

Strengthening Cultural Values Through Innovative Learning of *Sunda Siger* Bridal Makeup in West Java Vocational Education

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Abstract—The *Sunda Siger* Bride is a traditional bridal style from West Java which use a *siger*, a crown symbolizing wisdom, honor, and discretion to live in household. Traditional *Sunda Siger* Bridal contains cultural values, prayers, and discourses that are reflected in all applications of makeup, accessories, flowers, and wedding dress. On the other hand, as world beauty trends, the Traditional *Sunda Siger* Bride market has tended to decline. The Bridal makeup instructor must rethink a way to introduce the *Sunda Siger* Bride. The innovative learning must be seen as fulfilling the market, besides preserve of *Sundanese* culture. The purpose of this study is to determine the learning strategy in *Sunda Siger* Bride Makeup. The method used is a qualitative descriptive by conducting interviews with three Vocational Education in West Java, namely LKP Retno, LKP Nuning, and LKP Lucky Ariel. This study revealed: 1) the values contained in *Sunda Siger* Bride and 2) Innovative learning to preserving *Sunda Siger* Bride values. The results of the study can be adapted by other vocational education in learning innovation to maintain, respect, and pass down the cultural values of *Sunda Siger* Bride in West Java.

Keywords: *Sunda Siger* Bride, values, innovative learning

I. INTRODUCTION

Traditional wedding is very popular in *Sundanese* people. This wedding have a more sacred meaning and give rise to an intimate situation among families and guests, compared to international wedding style. The number of traditional weddings in 2017 increased to 40% from 10% in 2010 [1]. The knowledge of traditional *Sundanese* Wedding in youth generation is quite encouraging. Research conducted by Soepono et al. shows that 54.5% of youth generation in Bandung known of the groom wear and jewelry and 56.75% known clothing set and jewelry of Bride [2].

This phenomenon shows that basically the implementation of traditional wedding is still maintained, although it continues to undergo simplification of form. For example, the style of *Kebaya* Bridal is more practical, but more elegant and glamorous than traditional style. Likewise, bridal make up began to shift with the influx of influences from Japan, such as the *Igari* Look Makeup on *Siger* *Sundanese* Brides [3]. Market orientation encourages the brides of West Java to do cultural

acculturation in the *Sunda Siger* bridal makeup. As a result, the meaning of the *Sunda Siger* bridal makeup style was limited to symbols. At a certain point, if the stimulation and pull from outside is very high, it can enable cultural enrichment, or even uprooting of cultural roots [4].

Research conducted by Hermawan showed that among teenage students of the *Pasundan* school and the *Atikan Sunda* Foundation involve changes in *Sundanese* people's views of cultural values that are considered less supportive of the process of modernization and globalization [5]. On the other hand, in this study it was found that teachers lacked mastery of the material and local potential, making it difficult to integrate into the subjects.

Education is the key differentiator to regenerate of plays a role in cultural preservation. The Institute of Course and Training (ICT) or vocational education in bridal makeup in West Java, as a provider of informal education, has a role to prepare students to become makeup artist who know and understand the cultural roots of the *Sunda Siger* Bride. Furthermore, equipping West Java Makeup Artist o continue he cultural values of The *Sunda Siger* Bridal Makeup.

From research conducted by Arifika, AH. concluded that the training conducted by the ICT of Bridal Makeup Course and Training Institute had an influence on the preservation of bridal makeup culture to the public [6]. The training provided was able to improve the knowledge and skills of participants regarding traditional bridal make-up. In addition, it can enhance the creativity of participants to develop marketable bridal makeup and confidence to apply the results of training in the workplace.

An important challenge for educators at ICT is to design a bridal make-up skills training that can accommodate market, cultural preservation, and entrepreneurial competence. Training design must be able to be optimal so that entrepreneurial competence is achieved in training that is delivered logically, systematically, and comprehensively [7]. In addition, the design of training must be able to move to follow the technological changes that occur. This study seeks to see the description of *Sunda Siger* Makeup Training at ICT West Java by focusing on 1) the values contained in *Sunda Siger* brides

and 2) innovative learning in preserving the values of *Sunda Siger* Bride.

