

***Tuping* Dance Learning at SMA Negeri 2 Kalianda South Lampung**

Armayyeni Nurillia Marsim¹, Mulyanto^{2*}, Sudyanto³

^{1,2,3} Universitas Sebelas Maret

¹ armayyeni7@gmail.com, ^{2*} mulyanto@staff.uns.ac.id, ³ soeddie.fkipuns@gmail.com

Abstract: This research analyzed the *Tuping* dance learning process in SMA Negeri 2 Kalianda South Lampung. *Tuping* dance is the one coming from South Lampung representing the troops. This dance is usually performed during a customary celebration in South Lampung, particularly Kuripan Village, Penengahan Sub District, South Lampung Regency. *Tuping* in Indonesian is defined as a mask, but for the people of South Lampung, especially Keratuan Darah Putih, is defined as Radin Intan II's guerilla troops assigned in 12 posts, starting from Sunda Strait to the Tanjung Cina Kota Agung. *Tuping* dance is a product of past culture taken care of and preserved continuously by local people. The preservation was conducted by making it the material of learning in school and training in dance studios. This research aimed to formulate the *Tuping* dance learning process involving learning objective, material, method, model, media, and evaluation. The methodology employed was a qualitative one in which non-participatory observation was used to observe the learning process in the class. The data of research included the learning process involving learning objective, material, method, model, media, and evaluation. Data course consisted of teachers, students, and literature collected through observation, interview, documentation, and library study techniques. The data collected was then analyzed using an interactive model. To validate data, source, method, and author triangulation, review informant, and peer debriefing were used. The learning was conducted in 8 meetings using the procedure of demonstration with the results of the study, in general, get a good category, where all the components have been implemented.

Keywords: *learning, Tuping dance, demonstration*

Introduction

Dance is an expression of the human spirit through body movement. In dancing, we should pay attention to three elements of beauty: wiraga, wirama, and wirasa. Wiraga is the compatibility of dance type to the dancer's age and physique. Wirama is the harmony between-song rhythm or accompanying music and dancing movement. Meanwhile, Wirasa is the comprehension conducted by the dancer on dancing material and type. The three elements are a single unity that should compulsorily abide in every dance performance. The dance itself can be categorized into some groups by function, the number of a dancer, and type. By its type, the dance is divided into four groups: contemporary, modern, traditional, and primitive.

Traditional dance is very varying in Lampung, one of which is *Tuping* dance. *Tuping* dance is the one representing Radin Intan II troops. This dance is usually performed during a customary celebration in Lampung Selatan area, particularly in Kuripan village, Penengahan Sub District. *Tuping* dance builds on the mask (topeng) with 12 (twelve) types of face characters, each of which represents their skill (Tim Dinas Pariwisata dan Kebudayaan Kabupaten Lampung Selatan, 2015: 6). 1) *Tuping* Irung Tebak/ transversal nose, (2) *Tuping* Irung Cungak/ pointed-upward nose, (3) *Tuping* Luah Takhing/ with fang, (4) *Tuping* Jangguk Khawing/ irregular long beard, (5) *Tuping* Banguk Khabit/ split mouth), (6) *Tuping* Bekhak Banguk/ wide mouth, (7) *Tuping* Mata Sipit/ slant eyes, (8) *Tuping* Banguk Kicut/ mengot mouth, (9) *Tuping* Pudak Bebai/ female face, 10) *Tuping* Mata Kedugok/ sleepy eyes, (11) *Tuping* Matakicong/ one-eye, (12) *Tuping* Irung Pesek/ flat nose. The troops were assigned in 12 (twelve) points from Sunda strait to Tanjung Cina Kota Agung.

Tuping dance was performed in group with dancing duration of 7 minutes and with 14 types of movement including negakh, lelagoan, tikol, silat awal, cangget, tolak tebing, silat tikol, silat khalut, tepuk agas, lelagoan lapah, silat mundukh, ngelap bawah, buka topeng, and mulang (Sejati, 2017). Lampung Selatan area is one of the regencies occupied by a keratuan (kingdom led by a Queen) in the past, Keratun Darah Putih becoming the milestone of Islam religion dissemination in Lampung. A descent of Keratun Darah Putih, Radin Intan II, is one of the national heroes inspiring the character of *Tuping*. *Tuping* dance itself is still preserved until today as the cultural heritage to the people of Lampung Selatan, particularly in Kuripan Village.

