. This is evident in the harmonious synergy between trainers and students. Students gain knowledge in the art of dance and develop good character. The performance of the dance trainer is very optimal in guiding the students.

INTRODUCTION

Bali is a global tourist destination with tourism potential because of its natural beauty, diversity of arts and culture, and a unique socio-religious life with a majority Hindu community (Setianti et al., 2018). The works of art that are often displayed are dance, music and much more. Local wisdom in Bali, which was also passed down by previous ancestors, is still running today. One of the works of art that is the main attraction in Bali is dance (Somantri, 2011). Dance has meaning in life because this art provides various benefits, such as entertainment and means of communication (Salsabila, 2014). Puri Agung JroKuta Art Studio is one of the studios located in Denpasar City. Previously this dance studio was a palace where the royal family lived. This royal family had direct lineage with the Kingdom of Klungkung, and this palace was also the patron of the Luhur Uluwatu Temple, one of the Sad Kahyangan temples in Bali. The existence of dance studios that grow and develop in regions and cities is highly expected by the surrounding community (Sriyadi, 2013).

The training process in the studio indirectly implied the values that the students learned. Researchers also witnessed the existence of conceptual local wisdom Tri Silas values in the process of training in this studio. It shows the Tri Silas values, namely *silih asih*, which means empathy, discipline, patience, sacrifice, and respect where, by teaching, the trainer shows empathy when doing dance movements where these students listen and understand the material given by the trainer; discipline and sacrifice at the time when the students have to start practicing at 16.00 – 18.00 WITA (central Indonesian time) and material sacrifice where the trainer pours out the material to the students; patience when the trainer teaches students who are underage that because of their unstable nature, they always want to play; respect that the students give to the dance trainer in the form of listening and appreciating the trainer when teaching the material.

Silih asah, namely enthusiasm, honesty, creativity, communication, synergy, where in the way of teaching, the dance trainers in this studio show enthusiasm in teaching as well as the students being taught are enthusiastic because in teaching, the trainers use effective methods and build the enthusiasm of their students, creativity, and good communication are shown when students ask questions when they do not understand the dance moves to the dance trainer, they synergize in working together when the trainer explains the material and students understand the material quickly so they can continue to the next dance. The last one is *silih asuh* which means respect, sincerity, sacrifice, and togetherness, where respect is shown by students who respect the dance trainer when talking and giving material, sincerity shown by the trainer in providing material and the sincerity of the child's heart receiving input and suggestions from the trainer, the last is being together at the end when an evaluation is held where all those involved in this studio also gather. The learning activities at the Puri Agung JroKuta Art Studio reflect local wisdom in Balinese society. Local wisdom is a cultural wealth in an area that contains a lot of noble values, views on life, policies, and wisdom of life (Suwardani, 2015). Local wisdom is human intelligence possessed by certain ethnic groups, which is obtained through community experience (Rahyono, 2009). This means local wisdom results from particular communities through their experiences and may not necessarily be experienced by other communities (Rahmat, 2014). Dance is one of Indonesia's cultural heritages that has been developed and preserved in harmony with a constantly changing society. Balinese dance is one of the artistic, cultural heritages that is still sustainable in Indonesia.

The presence of dancers in Bali is increasing because many people, from students to adults, are interested in learning the art of dance (Rekyan, 2020). Learning the art of dance in the studio will indirectly apply the Tri Silas concepts. *Silih asih*, namely empathy and discipline skills; *silih asah*, namely enthusiasm and creativity; and *silih asuh*, namely respect and togetherness. This concept is essential because teamwork is a soft skill that is paramount currently, not only when developing skills but also when students join an organization or association. Organizations need teamwork to facilitate work processes, increase participation, and improve performance (Baker & Dismukes, 2002).

Tri Silas concept is related to cooperative learning. This is an effective teacher training tool which, in the future, must be developed in an interpersonal context. This concept will teach students who need personal and social skills (Larraz et al., 2017). Each learning location has

differences in learning orientation, performance monitoring, supportive behavior, and communication (Hebles et al., 2019). Cooperative learning refers to teaching techniques in which students are divided into groups according to the principle of intra-group heterogeneity and between-group homogeneity, so that students can form positive groups and have reciprocal relationships within the group (Carlsen & Maslo, 2018). Cooperative Learning is a creative and effective system of theory and teaching strategies widely used in many countries. Because of its extraordinary effect in improving the psychological atmosphere in the classroom, increasing student academic achievement on a large scale and encouraging students to form good cognitive abilities, it immediately attracted the attention of all countries in the world (Gopalan et al., 2018). In the cooperative learning environment, there is a change in the method or learning model from initially focusing on the teacher to focusing on students. It can be concluded that teachers are learning guides, while students are active learners (Huang & Hong, 2016). This method can produce better outcomes than individual learning; among other things, it can increase student learning motivation, learning outcomes, and collaboration skills. This causes cooperative learning feasible to apply (Psycharis, 2016). Thus, cooperative learning is a learner-centered learning process, and each member of the team is responsible for the results achieved (Porcaro et al., 2016). This model is structured and systematic in which the teacher allocates several students with different abilities in heterogeneous teams to learn together, share experiences within the same team, and receive affirmation and rewards (Demirbag & Gunel, 2014).

Cooperative learning can combine with local wisdom in an area. Local wisdom can be knowledge, skills, intelligence, resources, social processes, norms, and customs. Substantially, local wisdom is the values and cultural norms that regulate people's lives. Values and norms believed to be true become a reference for the daily behavior of the local community (Sibarani, 2018). The meaning of local wisdom contained in *Tri Silas* turns out to be laden with universal human values. *Silih asih* is interpreted as loving with all the clarity of the heart, while *silih asah* means educating each other's human qualities. Then, *silih asuh* is a life full of harmony (Maros & Juniar, 2016). *Tri Silas*'s effectiveness in non-formal education, especially dance, needs to be analyzed in depth. Students' behavior, personality, and diverse mindsets are also a challenge in carrying out the transfer knowledge process. This research will explore in more depth how to implement *Tri Silas* and its effectiveness as one of the innovations in non-formal education. The research focus so far has only referred to the application of technology as a form of innovation. It should be noted that technology application accompanied by the concept of local wisdom will create a breakthrough in the world of education. Not only technical ability, but personality development is also a part of soft skill. It is also an added value in the effective education management implementation in creating a reliable and virtuous generation.

METHOD

This study uses a qualitative approach. According to Moleong (2018), qualitative research is research to understand phenomena about what is understood by research subjects, such as behavior, motivation, perceptions, and actions holistically and with descriptions in the form of language and words in a special natural context and by utilizing various kinds of scientific methods (Ma'ruf, 2017). The type of data used in this research is qualitative data. Sources of data used in this study are primary data and secondary data**.** The technique or method of collecting data in this study was carried out by interview questionnaire, observation, and a combination of the three. The observations made in this study were participant observations because the people who made the observations took part in the lives of the people being observed. This study conducted interviews with studio heads, studio administrators, studio trainers, parents of students, and students at the Puri Agung JroKuta Art Studio. Documentation in this research was carried out by analyzing and compiling documents, both pictures, written and electronic documents (Ali, 2005).

Checking the validity of the data needs to be carried out to ensure whether the data collected is objective so that it can be held accountable. Data validity is a primary concept in research because through data validity techniques, this research can be trusted and considered by the recipient of the information. In this study, researchers used the Triangulation Technique, namely

checking data from various sources, methods, and times (Maros & Juniar, 2016). Triangulation is an analytical approach by synthesizing numerous data from diverse sources collected by researchers (Bachri, 2010). The techniques used in this research are observation, interviews, and documentation.