II. THEORETICAL FRAMEWORK

A. Innovative Learning

Innovation is the creation and implementation of new ways, products, services, and methods that result in significant improvements in efficiency, effectiveness, or quality [8]. Innovations in education, including: 1) the latest products and services, such as syllabi, modules, and learning resources, 2) modern systems to communicate the services they have, such as the use of technology, 3) the latest methods to accommodate students' tasks, such as correspondence technology with students, and 4) an increase in marketing approaches, such as an increase in the number of students.

Learning is a change in behavior due to an experience [9]. While learning implies the product of ongoing interaction between development and life experiences as an effort to raise students' awareness of achieving a certain goal [9]. Based on the description above, innovative learning in this research is the interaction between students and educators in providing education servants to achieve the competence of *sunda siger* bridal makeup artists.

The EOCD compiled "Education 2030" which is a guide to the preparation of an educational curriculum with the aim of building social and emotional skills so as to form knowledge, skill, character, and value. The basic framework that is built is to create new values that compromise with existing pressures and problems, and build individual responsibility [10].

Schleicher explains that in the mastery of knowledge, the role of the instructor plays a role to underline the importance of epistemic, namely the capacity to understand the characteristics of the thought process and the core of each scientific discipline [10]. Skills are part of cognitive, meta cognitive, social and emotional, and physical and practical skills. Cognitive skills are a set of thinking strategies that use language, numbers, reasoning, and acquired knowledge, including verbal and non-verbal skills, critical thinking, and problem solving. Cognitive meta skills are the ability to recognize a person's knowledge, skills, attitudes, and values. Social and emotional skills are a set of capacities that are manifested in consistent patterns of thought, feeling, and behavior. Finally, physical and practical skills are a set of abilities to use physical tools, operations and functions, such as manual skills and life skills. Last, attitude, is a manifestation of values to guide and actions [10]. Therefore, having academic and social knowledge without being followed by values, enables one to destroy culture and society.

Good learning designs balance values in the center of the curriculum framework. These values aim to shape the character of students, such as self and social awareness and responsible decision making. From this concept, in developing curriculum based on innovative learning, the principles are as follows [10]:

- Student centered. The role of the structure is to facilitate the active learning of students to be motivated and understand the material.

- Authenticity, meaning that participants can connect what is learned with the conditions in the field.
- Accuracy, that is, building high cognitive, focused, in terms of deep conceptual understanding, and coherence by sorting the teaching system on the development of learning and human development.
- Linkages, gives students the opportunity to look for the relationship of a concept with other concepts within and across disciplines.
- Flexibility, curriculum can be adjusted and dynamic, taking into account changes from outside the environment and the needs of students. The scheme that can be carried out is through training need analysis, a process of collecting data to determine the type of training needed [11].
- Alignment, meaning that the curriculum is well aligned with teaching and assessment practices.
- Transferability, which means setting priorities on knowledge, skills, attitudes, and values that can be learned in one context and transferred to another.
- Choices, i.e. students are offered a number of topics and project options, with support for making informed personal choices.
- Engagement means that the instructor and stakeholders are involved in curriculum development with the aim of utilizing ideas and building support when the curriculum is ready to be implemented.

In the use of innovative learning methods, some of the first experts revealed were active learning classroom, which is a form of learning that forms the relationship between students and instructors in the learning process through collaborative activities and reflection [12]. This class consists of small class groups with instructor positions that can easily get around in class. The aim is to ensure that students are fully motivated and can understand the material that has been learned.

Second, progressive innovative learning practices [9], designed to help students understand theories or concepts of knowledge through empirical learning practice experiences. An innovative progressive learning model is a learning concept that helps teachers link the material taught with students' real-world situations and encourages students to make connections between the knowledge they have and their application in their lives as family and community members.

Third, the model of fostering the learning community, the constructivist method that positions the teacher as a facilitator in uncovering relevant theories as answers to students' questions [8].

Fourth, the High-Level Thinking Skills method [8], the method used by exploring problems faced by students then discussed in discussion with the objectives and action plans to solve them. This is intended to give students comprehensive exercises to use and express the main reasoning competencies that are received, for example, meta-cognitive and drawing conclusions.

Fifth, flipped classrooms [8], which is an interactive learning method by uploading material online for students to review before entering class.

Sixth, learning by design is a research-based learning curriculum to analyze several cases, so students can solve various problems, then determine their own way to be used in the field.

