Strengthening Competence of Dancers

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Abstract—**For a dancer with core competencies to be a benchmark for the success of dancing, of course, it must be mastered thoroughly. Core dance competencies consist of mastery of motion techniques (*wiraga*), dance inspiration (*wirasa*), musical sensitivity (*wirama*). This will be achieved well if the learning carried out has a reference or curriculum, strategy and human resources that can support these aspects. This *Jaipong Wangsit* dance was chosen by researchers, as a form of instructional material strategy, which can be done in non-formal education or studio, because the *Jaipong* dance entitled *Wangsit* has several aspects that support the strengthening of the potential of a dancer. The method used in this study is descriptive analysis using a qualitative approach. *Jaipong Wangsit* dance is a heroic-themed dance, it departs from the *Wangsit* song, which has a specific message or meaning. This can be used as a foundation in working on *Jaipong* dance works. Between the theme of songs, song lyrics, and musical characters that are interrelated with each other in *Jaipong Wangsit* dance can form the character of dancers. The researcher draws the conclusion that *Jaipong Wangsit* dance can stimulate motoric students, facilitate learning that will be applied to students in honing core competency in *wiraga, wirasa, wirama*, which of course by using the right learning method, one of them is CTL learning model (Contextual Teaching and Learning) who can support each process that will be given to students.**

Keywords—dance competency strengthening; jaipong wangsit

I. INTRODUCTION

Speaking of efforts to strengthen the competence of dancers in the learning process, of course it is necessary to know the basis or reference of the curriculum used in the learning. In Indonesia in particular, traditional dance studios exist, most of them only use imitation / imitative learning methods, not only that, if human resources lead to the trainer's background, the teaching strategies possessed by the trainer can also be a problem for potential dancers born from the studio. If this happens, it tends to produce dancers who can master just a few competencies.

For a dancer, there are two aspects that become the benchmark for successful success, including core competencies and supporting competencies. The core competencies include mastery of dance texts and content. In terms of dance text, these competencies are motion techniques, musical sensitivity, and dance inspiration, where each has its own content. In addition, the thing that is a supporter in strengthening dance competence is born of self-confidence about commitment in self, discipline, high curiosity, enthusiasm and never give up.

In strengthening the competence of a dancer, not only speaking curriculum and human resources are important aspects, but in the strategies given to form a dancer there needs to be a match between the instructional materials provided with the age of the existing students.

Departing from these problems, researchers want to find out more about the right teaching materials to be able to strengthen the potential of a dancer, with the right strategy as well and the suitability of the target at the age of students.

In Indonesia, especially in West Java, there are many potential dancers born, now more inclined to just one aspect, namely the technique of motion (*wiraga*). As for dance inspiration (*wirasa*) on the dance itself, most students in the studio feel by itself (approximately) without any treatment given. Same with the sensitivity of the musical (*wirama*) the relationship between musical accompaniment or song lyrics, with the theme of the song story arises inconsistency, so that it influences the realization of the character of a dancer. In addition, the sensitivity of dancers to rhythm or beat (*wirama*) in the song that is sung while dancing, still cannot be reached to the maximum. Although not all dancers are born like this, but most tend to be like that.

The dance that is considered sufficient to provide treatment for strengthening competence for a dancer in West Java is *Jaipong* dance. *Jaipong* is a dance that collaborates various kinds of movements such as the *ketuk tilu* dance movement, *ronggeng* dance, and also some *pencak silat* movements which are also very popular with the local people at that time. Apart from being known as *Jaipongan* this dance is also a dance art that is a type of social dance. The uniqueness of the movement in a dance performance then boosts the existence of *Jaipong* dance as one of the mainstay traditional arts from West Java [1].

The researcher used the *Jaipong Wangsit* Dance, where the *Jaipong Wangsit* dance is a themed *Jaipong* dance. *Wangsit* in it has a meaning that is quite mutually continuous from song stories, song themes, song lyrics, and it can be the basis in creating motion, and the motion certainly has meaning that can shape the character of the dancer. Besides that, this *Wangsit* is a refinement of the *Wangsit Siliwangi* song, so that the rhythms and beats in this *Wangsit* song can be easily applied and can stimulate the dancer's musical sensitivity. The number of

teenagers who are *Jaipong* dancers in West Java is considered suitable for this treatment through *Jaipong Wangsit*.