This study uses ethnographic methods. Ethnographic studies are one of the five qualitative traditions: biography, phenomenology, grounded theory, ethnography, and case studies. This study is also called natural research (naturalistic), naturalistic inquiry, or qualitative inquiry. According to Harris, ethnography is a description and interpretation of a culture, social group, or system. The social and cultural structure described is the social and cultural structure of the community according to the researcher's interpretation. Whereas in the new ethnography, the form is considered to be the arrangement that is in the mind of the members of the community. Data analysis in this study is the process of searching for and then systematically compiling the data obtained from search results on website, describing the data, and then drawing a conclusion from the data and verifying that conclusion (Sugiyono, 2010). Data analysis was carried out by researchers using the assistance of NVivo 12 plus software.

The activities in data analysis are data collection, data reduction, data presentation and conclusion and verification, also called Miles and Huberman Data Analysis Model (Sugiyono, 2017). The analysis step in this study begins with Data Collection, namely the collection of observational data, in-depth interviews, and documentation or a combination of the three (triangulation). The next step is Data Reduction, namely summarizing, selecting, and sorting out the main things, focusing on the essential elements, and then looking for themes and patterns. It was followed by Data Display by presenting brief descriptions, relationships between categories, flowchart, charts, and the like. Narrative text is often used in this study in presenting data. The last step, the researchers did Conclusion Drawing/Verification. Thus, the conclusions in this study are new findings that have never existed (Oktyaminoor, 2021).

RESULTS

In November, researchers made observations at the Puri Agung JroKuta Art Studio. Researchers deemed the situation when the training process took place. Based on the results of this observation, the researcher focused on one dance, namely the *Tarum Kupu-Kupu*, where before the exercise, a warm-up was done, and after that, the students were divided into two groups. Before starting the dance, the students were asked, in case any of them had not understood the dance movements taught. If they had not understood, they would be taught again without the music, and once they understood it, they continued with the music. Based on this, the researcher looked at how the dance trainers teach these students while showing empathy, patience, enthusiasm, good communication, and togetherness, which is part of *Tri Silas*. During the observation, the researcher also witnessed the implementation of cooperative learning, where the dance trainer divided the students into several groups. From the interview, the researcher discussed the dance trainer's performance in internalizing the concept of *Tri Silas* and the application of cooperative learning. These findings were obtained from several informants including the head of the studio, studio manager; dance trainers; parents, and students (Table 1).

Table 1. Research informants

Informant	Name	Role	Gender	Membership period
Informant 1	AANGDP	Head of the studio	Male	13 years
Informant 2	AASPGS	Dance studio manager	Female	12 years
Informant 3	NLPPDW	Studio trainer 1	Female	5 years
Informant 4	NNVTH	Studio trainer 2	Female	2 years
Informant 5	NKSR	Studio trainer 3	Female	1 year
Informant 6	DDUW	Parent of student 1	Female	2 years
Informant 7	APSP	Parent of student 2	Female	2 years
Informant 8	NMYP	Student 1	Female	2 years
Informant 9	NKSS	Student 2	Female	2 years

Results of Interview with AANGDPA (Head of Puri Agung JroKuta Art Studio)

The interview took place on 11 November 2022. The researcher met with the informant at 16.30 WITA with the initials AANGDPA who is often called Tu Jik (father's nickname in Balinese) as the Head of the Studio. The informant stated that there were no specific criteria to join this Studio. The researchers wanted to know more deeply whether students who are underage are hard to manage. Tu Jik said that:

"It isn't difficult. The important thing is now, where are the teachers, where are the trainers? Our trainers want to mingle with the students, so the students do not feel awkward".

The researcher then asked whether the communication between students, especially the trainers and all art workers in the Studio, was going well. He continued:

"Yes, we usually have good communication during break where the teacher, when training, and during break will be the same as students' parents taking care of the students, right?".

Based on this, researchers have seen aspects of *Tri Silas* implemented, then the researcher asked how, according to Tu Jik, the performance of the trainers during the learning process in this studio. Tu Jik said:

"In Tu Jik's opinion, the performance of the dance trainers is quite good because the dance trainers are all disciplined, meaning that they use their teaching time and rest time and for the presence of the dance trainers, we are disciplined, so the students are happy, so the students ask for more practice days. But, in this Covid situation, we can't add yet."

Based on the results of the interview above, it can be seen that the dance trainers in this studio have good communication, discipline, and good in educating students. The researcher also asked whether the dance trainer applied Cooperative Learning. He said:

"Dance trainers work together, especially with other parties. Maybe there will be an invitation or something for this Studio because this place has been registered in the city of Denpasar, so people already know, or if there is any activity, we will post them to the Instagram, IG for the Studio, we are also on Facebook."

Based on the interview, it can be concluded that the Head of the Studio saw Cooperative Learning applied by the Dance trainers.

Results of Interviews with AASPGS (Manager of the JroKuta Puri Agung Art Studio Dance)

On November 13, 2022, the researcher interviewed the studio manager by visiting the informant. At 18.30 WITA, the informant, with the initial AASPGS, was able to start the interview regarding the topic taken by the researcher.

The researcher explored the applicability of Cooperative Learning. The informant said:

"Maybe I mention a little bit here by dividing each dance. So, in the beginning, we do a warm-up all together. After finishing the warming up, we divide the students into several groups in our puspanjali. We divide them into two groups to keep the students focused. It's safer than if, for example, they are together because it's too risky that they could be playing, so we divide them into two with around 10 to 12 students in one group. It's the same with puspanjali, manukrawa, also margapati. Maybe in terms of students, a few are from higher age group, so we use one group, unlike in the Puspanjali dance, where many underage students are there."

Based on the interview results from several questions given to informants regarding the performance of dance trainers, the informant stated that the trainers performed quite significantly well and applied Cooperative Learning by dividing the groups according to the level of the students.

Results of Interview with NLPPDW (Studio Trainer 1)

On Monday, November 13, 2022, the researcher continued the interview session with the studio trainer, with the initials NLPPDW, by visiting the informant at the residence at 11.30 WITA based on the appointment beforehand. At 11.55 WITA, the informant was able to start the interview. In this statement, the researcher, during the observation, saw a child who was hard to manage, and the researcher asked the informant how to respond to the child. The informant stated:

"For the underage, it's because they are still unstable; after all, maybe because the focus is lacking. So, to respond, maybe we are more concerned about the basics of Balinese dance, not

going straight to the dance; maybe we will give the basics from the beginning until the student understands a little bit."

The various statements made by the informants summarized that in this studio, there was an internalization of Tri Silas where there was empathy for students who came late or did not come to practice, there was high enthusiasm among the students, there was good communication between students and art workers in the studio, and there was togetherness when conducting evaluations. The interview results imply that the informant, as a dance trainer, could handle students who were late for practice, did not come to practice, and were challenging to manage. Moreover, this studio has implemented Cooperative Learning by way of the dance trainer dividing the group according to the level of the students.

Results of Interview with NNVTH (Studio Trainer 2)

On November 13, 2022, at 18.23 WITA, the researchers interviewed an informant with the initials NNVTH. The researchers wanted to know more deeply whether the students listened and appreciated when learning dance moves and how enthusiastic the students were during practice. The informant stated:

"Very appreciative and listening. The students are very enthusiastic, especially since they have many friends, so they see each other, and when their friends are practicing, they join the practice, becoming more enthusiastic."

Hearing the informant stating that the students really appreciated, listened, and were enthusiastic, the researcher wanted to know if the students did not understand the dance movements taught, would they say they did not understand? So, the researcher asked whether the communication between the students and the art workers in the studio was good enough. The informant said:

"Yes, if some students don't understand, they would say, "Mam, I don't understand this part". For communication, it is very good".

Based on the statement submitted by the informant, it can be concluded that there was Cooperative Learning in this studio where the application of the concept of cooperation in groups was very good for students, of which results could be seen from the increase in level so that it was easier to manage the students in the group.