Cultural heritage is something that should be preserved obligatorily so that the existence of art keeps maintained and will not be extinct. An attempt to be taken is to inculcate the importance of knowing and preserving our nation's culture earlier into the young generation. The presence of art and culture learning as one of the subjects at school is a breakthrough to introduce art and culture to students. Dance learning in schools understands the value of dance education by the natural state of children who tend to move and prefer a good communicative language (Pastena, 2013). Art learning in school is not only related to popular art but also emphasizes on the local wisdom.

Local wisdom is a culture created by the local area's community through the repeated process and socialized in the form of norms and made a guideline in daily life. This serves to shape humans to be wiser in living their lives (Albatani and Madkur, 2018). Those norms have been summarized in Piil Pesengiri meaning self-esteem. Lampung people's characteristics and predispositions are reflected in local language becoming the slogan of its original personality; it should be preserved obligatorily by its descents. As for some characteristics that must be fulfilled as a local wisdom, among others; (1) must combine knowledge of virtue that teaches people about ethics and moral values; (2) local wisdom must teach people to love nature, not to destroy it; and (3) local wisdom must come from older community members (Mungmachon, 2012).

This research aims to find out and to criticize the *Tuping* dance learning process including objective, material, method, media, and evaluation. The result of criticism on the learning activity in school can be used to improve the *Tuping* dance teaching-learning process in SMA Negeri 2 Kalianda of Lampung Selatan Regency. This research is relevant to Tiontinov's (2017) study on *Tuping* Dance Rehearsal aiming to describe the practicing process in Intan Studio, Lampung Selatan Regency.

Method

This research took place in SMA Negeri 2 Kalianda, Lampung Selatan Regency, Lampung Province. This research employed a descriptive qualitative method. The data of research constituted the learning process involving objective, material, method, model, media, and evaluation. The data source of research included teachers, students, community, school environment, and literature. Techniques of collecting data used were observation, interview, documentation, and library study, while the technique of analyzing data was an interactive model of analysis. To validate the data, source triangulation, method triangulation, author triangulation, informant review, and peer debriefing were used.

Results and Discussion

The dance learning process was conducted in SMA Negeri 2 Kalianda, Lampung Selatan Regency, involving objective, material, method, media, and evaluation. This activity was

conducted in 8 meetings with *Tuping* dance being the basic material of learning. The following is the complete explanation related to components of learning implemented.

Learning Objective

Basic Competency (BC) contained in art and culture learning implementation plan is to understand a concept, technique, and procedure in traditional dance movement variety, and to demonstrate traditional dance movement based on a concept, technique, and procedure according to the count/tap. Thus, the indicators to be achieved in the learning are: identifying the movement variety of local traditional dance based on technique, concept, and procedure with various accompaniments; mimicking the movement variety of local traditional dance; and performing the movement variety series of local traditional dance based on technique, concept, and procedure.

Art and culture subject generally aims to introduce the students and to give them experience with artwork creation. It is in line with Daryanto (2005: 58) explaining that the objective of learning is to describe the knowledge, ability, skill, and attitude the students should have as the result of learning expressed in the form of behavior and conduct that are observable and measurable. This research was applied using learning the local traditional dance, *Tuping* dance. Through this dance learning, students can get experience with artwork creation. Dance art can also be the students' means of expressing their creativity and of preserving cultural heritage all at once.

The objectives of learning formulated in the art and culture learning implementation plan are: to identify the movement variety of local traditional dance based on technique, concept, and procedure with various accompaniments; to mimic the movement variety of local traditional dance; and to perform the movement variety series of local traditional dance based on technique, concept, and procedure. The objectives formulated that can be achieved will be the students.