II. LITERATURE REVIEW

In a learning, it is certainly supported by several aspects. Among them is the existence of a curriculum as a reference for learning, strategies in learning and also the existence of human resources that can support from all aspects. Thus the learning done will be achieved well. The same is true for dance learning or training in non-formal education or studios. This becomes an equally important issue. As a studio that will give birth to dancers who have good potential, of course they must have good references and strategies.

As described by Nugraha, the focus of the research problem is more on the aspects of mastery of motion rhythm and musical sense that are applied to the Cultural Arts Teachers in West Java Province. The research is indeed different from the object that the researcher will do, but this research can be used as a comparison reference in the research that will be conducted by the researcher, because the same as this research leads to aspects of strengthening the feeling that is related to rhythm and motion, to increase potential [2].

Some methods that must be possessed in learning to be able to produce good dancer potential according to Gayle Kassing include creating a Positive Learning Atmosphere, Developing a Teaching Management Style, Managing the Dance Classroom, Dealing with Student Behaviors in Dance Classroom and Developing a Philosophy of Teaching Dance. Here, a teacher is required to be able to master the class and everything, not only mastering the theory, but also must be able to manage the class and classify the needs or interests of students [3].

In addition, things that need to be considered in this learning process are pedagogy or strategy, which according to Isma Widiaty "by using vocational pedagogy can involve what is taught (content) and how to teach (process). Vocational pedagogy design works with teachers who have passion, subject knowledge, and are able to inspire students, this can bring a dynamic learning process. Vocational pedagogy has a very important and basic meaning to develop an effective and efficient learning culture" [4].

Learning that is done in the studio by paying attention to some of these aspects can indirectly carry the character values that exist in the dancer himself, Riyaningsih said that "learning traditional dance can have a positive influence in building the character of students who: 1) religiosity; 2) honesty; 3) responsibility and cooperation; 4) tolerance; 5) discipline. Therefore, it is considered very important to be able to pay attention to several aspects that support dance learning that produce good potential dancers" [5].

III. RESEARCH METHODS

The method used in this study is descriptive analytical research method with a qualitative approach, to determine the value of independent or more independent variables without making comparisons or combining variables with one another. With descriptive analysis method which is one method in conducting research to solve a problem that is done by describing and analyzing it. The implementation of descriptive methods is not limited to collecting and compiling data, but includes analysis and interpretation of data that occurs in the field. This method and approach is used to find conclusions as a result of the analysis of the data obtained about the *Jaipong Wangsit* Dance as a strategy for teaching materials for Strengthening the Competency of Educators [6].

Participants in this study were the first researchers themselves, where researchers here as planners, implementing research activities carried out. The next speaker consisted of the leader of the studio, Sudrajat, here has the capacity as managerial of the studio, manager, person in charge and choreographer of Dapur Seni Fitria itself. Then the next participants were dancers as mid-level dance performers in Fitria Art Kitchen. Furthermore Arie Doekoen as the songwriter from *Jaipong Wangsit*. This research was conducted at one of the Art Studio in Cimahi City - West Java, Indonesia, namely the Dapur Seni Fitria studio.
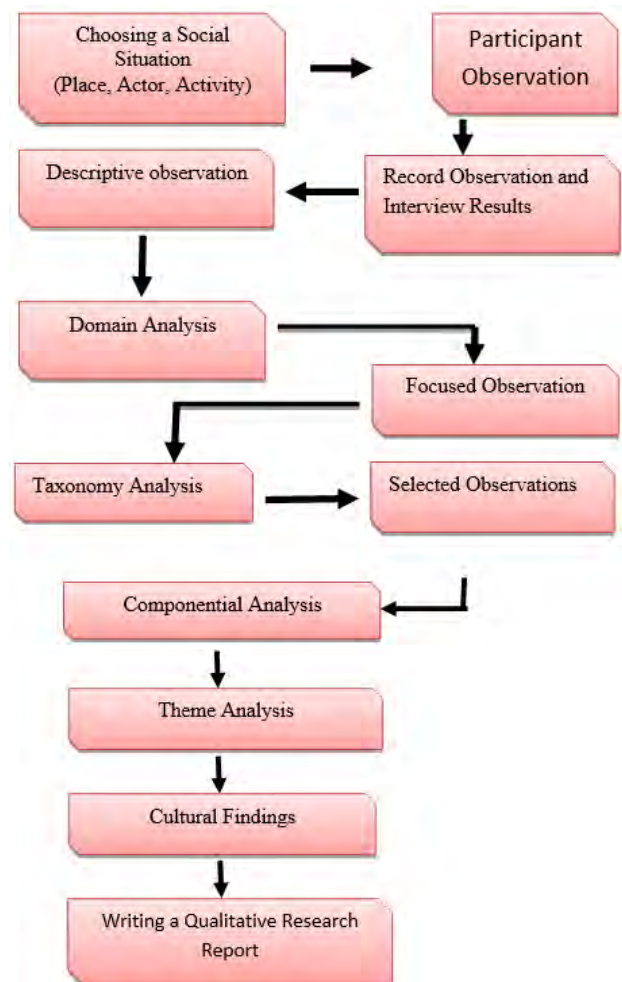
Source: Sugiyono [7].