Results of Interview with NKSR (Studio Trainer 3)

On the same day, Sunday, November 13, 2022, the researcher continued the interview session with the studio trainer with the initials NKSR by visiting the informant. At 19.10 WITA, the interview started with the topics taken by the researchers. Regarding the students of the studio, the informant said they were enthusiastic, good communication was established, and togetherness was part of the Tri Silas. Here the researchers also noticed from the trainer's performance that the trainer was patient in handling the students and forgiving the students who did not come to practice due to several obstacles. Next, the researcher explained the application of Cooperative Learning, that means working together in groups, and asked the informant how to apply it in this studio. The informant said:

"If we respond unconsciously, it turns out that we group our colleagues together. For example, my response to that is good, because, as I said earlier, for example, they don't dare to say about this part. We know that students' mentality is different, so in that group, he can ask his friends who are brave enough to ask the trainer. So, in my opinion, this is good because it even seems effective and efficient with this method." Based on the results of the interview above, it can be said that so far, Cooperative Learning can be said to be effective and efficient, as the informant said that implementing cooperation in groups would make it easier for students to mingle with peers. After all the questions given by the researcher had been answered, the researcher ended the interview session because it was getting late and thanked the informant for agreeing to be interviewed and taking the time for the researcher.

Interview Results with DDUW (Parents of Student 1)

On the same day, Sunday, the researcher met with the informant in the studio while the informant was waiting for his child to practice. The researcher explained the aims and objectives of this study, and the informant agreed to have the interview. Based on the results of the

interviews above, the informants said the performance of the trainers was very good. The researcher went back to asking the informant's impression of the dance trainer's performance. DDUW replied: "My impression is that my kid and I are happy here, and then every year, my kid gets new dances that he can learn, and his training improves even more." Based on several statements from the interviews, the parents indicated that the performance of the dance trainer was good, and they were happy because their children got dances that they could learn well. After all the questions were answered and the research data requirements fulfilled, the researcher thanked the informant for taking the time.

Interview Results with APSP (Parents of Student 2)

After completing the interview with DDUW, the researcher continued to interview APSP on the same day, Sunday, November 13, 2022. The researcher wanted to find out how the informant viewed the learning system in this studio. The informant said:

> *"The system is good, the teacher tells the students slowly, and the students are also guided by the teachers."*

Based on the results of an interview with APSP regarding the performance of the dance trainer, APSP said that dance trainers have good performance in guiding students and can be said to be effective because they are on time for practice. The researcher thanked the informant because the researcher had obtained the data from the interview.

Interview Results with NMYP (Student 1)

On December 25, 2022, the researcher, assisted by a dance trainer, contacted a student via social media (WhatsApp) with the initials NMYP (15 years old) for an in-person interview, but due to the busy schedule of the informant, the researcher decided to postpone it until December 26, 2022. On December 26, 2022, the interview took place at the informant's house. The researcher wanted to know whether the informant was happy during the training. The informant said: *"From myself, I feel happy because I really like art, and I also met fun trainers, especially since they aren't that different in age. We feel like friends."* Based on the results of interviews with NMYP regarding the performance of the dance trainers, namely that the dance trainers had a good performance in guiding, even though the dance trainers were impatient in dealing with students which made the students embarrassed during practice. In addition, the application of cooperative learning can be said to be effective because students improved their ability to work together in groups.

Interview Results with NKSS (Student 2)

On the same day, Monday, December 26, 2022, the researcher interviewed the next student with the initials NKSS (8 years old). It was conducted at the informant's residence. The researcher asked whether the informant liked being trained by the dance trainer. The informant answered: *"I'm really happy because, as I said earlier, the students and the trainers are already like friends as the age is not much different. Then, our communication is good too, so I'm really happy. For example, when we don't know the move, we'll be taught well, but sometimes the trainers can be strict."*

Based on the results of joint interviews regarding the performance of the dance trainers, the dance trainers had good performance in guiding, even though they were impatient in dealing with students, which could make the students embarrassed during practice. Moreover, the application of cooperative learning was effective and time efficient as the students improved their ability to work together in groups. After that, the researcher concluded the interview session and thanked the informant because the researcher had obtained the data from the interview. Based on the results of the coding process, similar results were found from the discussion with all informants, which are presented in the following pictures.

The data code in Figure 1 explains that the studio manager, AASPGS, explained that there were Tri Silas, especially *silih asih* and *silih asah* in the performance of the studio trainers as seen from the results of the level-up test held by this studio, the patience of the dance trainers in teaching underage students, good communication between students and all art workers in the studio, discipline in time while teaching the students, enthusiastic in learning dance moves, and the existence of cooperative learning applied by the dance trainer. This was also supported by the head of the studio.
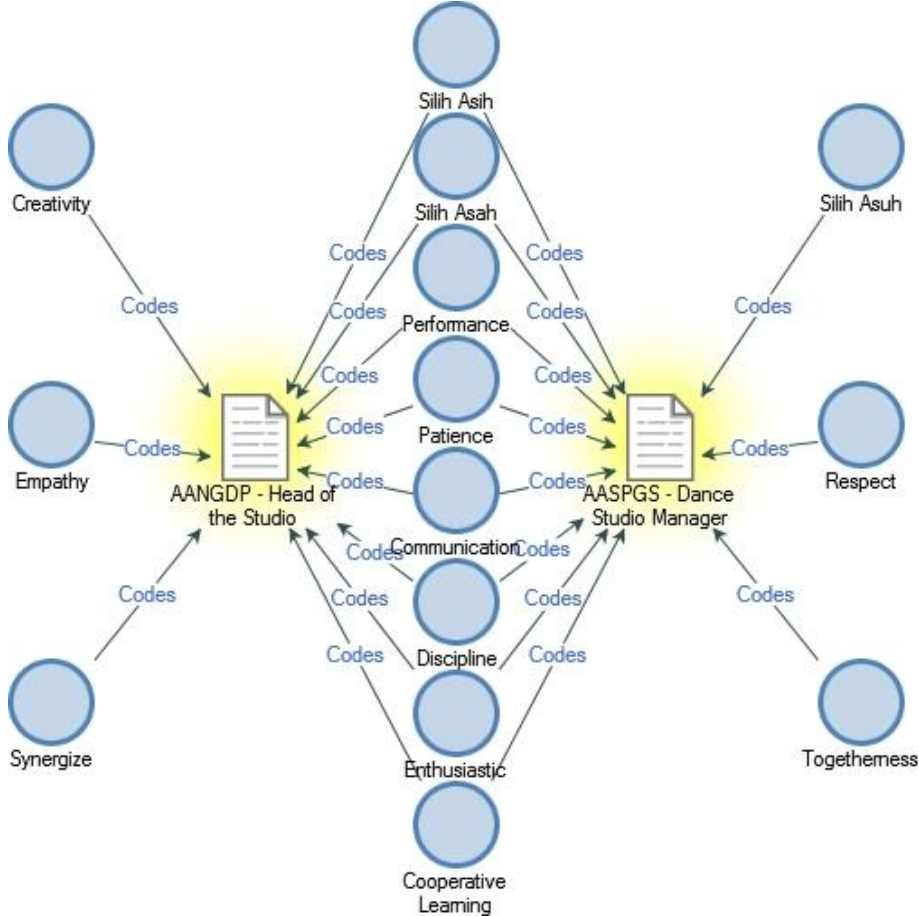
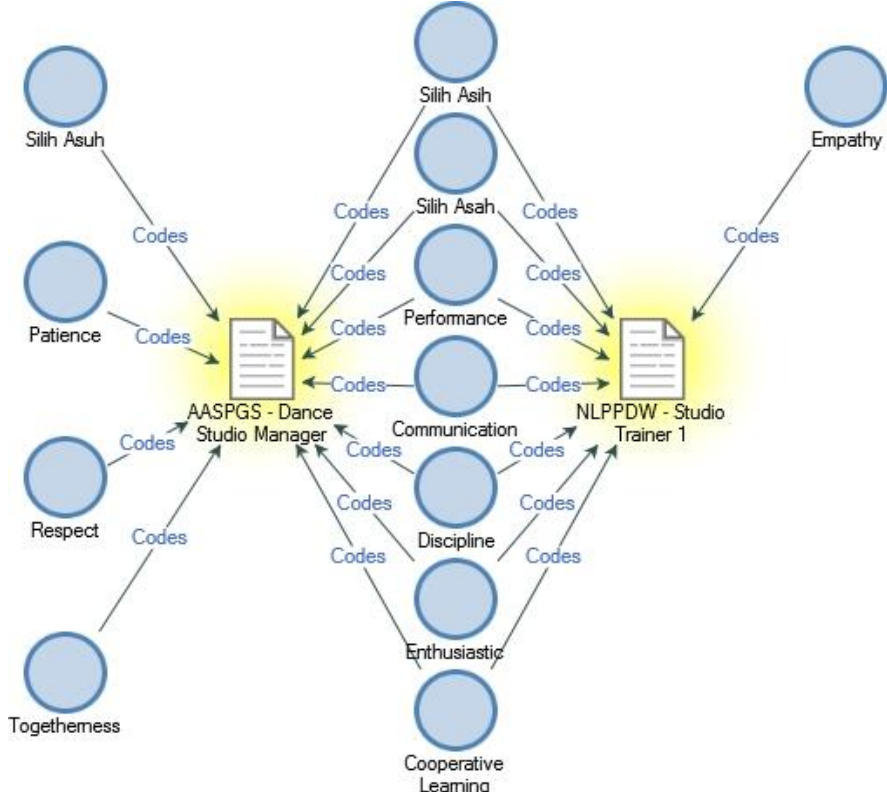**Figure 1. Statement comparison between studio manager and head of the studio**