Seventh, direct instruction, aims to develop and stimulate learning through direct instruction that can be understood and written directly by teachers with high levels of student achievement in framed exercises targeted at the dynamic involvement of every student with low errors.

B. Bridal Makeup Course and Training Institute

As previously explained, bridal makeup is an intangible cultural heritage. Referred to as inheritance because culture is passed down from generation to generation through a process of learning, both formally and informally. Formal learning is carried out conducting educational programs in various educational institutions that are arranged systematically, while the informal learning process is learning that is held through the process of enculturation and socialization [13].

The Institute of Course and Training (ICT) is an education unit organized for people who need knowledge, skills, life skills and attitudes to develop themselves, develop their profession, work, independent business, and / or continue their education to a higher level [14]. In general, LKP which is engaged in Bridal Make-up provides courses in three broad categories, traditional, modification, and modern *Sunda Siger* Bride.

The Traditional *Sunda Siger* Bridal course is intended to maintain the authenticity of the regional bridal make-up based on the curriculum and graduate competency standards established by the Ministry of National Education. Students who study the traditional *Sunda Siger* Bride are then included in the competency test organized by the Lembaga Sertifikasi Kompetensi (LSK) or Competence Certification Institute. A distinctive feature of the traditional *Sunda Siger* Bride is the standard makeup that must be met by the makeup artist.



(Source: LKP Retno)

Fig. 1. Traditional *sunda siger* bride.



Fig. 2. Modification *sunda siger* bride [15].



(Source: ARH Wedding)

Fig. 3. Modern *sunda siger* bride.

The modification *sunda siger* bridal make-up course is intended to provide work and market-oriented training. This modification is regulated in Kementrian Tenaga Kerja Republic of Indonesia No. 178 of 2015 concerning the establishment of the Indonesian National Work Competency Standards, other categories of service activities for other individual services, the modification of *sunda siger* bridal makeup. Students who take this type of course are then directed to a competency test under the Bridal Makeup Lembaga Sertifikasi Profesi (LSP) or Professional Certification Institute. Provisions in modification are a maximum of 30% changes made from the traditional. The difference between traditional adat bride and *sunda siger* bridal modification can be understood because of the development of customs and social and cultural life of the community, without leaving the noble values of the customs and culture of the community as part of the archipelago culture.

The Modern *Sunda Siger* Bride course is intended to fulfill market demands while creating a makeup trend by combining techniques, tools, colors from various sources by adding a *siger*

crown. Its distinctive feature is the absence of regulations that bind the makeup artist in displaying the *Sunda Siger* Bride, so the makeup artist can freely create. In general, modern *Sundanese siger* bridal make-up is more desirable compared to traditional and modification because it accommodates the creativity of the makeup artists and consumers' desires. The drawback is that the use of *siger* is limited to accessories only, not to the value held by the *siger*. While the traditional style and modification of the *siger* bride while maintaining cultural values. The drawback is its limited market reach.

III. METHODS

The research method used is descriptive qualitative analysis by outlining: 1). profound facts about the value of *Sundanese Siger* Bridal Make up, 2). innovative learning strategies *sunda siger* bridal make up course. A qualitative approach is used to describe the elements of *Sundanese Siger* Bridal Make-Up values, which consist of colors, shapes, decorations, and philosophies that represent the form / concept of the value of delay. Myers mentioned that a qualitative approach was built in social science to support research in the field of culture and social phenomena that served to gain an in-depth understanding of the object of research [16]. Data sources used in this study were interviews and documentation.

The study was conducted in three LKP West Java, namely LKP Retno Garut, LKP Nuning Cimahi, and LKP Lucky Ariel Cianjur. The three LKPs were chosen because of their geographical location in West Java as the *Sunda* region, the origin of the emergence of the *Sundanese Siger* Bridal Make up. In addition, the three LKPs are the Bridal Makeup Cosmetics Competency Test Sites in each of their domicile cities, so that their role is not only to facilitate students but also to oversee other LKPs in their area in organizing *Sundanese siger* bridal make up courses. Data mining was obtained through in-depth interviews with LKP leaders and instructors, observations, and documentation.