Fig. 1. Research Phase.

In this study researchers used a triangulation data analysis system intended to obtain more accurate data because with this technique the data that has been obtained will automatically be

tested using other techniques simultaneously. Triangulation here is a data analysis system that combines data from observations, interviews and documentation.

IV. FINDING AND DISCUSSION

This *Jaipong Wangsit* dance, created from a song entitled *Wangsit*. Therefore, here the researcher first dissected several aspects of the background created by the song *Wangsit* itself. The creator of this *Jaipong Wangsit* song is Arief (Nugraha Rawanda) Koen, he is usually called by the famous name Ari Dukun, according to his explanation, this *Wangsit* song was created from the background of the existing song "*Wangsit Siliwangi*" first, which was adopted through show techniques or a game in the show. Because he departed from *Wayang*, he looked at scenario-based characterizations such as films in several beats born in the song *Wangsit*. Therefore, this *Jaipong Wangsit* song is a song that is themed and has a specific meaning or purpose in every song lyrics it makes.

The synopsis of *Wangsit* is:

Wangsit glanced at the struggle of the "elders" first, various ways of traversing with difficulty to unite the archipelago into a peaceful country. Sundanese is the famous king with the nickname "Siliwangi". The king who longs for his country is safe, the people are prosperous and peaceful. Wangsit is one of the Siliwangi programs that is still engraved in the hearts of the Sundanese people in particular. In the archipelago with its abundant natural wealth and various ethnicities, religions and cultures, of course it is a wealth that must be maintained. "Silih Asah, Asih, and Asuh" is the starting point for uniting the people of this archipelago. Bhineka Tunggal Ika, which is known as the slogan of the symbol of the greatness of this country and the nature of the work of mutual cooperation is a form of togetherness in society making this country strong and strong.

The lyrics of the song *Wangsit* are*:*

Kokolot ngareka cara

Sangkan sugih loh jinawi

Santosa mukti wibawa

Wibawana sang srinarpati

Teu tunda tina hareupan raharja

Sajagat raya

Nyambuang kamana mana

Kiwari jadi carita

Galuh pakuan nyambuang

Jadi payung keadilan

Ngajen asah asih asuh

Ngajen asah asih asuh

Jadi konci hurip hirup 2x

Teu kudu laku teu puguh

Sing inget amanat laku

Ngajen asah asih asuh

Prak jiwa na geura peruh

Jaman kiwari ges beda

Kabeh ges waktuna meta

Mangsana ges darewasa

Mangsana ges darewasa

Buka ku cara ayeuna

Ayeuna ges pada muka

Leuit murak dina Uga

Bral dunya nu karak beunta

Bral dunya nu karak beunta

Singhoreng urang nu boga 2x

Jangjang mangsa ges mere beware

Mapay mapay tapak nu baheula

Galur hirup jadi titincakan

Galura nu jadi ciri bukti

Sakabehing ges tinggal meta

Ngan tinggal kari urangna

Waspada masing priatna

Buka ku cara ayeuna

Jadi paseuk bangsa bangsa

In this study, to dissect the contents of this *Jaipong Wangsit* Dance, researchers used the Ethnocoreology approach, which was defined as "a scientific study of dance about all important things related to culture, religious functions or symbolism, or even its position in society" [8].

Ethnocoreology 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 [8]:

- Text (which can be read) includes movement, makeup, clothing, accompaniment, lighting, floor patterns, and so on. In this study the textual layers discussed included movement, make-up, and clothing.

- Context (linkage with society) which includes historical development, function (anthropology), physiology, psychology, and comparison. The layer of context studied in this study is the historical aspect which includes the background of the *Jaipong Wangsit* dance creation process.