Figure 2. Statement comparison between studio trainer 1 and studio manager

In addition to the studio manager stating that there was *silih asuh*, there was also the respect shown by the students for the dance trainers, and the togetherness shown by the students and art workers in the studio. While the head of the studio stated that there was creativity aimed at students who wanted to learn Balinese arts and culture, the dance trainer's empathy for the students and their synergy were seen from the implementation of cooperative learning by the studio trainers and the collaboration with universities in Lombok via student exchange.

Figure 2 depicts that there was *silih asih* in empathy when the studio manager and studio trainers understood the students who were unable to attend a practice for particular reasons; *silih asah,* the enthusiasm that these students had in learning dance movements, the performance seen from the dance trainer in dealing with underage students, good communication between students and art workers in this studio, discipline seen from the students and the dance trainer who arrived on time for practice, excitement as seen from the enthusiasm of the students that were very high and the implementation of cooperative learning by the trainer. This was stated by the studio manager and studio trainer 1. In addition, the studio manager stated that during the training, there was *silih asuh* with the enthusiasm that these students had, the dance trainer's patience with underage students, respect seen from the students who appreciated the dance trainer, and the togetherness of the students with the art workers; while the studio trainer 1 stated that there was empathy because the studio trainers were directly involved in caring for the students as seen from the dance trainers who forgave the students when they did not show up for rehearsals.
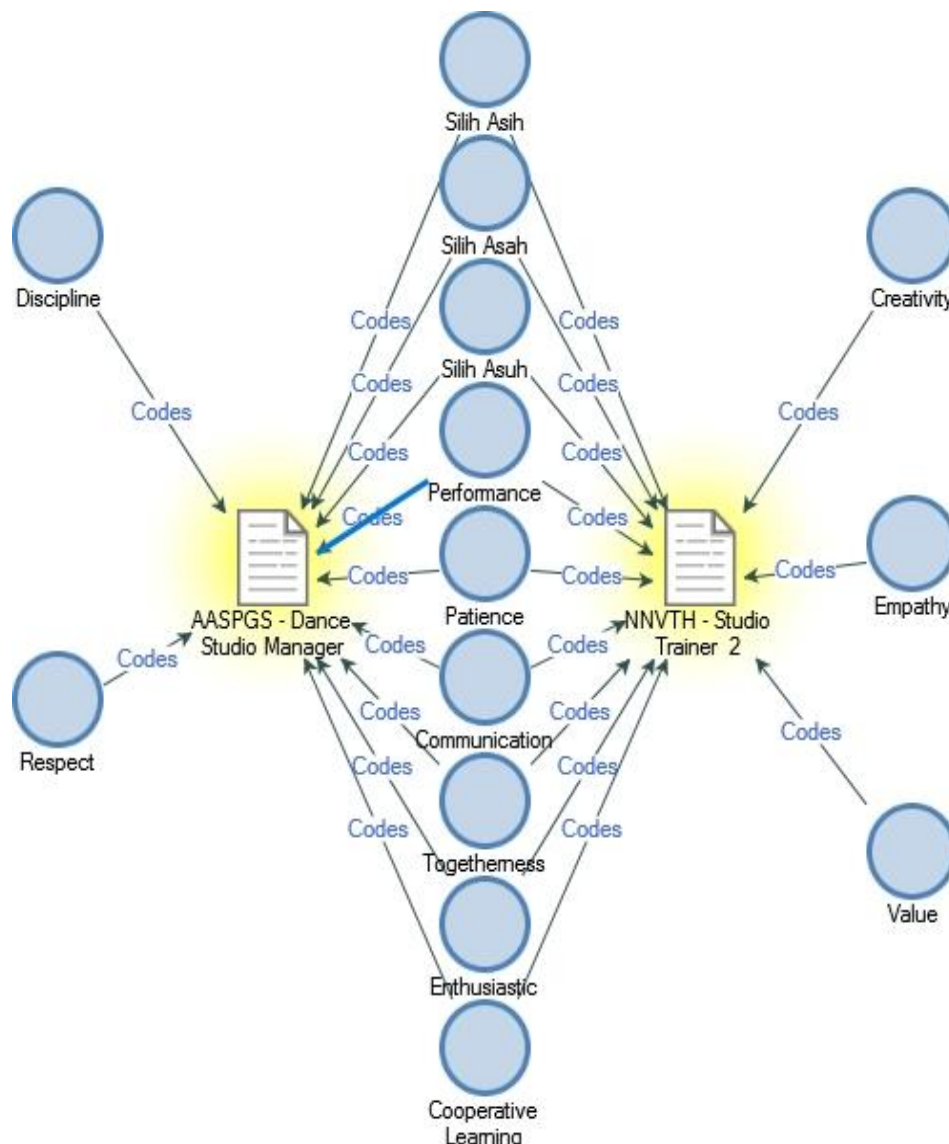

Figure 3. Statement comparison between studio manager and studio trainer 2

Figure 3 explains that there was *silih asih,* namely patience in dealing with underage students; *silih asah,* i.e., the communication established was good, and the students were excited during practice; *silih asuh,* namely the togetherness existed between the students and art workers in the studio, as well as the performance of the studio trainers and implementation of cooperative learning as stated by the studio manager and supported by the studio trainer 2. Apart from that, there was discipline and respect, as claimed by the studio manager, during the training, also respect from students towards older adults; while the studio trainer 2 stated that there was creativity, empathy, and respect, supported by the results of interviews with the studio trainer 2, where the students improved their dance performance and appreciation, as seen from the fact that they listened well when the trainer gave the learning material.