IV. RESULTS AND DISCUSSION

A. Values in *Sunda Siger* Bridal

Culture is the result of human actions, arising from the maturity of the mind, the subtlety of feelings, the intelligence of the mind, and the power of the will. Culture is dynamic with elements such as noble values which are viewed as blueprints, something that is believed, owned, and recognized by the community [17]. Understanding the symbol, meaning, and symbolic meaning of each element of bridal make-up in relation to community life, not only deepens the knowledge of bridal make-up but also preserves culture from extinction while preserving cultural values and norms inherited by the ancestors.

Ki Hajar Dewantara in Suyata explains the embodiment of culture has three types: (1) recognizing a sense of mysticism or morality, (2) recognizing the progress of wishful thinking, (3) recognizing intelligence [18]. Choosing and developing a culture also means choosing and strengthening the character of an independent nation.

Bridal make up is included in an intangible type of cultural heritage. Based on the 2003 UNESCO Convention for the

Safeguarding of the Intangible Cultural Heritage, intangible cultural heritage is a variety of practices, representations, expressions, knowledge, skills - as well as instruments, objects, artifacts and cultural spaces associated with them - that society, groups and, in some cases cases, individuals are part of the cultural heritage [19].

Bridal make up is a work of art culture that develops in a community group and its existence is preserved as a work of art [20]. Each region has a type or style of bridal make-up that was developed based on regional philosophy, as does the *Siger Sunda* Bridal in West Java.

The form of the *Sunda siger* bride is a representation of the *Sundanese* woman's beauty standards or is called *kageulisan mojang sunda* which is stated in poetry or imagery as follows [3]:

- *rambut hideung meles, galing muntang, ombak banyu* (shiny black hair, curly like wave),
- *pameunteunna ngadaun sereuh* (face of shape like a betel leaf),
- *taar teja mentrangan* (shining bright forehead),
- *halis ngajeler paeh* (eyebrows like dead fish),
- *soca cureuleuk, bulu soca carentik* (sparkling eyes, tapering eyelashes),
- *damis ngagula sapasi sapertos katumbiri* (cheek half sugar like a rainbow),
- *pangambung uwung-uwungan* (great nose),
- *gado ngendog sapotong/sapasi* (chin like half egg / half),
- *lambey jeruk sapasi* (half orange lip),
- *waos gula gumantung* (sugar-clad teeth),
- *taktak wayangeun* (shoulder strapping)
- *panangan ngagondewa; ramo pucuk euriheun* (flexible hands, curved fingers like thatch tops),
- *imbit dampak biola* (hips like a violin),
- *cangkeng lenggik nandang papanting* (slim waist exceeds papanting / a kind of insects with a slim waist),
- *iga kawas gambang pawayangan* (rib-shaped like a gambang puppet),
- *bitis babalingbingan, ngabuah pare, jaksi sajantung* (calves that are smooth, clean, and tight),
- *kulit hejo carulang, koneng umayang* (smooth, yellow skin like ripe banana skin or rice color that is ready to be harvested).

The values contained in the *Siger Sunda* Bride, in this study are divided into facial make-up, hair make-up and accessories, and fashion.

1) *Makeup: Sunda siger* bride makeup uses a foundation and a yellowish powder. Yellowish skin color is the ideal skin

color in *Sundanese* people paradigm as *kulit hejo carulang*, *koneng umayang* which means smooth skin, yellow like ripe banana skin or rice color that is ready to be harvested.

In terms of makeup techniques, makeup artists must know the shape of a bride's face. There are at least 7 kinds of face shapes, namely oval, round, square, pear, long, inverted triangle, and diamond [21]. Oval face shape is the most ideal face shape [22], while *Sundanese* people call it *pameunteunna ngadaun sereuh* or face shape of betel leaf. For this reason, makeup artists do a makeup correction technique, which is a technique that emphasizes the beautiful parts of the face and covers parts of the face that are less than [21].

On the forehead, top of the nose, and cheekbones, makeup artists generally apply a highlighter to give the impression of glow like the expression *taar teja mentrangan* which means bright forehead glows. In between the eyebrows, *wajit turih* is paired, which is a diamond-shaped betel leaf which is represented as a reinforce. Betel in *Sundanese* is called *seureuh*, considered adjacent to the word *reureuh* which means rest. The point is that a wife must be a place of rest and provide shade for her husband and children [23].

