

Bentang Banten Dance as Training of Art and Culture Teacher

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Abstract—The purpose of this article is to describe the *Bentang Banten* dance as training materials of art and culture teacher. The paradigm used in this paper is descriptive qualitative with ethno choreology approach. Data collection techniques are done through observation, interviews, and study documentation. As a teacher of cultural arts, especially dance skills in the field of practice are needed, because learning in dance is not just discussing theory yet also improvement the kinesthetic work. Training becomes an alternative choice for teachers to develop themselves to become a professional teacher. *Bentang Banten* dance is chosen by researchers as a teaching material strategy that can be done in formal education or studios, because the *Bentang Banten* dance has several aspects that support the readiness of teaching. *Bentang Banten* dance is a dance creation, created from the birth of Banten history which is illustrated by its simplicity in the aspect of its movement which is seen from the minimalist movement which contained in *Bentang Banten* dance, but still accentuates the *silat* movement that characterized Banten province, namely “*jawara*”. The result of this researches are the *Bentang Banten* dance can be a stimulus for teachers in developing their practical skills, easier for teachers to be able to apply it in learning dance so the students can be honed in their knowledge of local dance.

Keywords: *Bentang Banten* dance, teacher training, local culture

I. INTRODUCTION

Indonesia has a variety of cultures in each region, one of which is the Banten area. Culture is a national identity that must be respected and maintained and must be preserved so that the nation's culture does not disappear and become a legacy for the nation's next generation. This is corroborated by the opinion of Setiawati that culture is cultural facts that have meaning when poured through the concept of thought, feeling, moving freely [1]. The association of culture with social life or nationality in a context of togetherness, human groups form a legacy of procedures and statements of intent in achieving common goals.

Local wisdom is often associated with local culture, rules and knowledge. Sulistyani, Akbar, Sa'dija stated that local wisdom is an experience in a particular community that is in a place that includes values, ethics, and morals which must still be developed in that environment [2]. One of the local cultures of the Banten region is the *Bentang Banten* dance, a creative

dance that portrays the birth of Banten as a new province on the island of Java. This dance has a simplicity of motion, one of which is the *silat* movement which describes the Banten community with the nickname “*jawara*” like a champion. One way to develop and preserve local culture is to introduce more details about the culture to the younger generation, as well as students at school. Thus, culture will not be quickly forgotten. Therefore, teachers must meet the requirements to become professional teachers in order to guide students well. Teacher professionalism competencies include four competencies namely pedagogical, personality, social, and professional competencies.

Teacher hold key positions that largely determined the success of the educational process, so they demanded certain requirements both theoretical and practical in carrying out their duties [3]. Whereas internal factors such as talent or student traits and external factors such as the environment in all its dimensions are the main targets of the teacher's endeavor. Therefore, there is a need for efforts to preserve local culture by the community, especially arts and culture teachers and students in schools, namely a training. Departing from these problems, the researcher wanted to discuss about the *Bentang Banten* dance as a training material for arts and culture teachers. Researchers use the *Bentang Banten* dance because the dance contains a strong history of Banten and the movements used are simple so that it illustrates the simplicity that can build the self-development of the art and culture teacher.

II. LITERATURE REVIEW

The focus of this study is more on the exposure of the *Bentang Banten* dance which is discussed through the Ethno choreology Approach, defined according to Narawati as “a scientific study of dance regarding all important matters relating to culture, religious functions or symbolism, or even its position in society” [4]. Ethnocoerology studies here are one of the theories used to analyze a dance performance. Dance assessment through this approach focuses on the text and context. Ethnocoerology study is a dance study discipline which is an ethnic dance study that uses Marco De Marinis theory. Narawati, explained about this study, which emphasized that dance as a performance art is multi-layers consisting of several layers, including consisting of two layers,

namely text and context. The context layer examined in this study is the historical aspect which includes the background of the creation process *Bentang Banten* dance.