Figure 4 explains that there was a concept of *silih asih,* namely discipline and patience; *silih asah,* namely enthusiasm and communication, as well as the performance of the studio trainers and implementation of cooperative learning, as expressed by the studio manager and supported by the studio trainer 3. Apart from that, *silih asuh*, respect, and togetherness were also expressed by the studio manager and supported by the results of interviews which stated that there was a high spirit of students in taking care of each other and there was togetherness existed among the students; while the studio trainer 3 revealed creativity and empathy existed because the studio trainers understood the students when they did not come to practice because of other activities, and there was creativity from the studio trainers by dividing the students into groups.
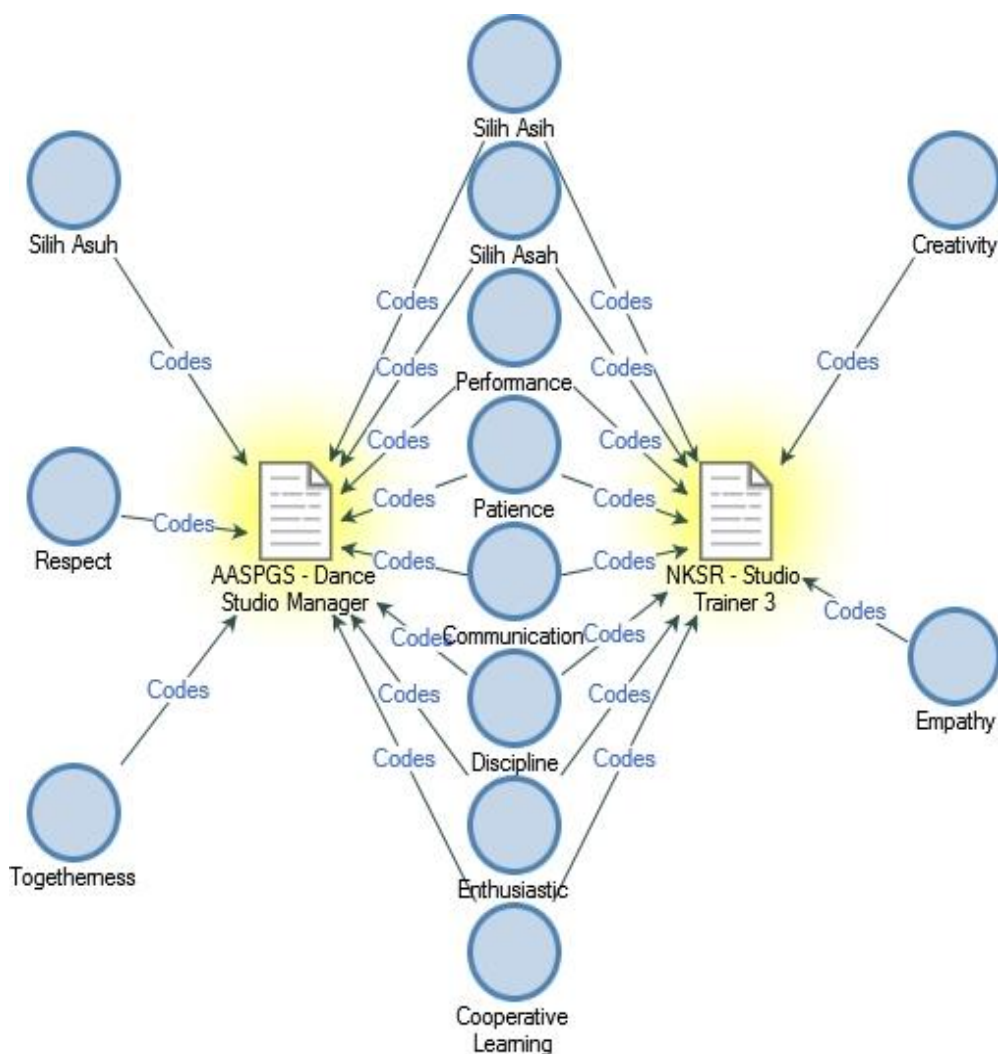

Figure 4. Statement comparison between studio manager and studio trainer 3
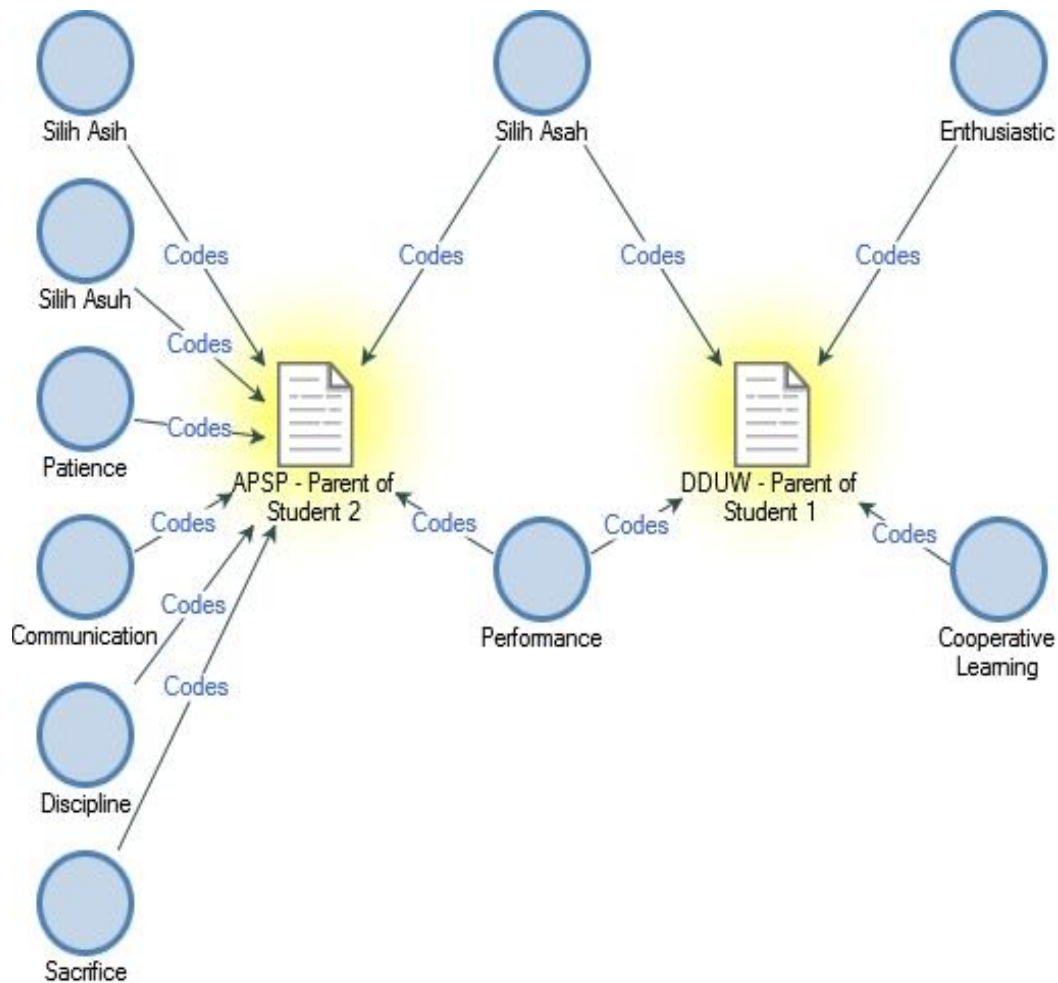
Figure 5. Statement comparison between parent of student 1 and parent of student 2

Figure 5 explains that the parents of student 2 stated that there was *silih asih,* namely patience as seen from the studio trainers who were patient with the underage students, and discipline as seen from the students and the studio trainers arriving on time during practice; *and silih asuh,* namely sacrifice and communication. Meanwhile, the parents of student 1 stated that students had high enthusiasm seen during training and implementation of cooperative learning. Besides, there was *silih asah*, and the performance of the studio trainers was good and effective, as stated by the parents of students 1 and 2.