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 said by Murgiyanto [9]:

The word "choreography" comes from the English language "choreography" as long as the word comes from two broken Greek words, choreia which means joint or choir dance, and graphia means writing. So literally choreography means group dance writing. However, the nature of the dance world today, choreography is more defined as the knowledge of the preparation of dance or the results of dance arrangements [10].

The use of motion in dance must have been adapted to the elements of dance choreography such as the use of space, energy, tempo and so on. Where in the use of elements - dance elements have a purpose that the intended motion looks more aesthetic. And also besides that the use of this dance element is also intended to show the impression and message that the dancer wants to convey.

The concept of motion that emerged in the *Jaipong Wangsit* dance was the movement that carried heroic-themed movements. Where the movements that are born tend to be a lot of motion with strong, brave character. Even so, motion here is also a lot of motion that has a certain meaning. This *Jaipong Wangsit* dance has a Solo dance design that can also be packaged in groups with a large number of dancers.

From the whole, the choreography of *Jaipong Wangsit* dance consists of 22 types of motion divided into 6 Locomotion movements, 9 Pure Movement motions, 4 Gesture motions and 4 of 22 Gesture motions that are also included in the Baton Signal motion category.

- Locomotion motion category or moving places in the *Jaipong Wangsit* dance there are six kinds of motion. This motion is used as a move of place, both when the dancer will move position, or when doing a track.

- Pure movement or pure motion category, in this category there are nine kinds of motion. The nine kinds of motion are called pure motion which in this motion does not contain any meaning or meaning, and also does not describe something.

- Categories of signal baton motion or reinforcement motion expression, in this *Jaipong Wangsit* dance there are three kinds of motion signal boton. In this category of motion, the three movements have the form of motion as a reinforcement of expression in the dance theme / dance story conveyed to the audience.

- There are four types of gesture or meaningful motion in the *Jaipong Wangsit* dance, these four movements are categorized as gesture movements because in each movement they have certain meanings and meanings. Which in broad outline, the meaning and meaning of each movement that exists in this *Jaipong Wangsit* dance means that we as living beings are always always grateful for all the will of Allah SWT, as well as a lot of movement that gives meaning in dealing with life situations, with a brave attitude and responsible. In this Gesture movement, it is also closely related to the poetry of the song *Wangsit* itself.

The gesture motion in *Jaipong Wangsit* dance is included in the design above, as stated by Soedarsono:

The top design or water design is a design that is on the floor seen by the audience that looks painted on the room above the floor [11].

The *Jaipong Wangsit* dance creation process begins with making music first, so that in the process it moves to adapt to the music that has been made. The length of time for the creation of the *Jaipong Wangsit* dance is approximately three months. Stages - stages carried out by Sudrajat include:

- Exploration process,

- Improvisation process.

- Furthermore, the evaluation or incubation process,

- Finally, the process of results or the formation of dance, this process creates a new dance work, based on several stages that have been passed. At this stage of the results process, the merging stage between the motions that has been considered perfect with the music that has been created as an accompaniment to *Jaipong Wangsit* dance. (Sudrajat Interview on April 2018).

This *Jaipong Wangsit* dance is included in a dance composition that has a literary theme, because this dance is worked on with the aim of conveying its own messages. The movements that were born in the *Jaipong Wangsit* dance included the movements that had undergone a stylization process.

V. CONCLUSION

Based on the results of the research, and supported by the evidence and data previously presented about the *Jaipong Wangsit* Dance in the Dapur Seni Fitria, the researchers concluded that the *Jaipong Wangsit* Dance is a *Jaipong* dance that departs from a song title itself, where this song is an enhanced song. From the previous song, has a different purpose and meaning. *Jaipong Wangsit*, a heroic-themed dance, has strong characters in the dance.

In *Jaipong Wangsit* here, there are many aspects related to dance elements that are very strong. With the theme of songs, song characters, and musical characters that are intertwined with each other, *Jaipong Wangsit* is considered suitable for researchers to be used as a strategy as a teaching material to be applied with the aim of honing dancer's potential strengthening. The use of *Jaipong Wangsit* dance is quite representative of several aspects of text and contextual that can be applied to students. The researcher draws the conclusion that the *Jaipong Wangsit* dance can stimulate motor students to facilitate learning that will be applied to students in sharpening sensitivity to wiraga, wirasa, wirama. In addition, this teaching material can be applied to the CTL (Contextual Teaching and Learning) learning model because in order to improve the aspects of *wiraga, wirama and wirasa* this learning model can support every treatment that will be given to students.

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