

The Implementation of the Sundanese Traditional Dance Training Model for Students at the Kusuma Art Studio Bekasi

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ABSTRACT

This study aims to investigate the implementation of Sundanese traditional dance training model for students in Kusuma Art Studio located in Bekasi, Indonesia. Such an activity is proven to be useful for them, particularly within the context of enhancing skills and knowledge in relation to arts, culture, and dance. The studio is also considered quite good as it often holds other activities such as workshops and trainings on art-related topics which are rarely found. The results show that the number of studios for dance training activities, especially for children in early ages, is very limited. It has also been found that their trainers often do not hold relevant background. Therefore, the training model developed in this study focuses not only on the dancing skills, but also on essential values of art education incorporated through the advanced science and technology. The content are contained in a learning video taught to the students in formal and informal methods.

Keywords: *Training models, Sundanese dance, Kusuma art studio, Essence value, Art education.*

1. INTRODUCTION

Indonesia as a multicultural nation that refers to a pluralistic nation contained in the plurality of ethnic groups, religions, cultures and languages certainly has its own national identity and is different from other nations. The national identity of a nation is reflected in the existence of cultural values that are owned by the nation itself. One of the important things in the form of a superior national identity is the cultural dimension. According to Koentjaraningrat, culture is the whole system of ideas, actions, and the results of human work in the context of community life which is made human property by learning [1]. Culture is one of the elements of national identity that serves as a benchmark for ethical and moral values, both those that are ideal or should be as well as those that are operational and actual in everyday life. One of the national identities of the Indonesian nation can be seen from the cultural dimension, especially the traditional dance that is owned by Indonesia.

One of the processes of preserving traditional culture is art teaching and education contained in the Sundanese traditional dance training entitled Kandagan Dance. This

process will be a reference in analyzing the application of the Sundanese traditional dance training model for students from the Kusuma Art Studio in Bekasi. In addition, the purpose of this activity is to form skills and knowledge in teaching cultural arts, especially dance for teachers or instructors in this case are dance studio trainers at the Kusuma Art Studio itself.

The concept of art teaching and education here focuses on the essence of art education which is carried out in line with the progress of science and technology in the current era which is identical to the era of society 5.0. The process of teaching art education is one form of effort to maintain and preserve the cultural traditions of the archipelago, especially the dance of Sundanese cultural traditions. The researcher wants to know the comparison of the process of applying the dance training model used in formal institutions (UPI) with non-formal institutions (Studio). This activity helps dance trainers and students at the institution improve their skills, knowledge, and materials for joint performances with dance materials from training between UPI and the Kusuma Art Studio.

2. LITERATURE REVIEW

According to Simaarta, the model is a simple picture and can represent something you want to show. In this regard, the model in learning is something that is considered important in the teaching and learning process, and can be interpreted as part of a teaching and learning strategy [2]. States that:

Learning strategy is a general pattern to realize the teaching and learning process and students/ participants and teachers/trainers are actively involved in it. The general pattern can also be called a learning model. The model is an imitation of real life or symptoms, serves to try to improve real symptoms in a very complex life.

In this regard, the results of this activity are expected to contribute to solving problems in learning arts and culture, especially dance at the basic level which is applied at the Kusuma Art Studio, as well as to increase the knowledge, abilities, and skills of dance trainers and students in carrying out the art learning process. Culture, especially dance. To succeed in art activities and maintain national culture, collaboration between students and teachers is needed, in this case the dance coach.

According to Mathis [3], the definition of training is a process by which people achieve certain abilities to help achieve organizational goals. Therefore, this process is tied to various organizational goals, training can be viewed narrowly or broadly. Training is a transformation process that requires several inputs and in turn produces outputs in the form of knowledge, skills, and attitudes (fulfillment of requirements).