Figure 6 indicates that student 1 and 2 stated that there was *silih asih,* namely patience, expressed in the sense of trainers who were impatient with students who were hard to manage; discipline seen from dance trainers who were firm in educating; and empathy, where the students were happy during practice. There were also *silih asuh,* i.e., good communication, and *silih asuh*, i.e., togetherness. The last pointed out by students 1 and 2 was the existence of cooperative learning, where they worked together in groups. In addition, student 1 stated that there was creativity and togetherness.

Based on Figure 7, the studio trainer 1 and student 1 stated that there was *silih asih,* namely empathy seen from the statements of students who were happy during practice, and discipline seen from dance trainers who were firm in the training. There was also *silih asah,* namely good communication, and the existence of cooperative learning. In addition, there was an enthusiastic statement from studio trainer 1, supported by statements from students who were enthusiastic about the training. Also, student 1 stated that there was *silih asuh,* namely patience where this patience was in another sense, referring to the trainer who was impatient in dealing with students who were hard to manage; the togetherness seen from the students and the dance trainers, as well as creativity where the students were creative in learning many dance moves.
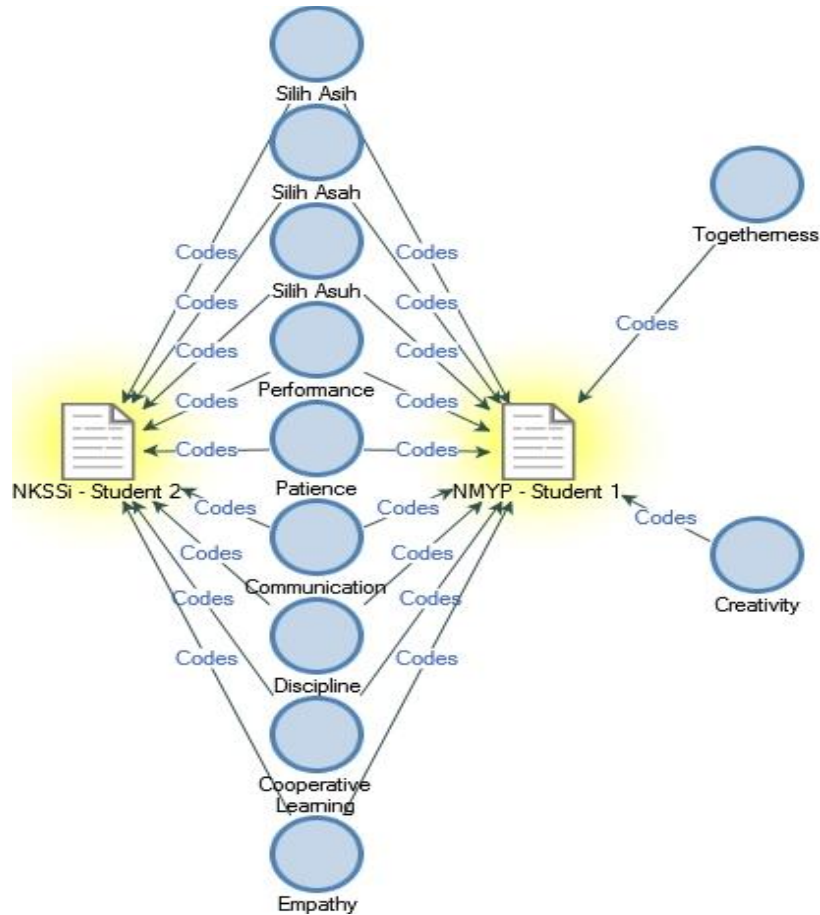
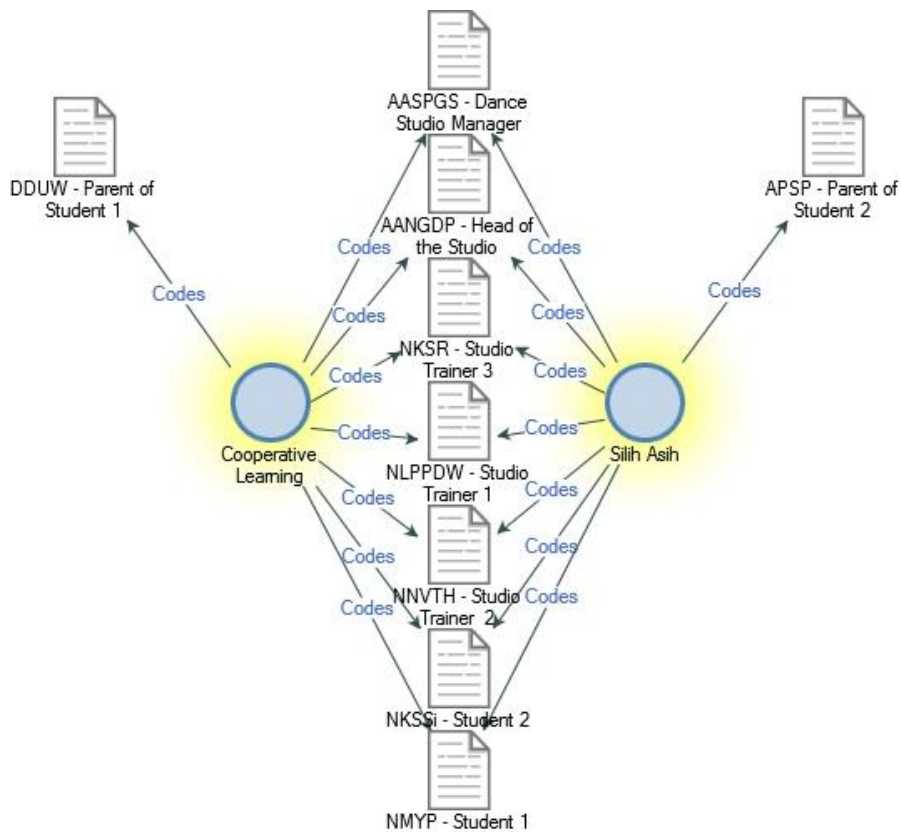**Figure 6. Statement comparison between student 1 and student 2**

Figure 7. Code comparison between cooperative learning and *silih asih*
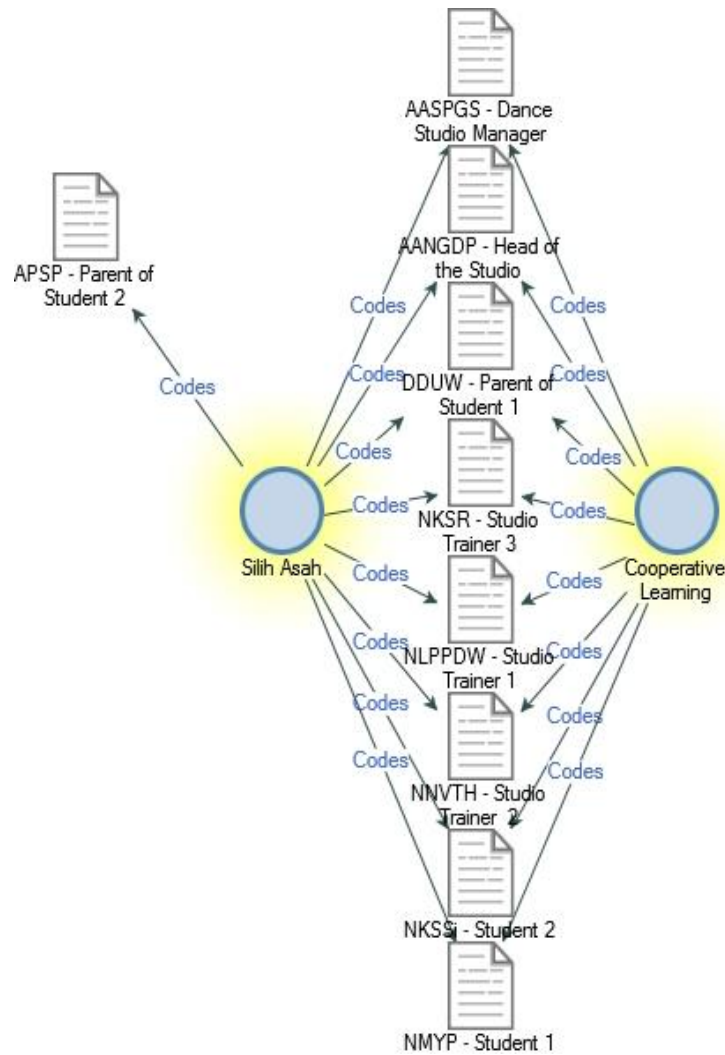
Figure 8. Code comparison between cooperative learning and *silih asah*