In the eye area, eyeliner is applied to make the eyes look more beautiful which represents *soca cureuleuk*, eyes that appear large and appear to glow [23]. In addition, green eye shadow is also applied on the moving eyelid, brown color on the eyelid, and yellow color on the eye bone. The green color symbolizes *rahman*, which is the nature of God the Most Gracious. While the yellow color is a manifestation of *Rahim* or Most Merciful. Thus, the colors green and yellow are manifestations of *bismillah*, recitation that are always spoken by moslem when they are about to start something. Its function is as a reminder that when entering the gate of marriage must begin with the Name of God. This symbol explains that marriage is carried out solely within the framework of worship of God and only to expect the pleasure of God [24].

To make beauty lashes, false eyelashes that are longer or thicker and mascara that function so that the eyes are more open and wide. This represents the expression of *bulu soca carentik*. Last, bridal eyebrows will be shaped using eyebrow pencils in accordance with the *halis ngajeler paeh*. *Ngajeler paeh* is taken from the word *jeler* which is a kind of small fish whose body is elongated and *paeh* means dead. *Halis ngajeler paeh* is likened to a small fish that has died, its condition hardened and curved. In *Sundanese Siger* Bride, eyebrow formation must be curved beautifully, meaning that the eyebrows are precision with the shape of the face, not too big or small and curved or swooped in at the brow bone.

In the nose and cheeks, the makeup artist will use a contouring technique, which is a technique for shaping the face using foundation with the same color level as facial skin, darker, and lighter level [22]. Its use is in the nose, chin, and cheeks, so that in the *Sundanese* expression, a *pangambung uwung-uwungan* and *gado ngendog sapotong/sapasi*. As for the cheeks, added the use of blush on to highlight the cheekbones and give a fresh face effect so that when smiling form an inverted rainbow or *damis ngagula sapasi sapertos katumbiri*.

Finally, on the lips, red lipstick is applied with a shape that gives the impression of a smile or *lambey jeruk sapasi*. In the beginning, the bride is required to feed or chew betel leaves so her lips become red and breathe fresh [23]. However, *Sundanese* women have now left the *nyeupah* culture, so the use of lipstick is very commonly used in *Sunda Siger* Bride. The use of lipstick is more popular because it is practical and available in a variety of colors [25].

2) *Hair do and accessories*: Hair do for *Sunda Siger* Brides is in a bun or *sanggul*. In *Sundanese* community life, a girl will be considered to have entered the early adult stage if she has been able and worthy of *sanggul* [23]. From a practical function, the *sanggul* aims to facilitate the installation of the *siger*.

Making a *sanggul* begins by making *kembang turi*, which are hair cut to the nasal limit then rolled and placed in front of the ear, not attached to the cheek as a whole. Then made *amis cau* and *godeg*. *Amis cau*, is fine hair on the boundary of the forehead which is curved to the right and left [26], while *godeg* is the hair that falls on the temples [23].

At the time of cutting hair for *kembang turi*, *amis cau*, and *godeg*, the stages and prayers said by the makeup artist as follows [26]:

- Twine the hair around the back of the ear by uttering *ulah sok sadenge-dengena lamun lain dengekeunana* (don't listen to something that isn't right to be heard)
- The hair is then pulled towards the eyes by saying *ulah sok satenjo-tenjona, lamun lain tenjoennana* (don't look at something that is not right to be seen)
- The hair is then pulled towards the seedlings by saying *ulah sok saomongna, lamun lain omongneunana* (don't talk nonsense, if not talking about the truth)

The type of *sanggul* used on *Sunda siger* brides is *Puspasari*. The uniqueness of this *sanggul* lies in its symmetrical shape, its size is adjusted to the body shape and head of the bride [27]. After the hair is in a *sanggul*, a number of accessories are attached, namely:

- *Siger* or crown, is a symbol of wisdom, honor, and discretion to live in household. From the aesthetic side, the use of *siger* by the bride functions as a differentiator with other female guests who are present at the wedding venue, besides showing a more beautiful impression [23].
- *Garuda mungkur*, installed under *panetep*. The form of *Garuda* might take the form of a bird, which is a symbol or representation of the sky, or the upper world, united with a dragon which is a symbol of the underworld.
- *Kembang tanjung*, symmetrical pairs lined up under the *panetep*. *Kembang tanjung* symbolizes the woman's loyalty and love for her husband.
- *Kembang goyang*, is a decorative head made of metal and stone-leveled. The shape resembles a flower that each stem has a spiral-shaped connection, so that if moved it will live and sway. Therefore called the

kembang goyang or in Indonesian means flower that sways. *Kembang goyang* installed as many as 7 pieces, with 5 facing forward and 2 facing back. The meaning is that women must look beautiful, like flowers, both from the front and back.