In general, training is part of education that describes a process in the development of institutions, organizations and communities. Education with training is an inseparable part of the human resource development system, in which there is a process of planning, placing, and developing human resources. In the development process, human resources can be optimally empowered, so that the goal of what we need of human life can be fulfilled. Education with training is difficult to draw firm boundaries, because both of general education and training are processes of learning activities that transfer knowledge and skills from source to recipient. Training is the provision of material through activities that are deliberately carried out to serve certain students in achieving their learning goals. Training can be interpreted as an effort through a learning process that aims to increase knowledge. Skills, and attitudes of a person or group of people in a particular job task and carried out in a relatively short time in a certain place. The training model is a form of training implementation in which there is a training program and procedures for its implementation. In connection with the focus of service studies, this Sundanese traditional dance training model is very

appropriate by conducting/implementing training for dance teachers/trainers at the Kusuma Art Studio, Bekasi.

The wealth of performing dances is divided into 2, namely traditional dances and creation dances. Traditional dance is a dance that goes beyond a long development. This dance is done from generation to generation. Therefore, this dance must be based on the traditional order. Natural and environmental factors can influence the forms of art that are created. Therefore, various types of dances are created that are sourced from beliefs, natural conditions, and the environment.

The Kandagan traditional dance here is identical to the developmental dance which is based on the rules of tradition. This development can be seen in terms of music choreography, make-up, fashion and stage settings. Although there are developments in this dance, this dance does not eliminate the essence of its tradition. Kandagan dance is a female dance whose character is dashing in the form of a dance developed from the Renggarini dance in 1960 by a Sundanese dance reformer, Raden Tjetje Somantri.

An art studio is a place or facility used by a community or group of people for artistic activities. In art studios we can learn various dances, music, vocals, theater, carving, painting, and others [4]. Activities in art studio include the learning process, creation to the production of the art itself. Art studios are included in the type of non-formal education. Because art studios are usually established independently or individually. Place and learning facilities also depend on the conditions of each studio. In addition, the system or all activities that occur in art studios are very flexible, such as regarding administrative procedures, procurement of certificates, learning regarding learning methods to evaluation following the regulations of each art studio.



Figure 1 Kusuma art studio (source: personal documentation of kusuma art studio).

This art training was carried out at the Kusuma Art Studio (Figure 1), Bekasi, which is an art studio that is fairly active in organizing seminars and workshops on art, but training activities between formal and non-formal institutions are still rarely carried out so this program will be very useful, especially for both

institutions who wish to have skills and knowledge in teaching arts and culture. In addition, this training activity has the aim of helping teachers (dance trainers) in improving their pedagogical competence so that they are able to teach dance in accordance with scientific considerations in teaching.

3. METHODS

The author uses the descriptive-analytic method according to Sugiyono [5] "Descriptive analysis is a method used to describe or analyze a research result but is not used to make a broader conclusion". This method presents the relationship between researchers and participants or objects in this case are students and dance trainers at the Kusuma Art Studio, Bekasi.

The activity is carried out by transferring knowledge and materials of Kandagan Dance and then practicing it together, so tha it creates a systemic program between trainers and students with formal institutions or students from the Dance Education study program. Then the author describes the results of these activities by describing what was obtained during the teaching and training process of traditional dance and analyzing the problems faced. It was done to increase the understanding of dance trainers and students in Bekasi, towards learning art and culture in choosing their own materials that can be used as sources of dance lessons.

4. DISCUSSION

In general, the function of training is to develop knowledge and skills and form attitudes that will help our needs [6]. A coach must pay attention to and understand theory and practice in education as well as a basic understanding of empirical conditions [7].

In the theoretical study above, the author was going to make art activities successful and maintain national culture that requires cooperation between students and teachers who in this case are dance coaches. In addition, the author wants to implement the dance training model which is usually applied in formal institutions (UPI) to non-formal institutions (Studio) and collaborate or exercise together so as to produce a product that can be used as a medium for learning art education.

In the implementation of this training method, the author involves several parties, both from formal institutions and from the studio itself as an effort to preserve Sundanese traditional culture, especially Kandagan Dance. The result of this activity is the guidance and training on the basic movements of the Sundanese traditional dance, namely the kandagan dance. Thus, learning dance at the Kusuma Art Studio, Bekasi, is expected to be able to explore and cultivate values and love for local arts or culture, especially learning the Kandagan dance.