Training is a learning activity that generates and enhances skills with relatively short time and prioritizes practical methods. As stated by Nurjaman, et al. that "Training is a vehicle for building human resources towards an era of globalization which is full of challenges" [5]. Therefore, training cannot be ignored in order to meet challenges in an era of intense competition. Especially arts and culture teachers, especially dance who are required to master the learning of theory and practice are usually given training to develop competencies and skills in teaching. Kurniati and Nugraheni explained that in dancing there are two competencies that support the strengthening of dance competencies, namely core competencies and supporting competencies. Core competencies include text and content, which consists of movement techniques, musical sensitivity, and dance sentiments with their own content. While supporting competencies are born from self-confidence about commitment, self-discipline, high curiosity, enthusiasm, and longevity [6].

From the explanation, it was concluded that in improving the quality of dancers, two competencies are needed, which when applied to teachers can make an increase in teacher skills in teaching practice in the classroom. With the existence of teacher competence and dance competence, the success of training for teachers will be quite large. This will be seen in the mastery of the teacher of the dance provided. Researchers use the *Bentang Banten* dance which is a dance themed creation and this dance has a broad theme that refers to the birth of Banten as a new province in Indonesia, so that in this dance clearly has meaning that can provide new knowledge for teachers about local regional dance.

The explanation above is strengthened by Law No. 14 of 2005 which discusses teachers and lecturers that the teacher is a professional educator with the main task of educating, teaching, guiding, directing, training, evaluating, and evaluating students in early childhood education formal education pathways, basic education, and secondary education [7]. Tasks include educating teachers as a profession, teaching and training. Educating means continuing and developing life values. Teaching means continuing and developing science and technology. While training means developing student skills. Thus, professional teachers must have criteria that can support the continuity of learning, and can also provide appropriate learning material, and the need for a curriculum that can support the existence of teachers as a profession.

III. METHODS

This study uses a qualitative paradigm based on the philosophy of post positivism that is used to conduct research with natural object conditions. Qualitative procedures still rely on data in the form of text and images, and have unique steps in analyzing data, and come from different research strategies. Events that occur in social situations are the main studies in qualitative research. The research method was carried out using descriptive analysis method where the researcher described and analyzed it, the application of descriptive analysis method was

not only limited to data collection and compilation, but included analysis and interpretation of data that occurred in the field [8].

Data collection techniques are done through observation, interviews, and study documentation. This research was conducted at the Wanda Banten Studio with the guest speaker Wiwin Purwinarti, S. Sn, and the researcher observed observers of high school / vocational arts MGMP members in the district. This was because the high school / vocational level teachers had more difficult responsibilities, as explained by Hartinah, et al. in their developmental stages, high school students are in the formal operational development stage (age 11 / 12-18 years) [9]. The main characteristic of development at this stage is that children are able to think abstractly and logically. Then the teacher must be able to assist the child in the learning process and must be able to build character in students.

IV. RESULTS AND DISCUSSION

Banten is a recently formed province after secession from West Java. At that time Banten artists were also demanded to start creating bright ideas to produce a dance intended for the reception of great guests as icons or symbols for a new province. One of them is the *Bentang Banten* dance. *Bentang Banten* dance is a unique dance creation from Banten developed from the tradition of the Banten people. *Bentang Banten* dance is one of the arts developed by Sanggar Wanda Banten under the leadership of Wiwin Purwinarti, S.Sn.

The *Bentang Banten* dance tells the story of the joy of the students in welcoming the arrival of the great guest. This dance was formed around 2000 after Banten Province emerged as an embodiment that Banten Province was born. The basic concept of the *Bentang Banten* dance is a description or expression of the creator of the dance as gratitude to Allah SWT and is accompanied by a martial arts typical of the city of Serang and is also collaborated and combined with *Cha Cha* movement of modern made with a traditional bandage motion by accentuating motion in stiff movements.