Figure 7 depicts that the studio manager, studio head, studio trainer 1, studio trainer 2, and studio trainer 3 stated the same thing, namely the implementation of cooperative learning by the studio trainers and the existence of *silih asih* with the enthusiasm that the students possessed. On the other hand, the parents of student 1 did not focus on the application of cooperative learning by the dance trainer, while the parents of student 2 did not focus *on silih asih*. Figure 8 indicates the application of cooperative learning by the dance trainer; and *silih asah*, namely the spirit of the students, and creativity, which was supported by statements from the studio manager, studio head, parents of student 1, studio trainer 1, studio trainer 2, and studio trainer 3; while the statements from the parent of student 2 did not focus on the existence of *silih asah.*

Figure 9 shows that cooperative learning applied by the studio trainers was supported by the head of the studio, parents of student 1, studio trainer 3, and studio trainer 1, while the trainer did not focus on *silih asuh*. The studio manager and studio trainer 2 stated that there was an implementation of cooperative learning, which was supported by the results of interviews about the division of each dance group based on the group the student belonged to and the existence of *silih asuh* based on the observations of the studio manager where the students had undoubted enthusiasm, and the existence of *silih asuh,* namely the statement that it was effective with learning that started on time, supported by the parents of student 2. Figure 10 shows that the studio manager, studio head, parents of student 1, studio trainer 3, studio trainer 1, and studio trainer 2 stated that there was an implementation of cooperative learning by the studio trainer, and the performance of the dance trainer; but the parents of student 2 did not focus on the application of cooperative learning by the studio trainers.
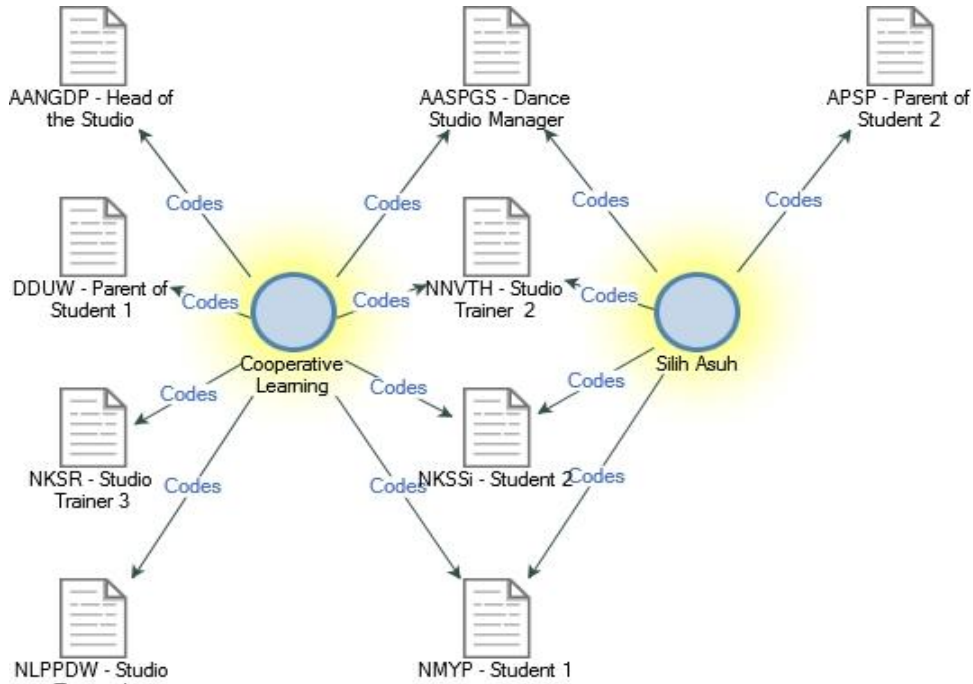
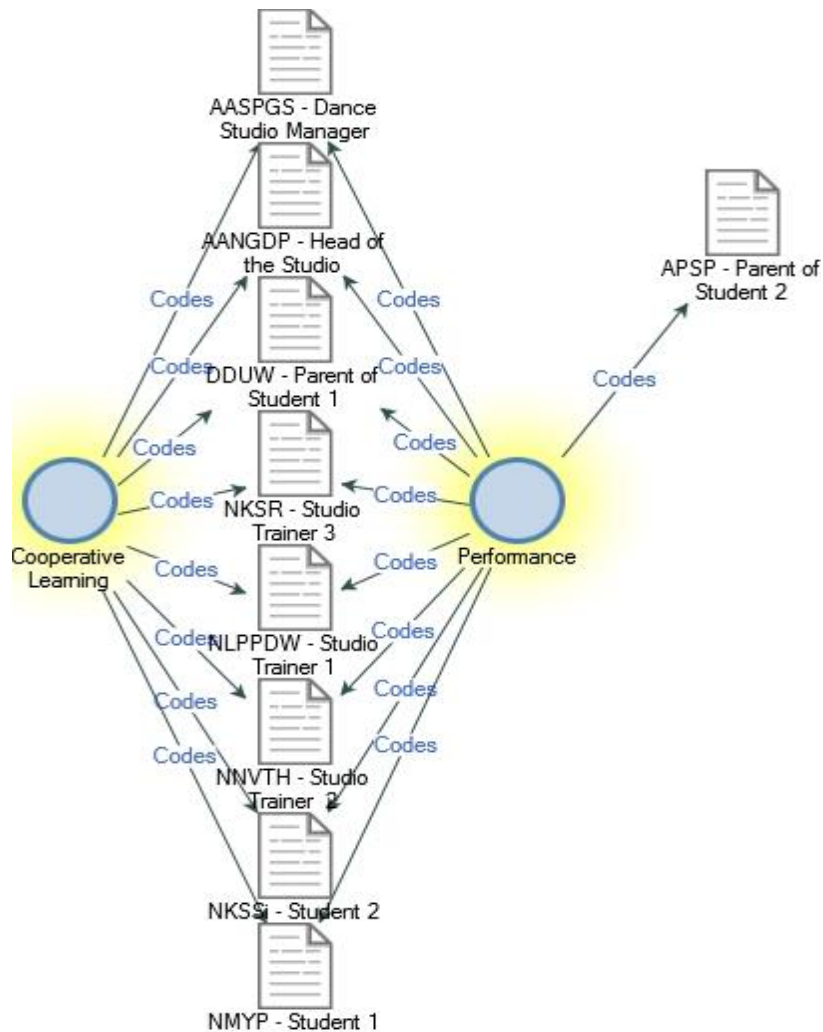**Figure 9. Code comparison between cooperative learning and parenting**

Figure 10. Code comparison between cooperative learning and performance

DISCUSSION

The internalization of *Tri Silas* in the training in this studio was evident, but not all aspects of it were well internalized. One visible example is the action of a dance trainer who seemed impatient in dealing with students who were hard to manage. This shows the concept of *silih asih,* namely patience, has not been implemented properly. Apart from that, other results show that this studio implemented traditional cooperative learning. This was evident by how the dance trainer divided the students into several groups according to their level so they could work together in groups. The other results state that the learning was carried out by direct communication where the approach can be seen by the establishment of communication during training and with evaluation also togetherness will be established in this exercise, the music media method is used.