This training model used a training model based on training needs as known as (Training Need Assessment). One of the TNA models is the classical model which is intended to adjust the learning materials that have been set in the curriculum or learning program with the learning needs of the trainees (targets in the form of studio students). The purpose of this classical training model is to bring the abilities that students already have with the abilities to be studied so that the trainees (students of studios) will not have gaps and difficulties in learning new learning materials (Figure 3,4). The advantage of this classical model is to make it easier for students to learn Kandagan dance learning materials, in addition to the abilities they already have that will be increase their knowledge and skills. While the weakness is for trainees (student studios) who are too far away from their basic abilities with the learning materials to be studied, they require to study the gap in abilities first, so that in studying the learning needs they are expected to take more time compared to students who already have the main capital in the form of material or teaching materials.

The following are the steps of the classic training model (Figure 2):

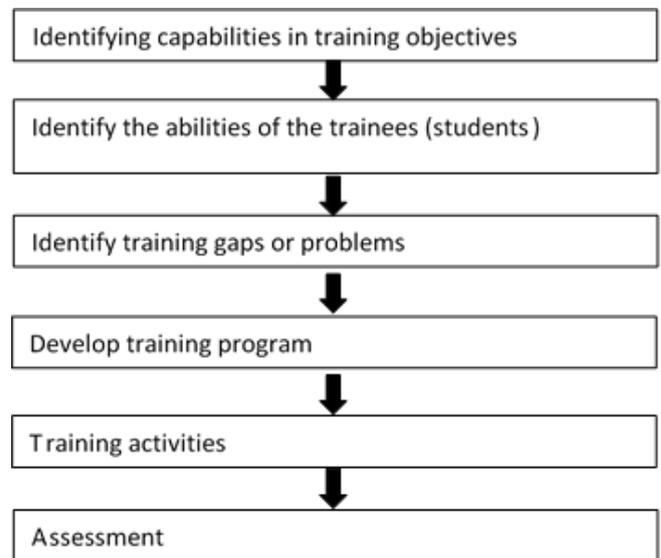


Figure 2 Classic training model.



Figure 3 Briefing process and material evaluation (source: personal documentation).



Figure 4 Kandagan dance material training process (source: personal documentation).

The Kandagan dance, which is a dance training material for students at the Kusuma Art Studio, Bekasi, is a dance created by a reformer, Raden Tjetje Soemantri in 1960. Kandagan dance is one of the Sundanese dances that belongs to the creative dance genre. Describing the figure of a woman who competes in goodness, this dance has the character of a peacock (Figure 5). This dance is a development of the Renggarini Dance. Kandagan comes from the word *kandaga* which is another name for jewelry boxes or valuables in the royal era. Thus, the meaning contained in this dance is a container for a collection of beautiful dance moves. In the process of creating this dance, initially it was the development of the Renggarini Dance. What is meant by Renggarini is (Rengga) which means (competing) and (Rini) which means (Woman). The developments in question are the use of a *siger* as a substitute for the *iket* design and the use of a black *kutung* shirt instead of a red *kebaya*. Renggarini Dance is also a name change from *Wadon Dance* (1957).



Figure 5 Documentation after photoshoot and video recording of kandagan dance (source: personal documentation).

This training intends to give a special attention to dance trainers who are not from an art education background. In connection with that, the problem-solving framework in this Community Service activity is the provision of guidance and training on the basic movements of Sundanese traditional dance, namely the *kandagan* dance. Thus, learning dance at the Kusuma Art Studio, Bekasi Regency, is expected to be able to

explore and cultivate values and love for local arts or culture, especially learning the *Kandagan* dance.

The results of the training can be seen from the training participants after completing the training process, as follows:

- Participants' understanding of the knowledge of Sundanese traditional dance, namely *Kandagan* dance
- Participants recognize and know materials that can be used as sources of dance teaching materials.
- The ability to perform the basic movements of the *Kandagan* dance
- The ability to combine simple movements into a series of movements

5. CONCLUSION

The Kusuma Art Studio often holds seminars and workshops on art, but joint training activities between formal and non-formal institutions are still rarely carried out. The data obtained are that there are still many dance trainers who do not have a special art education background. The dance training model developed in this activity focuses on the essential values of art education, along with advances in science and technology. The results of these activities are summarized in the form of a Sundanese traditional dance learning video, namely *Kandagan* Dance with an analysis of the application of a combined training model of formal and non-formal learning in the hope that it can be used as material for learning dance materials in the future.

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