The basic concepts of motion used in the *Bentang Banten* dance include the basic types of *silat* movements which are mandatory movements that are always present in the Banten dance. This is a typical dance characteristic of the Banten region. Wiwin said that there are 20 kinds of motion used in each graceful movement of *Bentang Banten* dance, each in motion have a different meaning, motion *Bentang Banten* dance adjusted with the use of musical accompaniment on a claim of this kind of kind of basic motion of *Bentang Banten* dance is *baplang ngedeg, nepak ngeger, melaku rungu, bentang lengen, ngadoh, tumpang tengen rungu, ngadoh kepel, tumpang rungu, nadah, selut muter dadas, tepak sikil, bentang tumpang tengen, nyaca, ngagedeg, silat satu, silat dua, silat tiga, ukel sorong nepak dade, ngadoh* and the last is greetings.

The accompanying music used in the arousal of welcome dances for the great guests or *Bentang Banten* dance uses big flying and *marawis* music also interspersed with drum rump music from *Pamarayan*. The use of the *silat* movement in the *Bentang Banten* dance is inspired as a form of welcoming the

great guest who is indeed typical of the Banten residents' nickname, "Jawara". The detailed movements of the *Bentang Banten* dance itself are kept to a minimum because this dance is indeed intended and is expected to touch all classes from children, teenagers to adults who can dance to the Banten Landscape.

Choreography in dance is one of the most important parts, in which this choreography is composed of movements - the results of exploration and improvisation. As explained by Sedyawati that the word "choreography" comes from English namely "*choreography*" from two Greek words, choreo which means joint dance or choir, and graphic means writing. So, literally choreography means group dance writing. However, in today's dance world, choreography is more interpreted as the knowledge of dance preparation or dance performance [10].

The concept of the dance movement *Bentang Banten* is a motion that is intended as an icon of a welcome dance for great guests in the Banten area and as a sign that at that time the Banten province had been formed. The movements that exist in the *Bentang Banten* dance are simple and minimalist movements combined and collaborated with the *Cha Cha* movements which are still wrapped with traditional movements so that the modern movements in this dance do not look so visible. Dance landscape in Banten are 12 motion *Pure Movement*, 5 motion *Gesture* and 3 motions *Locomotor*

- Categories motion pure movement or pure motion, in motion, there are twelve kinds of motion. These twelve movements are called pure motion because they do not contain certain meanings and also do not describe something.
- Categories of gesture, in this motion there are five motion gesture or movement in the *Bentang Banten* dance in this sense of gratitude to God and also motion that describes the motion of a typical martial arts of Serang city.
- Motion categories Locomotor, in this motion there are three motion locomotor or moving either when the dancer will move positions or when making a trajectory.

After the exposition of the *Bentang Banten* dance above, researchers found it appropriate to make this training material for arts and culture teachers. This can be seen in the three basic categories of motion and accompaniment music that will add to the skills of teachers in the field of practice. This dance also has typical Silat movements of Serang city which will add to the teacher's skills in mastering the local culture of Banten. This dance will also always be taught to students to foster aspects of appreciation of the culture contained in the Banten area as local wisdom. Further explained in the framework of the identification of the 21st century curriculum which requires teachers to provide understanding to students about problem solving, critical thinking, creativity, innovation, and collaboration by prioritizing social aspects in the school and community environment [11]. So, the training needs dance material *Banten Spans* can provide stimulus to teachers to make students think critically in solving problems creatively and innovatively.

V. CONCLUSION

Based on the results of the study and supported by data that has been presented previously about the *Bentang Banten* dance as a training material for arts and culture teachers, the researchers concluded that the *Bentang Banten* dance considered suitable to develop the skills and competencies of teachers to become professional teachers in delivering material to students. The obstacle factors that are often found when implicating to students can be parsed and minimized using the *Bentang Banten* dance as a solution for the case. Thus, training using local culture, that is, the *Bentang Banten* dance aside from being one of conservation efforts, is also an effort to improve the quality and skills and development of teachers in the teaching process.

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