Learning Material

Dance art learning material for the odd semester of the 10th grade includes concept, technique, and procedure of local traditional dance; movement variety of local tradition; and demonstration of local traditional dance movement according to the accompaniment/tap. Traditional dance used in this study is *Tuping* dance of Lampung Selatan constituting the typical dance of the area. Material is delivered gradually in every learning meeting. In the first meeting, the teacher delivers the material of introduction to history and names of movement varieties to be studied and begins to demonstrate the movement varieties including negakh, lelagoan, tikol and silat awal. In the second meeting, the teacher delivers material about movement variety of cangget, tolak tebing, silat tikol, and silat khalut. In the third meeting, the teacher delivers material about clapping movement variety including tepuk agas, lelagoan lapah, silat mundukh, and ngelap bawah.

In the fourth meeting, the teacher delivers material about movement variety of opening the mask and mulang, constituting the last series of movement variety in *Tuping* dance. In the fifth meeting, the teacher delivers material about the properties used in the dance. Then, the teacher divides students into some groups in the sixth meeting, thereby facilitating them to understand the material delivered. In the seventh meeting, students are given an independent assignment in a group to prepare themselves for the assessment in the next meeting. In the eighth meeting, the teacher conducts an assessment or scoring on the students in a group. The delivery of material is

conducted by students briefly, concisely, and repeatedly, to enable the students to understand well the material delivered. The material is adjusted to be achieved and contains knowledge, skill, attitude, and experience.

Art and culture learning material for the odd semester of the 11th grade includes concept, technique, and procedure of local traditional dance; movement variety of local traditional; and demonstration of local traditional dance movement according to the accompaniment/tap. Basic material can be delivered well completely in each of the meetings, from the first to the eighth meeting.

Learning Method

The learning methods employed by art and culture teachers of SMA Negeri 2 Kalianda are lecturing demonstration and rehearsal. Lecturing method is applied by the teacher in explaining the material related to history and names of movement variety to be studied. Lecturing method is usually used by the teacher to give the students more detailed information on a subject matter. It is in line with Sanjaya (2013: 148) stating that lecturing is a cheap and easy method to do, can present broader learning material, and provide the topic to be emphasized.

The next method constituting a basic method in delivering material is demonstration one. A demonstration is intended more to facilitate the students to understand the movement variety taught so that the teacher demonstrates the variety of dance movements one by one directly. The demonstration aims to enable the students to understand how to organize or to arrange something. In line with this, Kurniasih and Belin (2015: 85) also explained that the demonstration method is a teaching method using the visual display to explain a definition or to reveal to students how a process runs. The strengths of the demonstration method are: that the method can help students understand clearly the variety of movements to be taught, can facilitate a variety of explanations, and can reduce the error occurring in the use of lecturing methods through observing and giving a concrete example by demonstrating it directly.

The last method variation used by the teacher in the learning is rehearsal one. This method is used following the demonstration of a movement variety, in which students are given an opportunity of repeating the material delivered until they understand it in detail. This method can be used as an independent task following the division of the presentation group, in which the progress of individual students is monitored weekly. It is in line with Roestiyah (2016: 125) explaining that rehearsal method is a teaching method in which the students conduct rehearsal activities to enable them to have agility and skill higher than what they have learned. The use of varying learning methods is intended to make the students attending the teaching-learning activity more joyfully, and even to make them participate in the learning process more actively, thereby can support the achievement of learning objectives specified.

Varying learning methods are applied in the art and culture learning process: lecturing, demonstration, and rehearsal. The application of respective methods is adjusted with the material delivered. Thus, the appropriate use of varying methods facilitates the students to understand the material delivered and makes them attending the art and culture learning process more joyfully.

Learning Media

The learning media used by the teacher in this study are audiovisual and audio in the form of *Tuping* dance video and music accompanying *Tuping* dance. The video of dance is used as additional media to make the students understanding better the movement studied. Media is an

effective aid when the learning room used is too wide and the number of students is too large, thereby facilitates the students to see and to understand the material delivered. It is in line with Wijaya and Moh. Hasan (2015) about the advantage of audiovisual media use in dance art learning to the teacher is that it facilitates him/her to deliver the material effectively, improve students' appreciation as indicated with their creativity in creating work.