Local Wisdom at the Puri Agung Jro Kuta Art Studio

Based on the theory by Sedyawati (2007), local wisdom is the wisdom of traditional culture in ethnic groups. In a broad sense, it is not only cultural values and norms but also all elements of ideas, including technology, aesthetics, and health care. This means that what is included in the elaboration of local wisdom is the pattern of action and the results of its material culture.

In addition, to support the previous statement and theory, AANGDP (Studio Head) stated that who else would preserve Balinese arts and culture if not students instilled to foster a love for Balinese arts and culture. Thus, based on the discussion of theory, observations, and research interviews above, researchers can conclude that local wisdom in this studio is not only cultural values and norms but also patterns of action and results of material culture.

The concept of the Tri Silas at the Puri Agung JroKuta Art Studio

Silih Asih

In accordance with the theory of Sudaryat (2015), *silih asih* is a behavior that shows sincere affection so that it can create happiness. Compassion demands empathy, discipline, patience, sacrifice, and respect. Based on the observations, the researcher witnessed a value of compassion, namely empathy, when the students who did not dare to ask would be assisted by their friends; the ability to be disciplined demonstrated by arriving at the time of practice and showing a sense of sincerity during the training process; patience shown from the dance trainer who was patient with students who were hard to manage; sacrifice seen from all arts workers sacrificing both material and time; and the respect from students when they finish practicing they said their goodbyes to the dance trainer.

Silih Asah

Based on Sudaryat (2015), *silih asah* in life practice is done by teaching each other, reminding each other, and sharing knowledge. *Silih asah* aims to prepare Human Resources (HR) so that they can overcome the problems and challenges they face. *Silih asah* is an activity between two parties who act as givers and recipients of knowledge. Asah means having a vision and mission, measuring tools in achieving goals, demanding patience, being innovative, self-control, good at communicating, and synergizing, just like what was observed at the Puri Agung JroKuta Art Studio, where dance trainers and students act as givers and receivers, as well as between students teaching and reminding each other.

According to Suryalaga (2010), *silih asah* is passion, honesty, creativity, communication, and synergy. From the results of observations that the researchers did alternately, there was enthusiastic behavior seen from the students who were very passionate when they came to practice, honesty, when the students did not understand the dance moves given, they would tell the dance trainer, the dance trainer had creativity so that the students were happy with the training process, good communication between students and all art workers, and were able to synergize by establishing cohesiveness in presenting dance choreography in groups.

Silih Asuh

Based on Sudaryat (2015), *silih asuh* or mutual care also becomes the daily culture of the community if an awareness of shared human values has been formed. Differences in religion, ethnicity, race, or culture do not divide us. *Silih asuh* implies guarding, guiding, directing, sheltering, and nurturing to be safe and happy in the afterlife. It is the same as in this studio where

dance trainers look after students, guide and direct students so they can achieve their achievements.

According to Suryalaga (2010), *silih asuh* means respect, sincerity, willingness to sacrifice, clarity of heart, and togetherness. Judging from the results of observations, researchers saw an attitude of respect from the students, namely listening to dance trainers when giving dance material, being able to have a sincere attitude during the process of forming groups, willingness to sacrifice their time to take part in training, having a king heart who are happy during the exercise, and lastly have a sense of togetherness seen during the evaluation.

The Learning System at the Puri Agung JroKuta Art Studio

Based on the theory by Salisbury, as quoted by Syafaruddin (2005) learning is a system is a group of parts that work together for a unified function. Meanwhile, Indonesian Law No. 20 of 2003 states that "the notion of learning is the process of interaction of students with educators and learning resources in an environment". So, the learning system is a process of interaction between students and educators to develop creative thinking for a learning process that will bring the desired results later.

In accordance with the theory above, in the Puri Agung JroKuta Art Studio, in the learning system, there was interaction between the dance instructor and the students, where these students could develop creativity in dancing so that it would bring the desired results. In addition, to support the previous statement and the theory above is the opinion of Mbok Pande (dance trainer) claiming that the learning system implemented cooperative learning so that students worked together by asking each other in groups so that later they would achieve the desired results when increasing levels.

Implementation of Cooperative Learning by Dance Trainers at Puri Agung JroKuta Art Studio

Following the discussion of the theoretical basis of cooperative learning, Johnson in B. Santoso defined Cooperative Learning as teaching and learning activities carried out in small groups. Students learn and work together to obtain optimal results individually and in groups. The application of cooperative learning by dance trainers at the Puri Agung JroKuta Art Studio is one of the ways in the learning system at this studio. To make it easier for dance trainers to teach, the students were divided into small groups according to their level. This statement is supported by the opinion of NKSR (dance trainer), who claimed that cooperative learning was very effective and efficient because when students did not dare to ask questions, they would ask their friends of the same group.

The Performance of Dance Trainers at the Puri Agung JroKuta Art Studio

Based on the theory put forward by Sutrisno (2016), performance is a person's success in carrying out tasks, the work results obtained by a person or group of people within an organization per the responsibilities and authority expected to function following the tasks given to them, as well as the time, quantity, and quality in carrying out their duties. This theory is supported by the results of interviews with trainers' superiors, who said that the output given by the dance trainer was good. This statement is supported by the opinion of AANGDP (head of the studio), who said that the performance of the dance trainers was good because they were functioning according to the tasks given, and there was discipline, time, and quality used in carrying out the training process. It also continues with the statement from AASPGS who said that the performance of dance trainers has been good in guiding students and can be said to be effective because they are on time for practice.

Based on the description in the discussion section, this study has several findings of which research results are in line with previous studies. Previous research was conducted by (Rosala et al., 2021), which discussed the internalization of Tri Silas. The results of previous research showed that the Tri Silas values are internalized in students through dance learning with honesty, sincerity, enthusiasm, empathy, and mutual assistance; current research also finds results that there is an internalization of Tri Silas as empathy, passion, honesty, and sincerity was found in the learning process in this studio. In addition, previous research by Ervani (2016), which discussed Tri Silas based on cooperative learning results, showed that the Tri Silas method based on cooperative learning is effective in developing *silih asah, silih asih*, and *silih asuh*. In line with

the findings of the current research, namely, the implementation of cooperative learning, Tri Silas concepts can be internalized.

CONCLUSION

Internalization of the Tri Silas concept at the Puri Agung JroKuta Art Studio can be identified based on the presence of *silih asah* or having empathy, disciplined attitude, patience, sacrificing, and respecting the learning process in the studio; *silih asih* or having high enthusiasm, honesty, creativity, also establishing good communication and synergy between groups; and *silih asuh* or having respect, sincerity of heart, willingness to sacrifice, clarity of heart, and togetherness. Differences between individuals are not an obstacle in internalizing the concept of the Tri Silas. The cooperative learning was effectively implemented by the dance trainers at the Puri Agung JroKuta Art Studio. This effectiveness was evident from the students working together in the group, which made it easier for dance trainers in the training process in this studio. The output produced by the performance of the dance trainer is functioning according to the task given and the discipline, time, and quality used in carrying out the training process. Other than that, the performance of the dance trainer has been good in guiding the students and can be said to be effective because they were on time for practice. This study has not yet explored the outcome of the cooperative learning concept of the students in terms of the development of students' dancing abilities before and after attending the training. This study focuses only on the trainer's performance in implementing cooperative learning based on Tri Silas. It is hoped that further research will look at the ability of students after the training.

Author contributions

The authors made significant contributions to the study's conception and design. The authors were in charge of data analysis, interpretation, and discussion of results. The final manuscript was read and approved by the authors.

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Conflict of interest

The authors declare that there is no potential conflict of interest.

Data availability statement

All data are available from the authors.

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