- Jasmine string consists of *mangle pasung*, *mangle susun*, *mangle sisir*, *panetep*, dan *mayangsari*. Jasmine in *Sundanese* tradition means the purity and purity of a woman.

3) *Fashion*: The *Sunda Siger* Bride forms the bride's hips using a long cloth called the *Eneng Slope Side* and *Sido Mukti*. *Eneng slope batik motifs* mean that the way of life after marriage will be very long and many obstacles, then all of that must be faced with tenacity and patience and most importantly want to try. While *Sido Mukti* symbolizes hope for a good future, full of happiness for the bride and groom.

After the use of fabric, *stagen* is attached so that the fabric is bound and does not easily come off. Paired then *longtorso* which has practical and aesthetic functions. By using a *longtorso*, the bride's body becomes beautiful, especially the shape of her chest to match the waist shape, if by chance the bride has a protruding belly, eating will look small because of the *longtorso*. Finally, the use of belts is a symbol of hunger and concern [26]. The belt will indirectly give the impression of *imbit dampak biola*; *cangkeng lenggik nandang papanting*; *iga kawas gambang pawayangan*; *bitis babalingbingan*, *ngabuah pare*, *jaksi sajangtung*.

The neck section with a worn necklace consists of two types, namely a short gem necklace and a long necklace. *Kilat bahu* signifies the change from a girl to a housewife who has a burden and must be responsible. The use *kilat bahu* as puppet in *Sunda*, so that represent *taktak wayangan*. *Kilat bahu* signifies the change from a girl to a housewife who has a burden and must be responsible.

On the hands, the bride use henna or *pacar*. *Pacar* is leaf of a crushed plant used for coloring nails. During this time, some *Sundanese* brides replace *pacar* with nail polish or add henna. The function is to make their hands, fingers and nails are beauty. Clean and beautiful fingers and hands represent *panangan ngagondewa*; *ramo pucuk euriheun* or flexed hands, fingers curling like buds of thatch.

B. Siger Sundanese Bridal Make Up Learning Innovation

1) *LKP Retno Garut*: In carrying out its role, *LKP Retno Garut* considered two important things in its learning. The first is referring to the needs of students, namely having bridal makeup skills that can be applied directly in workplace. Second is to convey the values of traditional bridal makeup, one of which is *Sunda Siger*.

In accommodating these two needs, *LKP Retno Garut* carried out *Sunda Siger* Bride training with empirical learning practices. The participants were given material on the *Sunda Siger* Bride make-up while practicing directly on the model. In practice, the instructor conducts a work simulation while explaining the functions and values of each stage of work. Starting with makeup, the instructor explained the standard

makeup of *Sunda Siger* Bride, then continued with the practical techniques of effective makeup on workplace, which are effective, and desirable to consumers. Both traditional, modification, and modern differences are explained and simulated to the model. Participants are encouraged to understand quickly how to work, the value of traditional *Sunda Siger* Bride, as well as the implications on the ground. The concepts formed in students come from the learning experience.

After the simulation is done, students will emulate the steps of the work while repeating the concept of traditional *Sunda Siger* Bride. Students are given the freedom to ask questions and confirm things that have been obtained. The instructor will direct the main concepts between traditional, modification, and modern.

The thing that is emphasized in learning is the ability of students to duplicate the traditional *Sunda Siger* Bride and a deep understanding of each of the traditional, modified, and modern concepts. The disadvantages of implementing learning in *LKP Retno Garut* is the lack of student exploration space to understand the strengths and weaknesses of each traditional, modification, and modern of *Sunda Siger* Bride types. Students tend to follow the exemplary work stages and remember the traditional, modification, and modern of *Sunda Siger* Bride concept. The advantage is that this learning minimizes errors and conceptual misperceptions.