Varying media are also used in art and culture learning: audiovisual and audio media. Audiovisual media used is *Tuping* dance video, while its audio media is the music accompanying the dance. This learning media helps students understand the material delivered. The media are very compatible with the material taught so that students can master the material maximally and the teacher can deliver the material well.

Learning Evaluation

Learning evaluation conducted by the teacher emphasizes more on the practical test. In this case, the students are scored in each of the meetings through some aspects: visual, oral/gesture, emotion, and recital. All of these aspects are assessed using the following scale scoring criteria: 10%-49% of students having implemented the aspects belonging to poor category; 50%-79% of students having implemented the aspects belonging to fair category; 80%-95% of students having implemented the aspects belonging to good category; and 96%-100% of students having implemented the aspects belonging to very good category.

Learning evaluation is conducted in this research using a practical test with the scoring criteria involving visual, oral/gesture, emotional, and recital aspects. Scoring criteria obtained in *Tuping* dance learning is 80% - 95% of students having implemented all of the aspects, belonging to good category.

Conclusion

The *Tuping* dance learning process in SMA Negeri 2 Kalianda generally belongs to a good category, in which all of the components have been implemented. The component of objective formulated can be achieved well by students. Basic material can be delivered completely in each of the meetings. Learning methods used are varying, enabling the students to understand more easily and to attend the learning activity more joyfully. Audiovisual and audio learning media enable the students to master the material maximally. Learning evaluation was conducted through some aspects: visual, oral/gesture, emotional, and recital, belonging to the scale of 80%-95%.

References

- Albatani, Azkia Muharom., & Ahmad Madkur. (2018). Think Globally, Act Locally: The strategy of Incorporating Local Wisdom in Foreign Language Teaching in Indonesia. *International Journal of Applied Linguistics and English Literature*, Vol. 7, Issue 2, E-ISSN: 2200 3452, P-ISSN: 2200-3592.
- Daryanto. (2005). *Evaluasi Pendidikan*. Jakarta: Rineka Cipta.
- Kurniasih, Imas., & Berlin Sani. (2015). *Ragam Pengembangan Model Pembelajaran untuk Peningkatan Profesionalitas Guru*. Kata Pena.
- Mungmachon, Mmiss Roikhwanput. (2012). *Knowledge and Local Wisdom: Community Treasure*. *International Journal of Humanities and Social Science*, 2 (13), 174-181.
- N.K. Roestiyah. (2012). *Strategi Belajar Mengajar*. Jakarta: PT. Rineka Cipta.

- Pastena, Nicolina., Cristiana D'anna., & Filippo Gomez Paloma. (2013). *Autopoiesis and Dance in the Teaching-Learning Processes*. *Prosedia – Social and Behavioral Sciences* 106 (2013) 538-542.
- Sanjaya, H. Wina. (2013). *Strategi Pembelajaran Berorientasi Standar Proses Pendidikan*. Jakarta: Fajar Interpratama Mandiri.
- Sejati, Prasetyo Waluyo. Interview. (2017e). *Ragam Gerak Tari Tuppeting*. Kalianda, Kabupaten Lampung Selatan, Provinsi Lampung.
- Tiontinov, Lughita. (2017). *Pelatihan Tari Tuping di Sanggar Intan Desa Kuripan Kecamatan Penengahan Kabupaten Lampung Selatan*. Penelitian. Lampung: Unila.
- Tim Dinas Pariwisata dan Kebudayaan Kabupaten Lampung Selatan. (2015). *Cerita Sejarah Lampung Selatan*.
- Wjaya, Kartika Ade., Moh. Hasan. (2015d). *Pembelajaran Seni Tari dengan Menggunakan Media Audio-Visual dalam Mata Pelajaran Seni Budaya Kelas XI di SMA Negeri 1 Boja Kabupaten Kendal*. Laporan Penelitian. Semarang: UNES.