2) *LKP Nuning Cimahi*: *LKP Nuning Cimahi* prioritizes market needs in organizing *sunda siger* bridal courses. Based on market conditions, the demand for traditional *Sunda Siger* Bride by consumers is completely absent. Consumers tend to want a more universal bridal makeup by still using *siger* as a characteristic of *Sundanese* weddings.

In determining the modifications that can be made, the instructor must ensure that students' knowledge of traditional *Sunda siger* is deep and comprehensive. Traditional knowledge is used as a basis for students to modify the *Sunda Siger* Bride. That is, students are unlikely to make modifications if they do not know the traditional basis.

The role of the instructor is to provide traditional grips and directions for modification of *Sunda Siger* Bride. The instructor encourages students to focus on understanding the concept of the traditional *Sunda Siger* Bride that is adapted to the stages of student development. This learning tends to explore the motivation and creativity of students, thus demanding higher-level thinking skills. Students are given comprehensive exercises to search, choose, implement, conclude, and evaluate their work. Techniques like this require precision, high cognitive, and focus, so it requires a relatively longer time with a considerable degree of error compared to direct instruction techniques. On the other hand, this technique has advantages in forming deep and broad learning constructs.

3) *LKP Lucky Ariel Cimahi*: The *Sunda Siger* Bride cosmetology learning has a content in arts education, namely as a medium of appreciation and expression leading to an understanding and appreciation of cultural diversity. Deep cultural understanding has a relationship with the level of student appreciation [28]. Training at *LKP Lucky Ariel* always

emphasizes mastery of traditional bridal make-up. This is based on the traditional values that LKP Lucky Ariel wants to preserve.

Demand for traditional makeup is still high. In addition, learning *Sunda Siger* Bride is a basic skill that must be mastered by prospective makeup artists. Traditional *Sunda Siger* Bride has a high degree of difficulty, especially in terms of hair styling and clothing. The stages of making a *sanggul* and wearing *sinjang* are not much mastered by makeup artists or makeup artists nowadays. Because of the level of difficulty, when students have mastered *Sunda Siger* Bride, it will be easier to master other types of bridal make-up.

From the learning activities at LKP Lucky, there are three main stages in learning the *Sunda Siger* Bride. First is giving direct instruction from the instructor to students. This is done because students do not yet know the provisions and how to carry out *Sundanese siger* bridal makeup. Because of the nature of this type of makeup that has certain standards or standards, direct instruction is easier to do. The instructor gives direct direction through the provision of material and is followed by practice on the models in class.

In implementing practice, the instructor will directly monitor the work process of students by going around while providing technical direction of work. Students are given the freedom to ask questions in the midst of their work practices. Students learn from collaborative activities and reflections that show active learning classroom.

Finally, a group discussion is conducted. The instructor starts by asking the impression of the material that has been implemented, then gives a response that is relevant to the statements or questions of students. The instructor directs the answer to the values contained in *Sundanese siger* bridal make-up.

V. CONCLUSION

Based on this, the cultural values in the *Sunda Siger* Bride are understood as cultural productions that take into account the desires of consumers to appear modern, young, practical and fresh, without leaving regional cosmetology. This request creates a cultural socio-genesis, namely the attachment of the makeup artist to the regional culture as well as the new culture coming to the West Java land. Finally, cultural psycho-genesis, is an immaterial attitude taken by a person to fulfill his own desires or happiness. This is indicated by the demand for the use of *siger* for marriage which arises automatically from the desires of consumers.

ICT has a role in facilitating the needs of students as well as the media for the sustainability of the *Sundanese siger* bridal make-up culture. From the results of the research conducted, LKP Retno emphasized cognitive mastery regarding the traditional concepts, modifications, and modern *Sunda Siger* Bride. Simulations are carried out in the framework of the traditional, modification, and modern of *Sunda Siger* Bride style then followed carefully by students. Second, LKP Nuning Cimahi develops students' high-level thinking skills to make modifications to the *Sunda Siger* Bride. The ability of students to make modifications is impossible if their knowledge and

skills regarding the traditional *Sundanese siger* bridal make-up are not exhaustive and comprehensive. Finally, LKP Lucky Cianjur begins mastering the knowledge, skills and attitudes of students towards the traditional *Sunda Siger* Bride. This is considered as the basic competency that must be possessed by the bridal makeup. Then in the next stage, given modification and modern material to facilitate students to implement the results of the course in the world of work.

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