

## Implementation of Character Education Values in Tuping Dance Learning

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### ABSTRACT

*Tuping dance is a dance originating from South Lampung which depicts army troops. This dance is usually performed at traditional celebrations in the South Lampung area, especially in Kuripan village, Penengah sub-district, South Lampung district. Tuping dance consists of 14 types of movements consisting of negakh, lelagoan, tikol, silat awal, cangget, tolak tebing, silat tikol, silat khalut, tepuk agas, lelagoan lapah, silat mundukh, ngelap bawah, buka topeng, and mulang. The movement was adopted from the daily activities of the Tuping dancer troops who mingled with the community and also acted as scouts, so that the movement was dominated by Silat Lampung and was also inserted with funny movements. Tuping dance is a cultural product of the past that is continuously maintained and preserved by the local community. The preservation of this culture can be carried out through the cultivation of character education values contained therein. So that dancers can not only dance but can learn about good character. This study aims to implement the character education values contained in the Tuping dance learning. The methodology used is qualitative where data is obtained through observation, documentation and interviews, as well as literature study. The validity of the data used were source triangulation and informant reviews. From the results of the analysis, the researcher found three values of character education in the Tuping South Lampung dance, namely creative, communicative and social care. These three values are implemented in the learning methods used by the teacher in the learning process in the classroom*

### Keywords:

*Character Education,  
Learning, Tuping Dance*

## **Introduction**

Dancing is an expression of human feelings conveyed through gestures. Movement of the body in human relations is the mother tongue that follows it throughout life (Winther, 2018). Dance movements are body movements that are in harmony and rhythm so that they produce works of art that are performed at certain places and times. Movement in dance functions as a medium of communication between dance stylists, dancers and also the audience. The basic movements of the dance consist of hand movements, footwork, head movements, and body movements (Hadi, 2007: 25). Motion is also divided into two forms, namely pure motion and meaningful motion (Khasanah, 2009: 4). Pure motion, namely the original gesture without any meaning behind it, this movement is only concerned with artistic or beauty. Meanwhile, meaningful motion is a movement created with a specific meaning, where a dance stylist wants to convey something.

The creation of a dance work needs to pay attention to the element of beauty. There are three elements of beauty that need to be considered in dancing activities, namely wiraga, wirama, and wirasa. These elements are an integral part of dance performances. If one of the elements is not fulfilled, the dance presentation can be said to be less attractive. The art of dance is classified into several groups according to their function, number of dancers, and also their types. Based on its function, dance can be divided into several groups, namely as a means of ritual, entertainment, association, and economic fulfillment. Soedarsono (1998: 57) argues that the means of ritual, entertainment, and aesthetic presentation are the three primary functions of performing arts.

Dance in general is an artistic and traditional activity (Zakaria, et al, 2018). Dance has a function that can be tailored to the needs of the event and also the type of dance used. Dances can also be classified based on the number of dancers, namely single, pair and group. Based on the type, dance is divided into four groups, namely contemporary, modern, traditional, and primitive. This number of classifications makes dance develop rapidly and also diverse. Lampung Province has diversity, rich in arts and culture.

Traditional dances in the Lampung area are very diverse, some of which are the Sigeh Penguten dance, the Bedana dance, the Melinting dance, the Piring 12 dance, the Sekura dance, and the Tuping dance. This dance has a background of a mask that has 12 (twelve) types of facial characters, each character symbolizing its respective expertise (Team for the Tourism and Culture Office of South Lampung Regency, 2015: 6). The facial characters include: 1) ear ears guessing / cross nose, (2) ear ear ears / nose looking up, (3) ears tearing / fangs out, (4) ear ears Khawing / long beard irregular, (5) Banguk Khabit ears / flat mouth, (6) Banguk throat ears / wide mouth, (7) slanted ears / slanted eyes, (8) Banguk ears / mouth swollen, (9) Bebai Pudak ears / Female face, 10) Eyes Tupugok / Sleepy Eyes, (11) Eyes Tuping Eyes, (12) Tuping Irug Short / Short Nose. The troops were assigned 12 (twelve) points, starting from the Sunda Strait to Tanjung Cina Kota Agung.

Tuping dance is danced in groups according to each character from Tuping. This dance consists of 14 types of movements consisting of negakh, lelagoan, tikol, early martial arts, cangget, cliff repelling, tikol silat, khalut silat, pat gnat, lapah fighting, mundukh silat, wiping down, opening the mask, and mulang (Sejati, 2017). At first this dance can only be performed during traditional celebrations in Kuripan Village, Penengah District, South Lampung Regency. But over time, this dance began to be allowed to be studied by the surrounding community. The troops wore masks or so-called tuping as a means of deceiving the enemy so that they were not aware of their existence. To commemorate the services of these troops, the Tuping dance was created.

South Lampung is one of the districts where in ancient times there was a keratuan, Keratuan Darah Putih. Keratuan Blood Putih became a milestone for the spread of Islam in Lampung. One of the descendants of Keratuan Darah Putih, Radin Intan II, was a national hero who inspired the creation of the Tuping dance. Tuping dance is still preserved as a cultural heritage for the people of South Lampung, especially in Kuripan Village, Penengah District.

Cultural heritage is one of the things that must be preserved, so that its existence is maintained and not extinct. One way that can be done is by instilling an understanding of the importance of recognizing and preserving the nation's culture in the younger generation. With the learning of arts

and culture in schools, the noble values of art can be introduced to students from an early age. Art learning in schools does not only focus on popular arts, but also on local local wisdom.

Learning at SMA Negeri 2 Kalianda, South Lampung Regency in the field of art places more emphasis on traditional arts such as traditional dance and music as well as creative dance. Tuping dance is a manifestation of the material contained in Basic Competency 3.1 regarding understanding concepts, techniques, and procedures in various traditional dance movements. Meanwhile, in the realm of skills, there is Basic Competency 4.1 regarding demonstrating traditional dance movements based on concepts, techniques and procedures according to the count / beat. Tuping dance is a typical dance from the local area which is considered capable of instilling the value of character education, so that it can have a deep impact on students.

Dance learning in schools understands the value of dance education in accordance with the natural state of children who have a tendency to move and prefer good communicative language. Art education has its own characteristics that make it different from others, this is related to its characteristics, including multilingual, multidimensional and multicultural (Ambarwangi, 2013). This educational value can also be used to instill character in children. Because character itself refers to a series of attitudes, behaviors, motivation, skills, and shows how someone behaves (Sudarno, 2017). Dance as a national education also has a function to develop the character and potential of students according to the national character (Arisyanto, et al, 2018). Character education that is expressed through the art of dance, in principle, contains the values of personality formation by performing and listening to dances that describe certain characteristics or characters.

The process of learning dance which only refers to practice without any effort to instill the values of character education results in dance learning less meaningful. The method used by the teacher is the demonstration method, where the teacher practices one by one the various movements or instruments that will be taught to students. In addition to this method, the teacher also uses the lecture method in explaining matters related to history or the names of various movements and musical instruments, and uses training methods for detailed understanding and also student independent assignments.

The failure of efforts to instill the value of character education in learning Tuping dance in schools has resulted in students not being creative and compact in dancing. Cultivating character values needs to be done from an early age in order to form a good personality, so as to avoid all forms of deviations from social norms.

This study aims to identify the value of character education contained in the learning process of the Tuping dance. Considering that Tuping dance is a cultural heritage that must be preserved, it is very important to be researched and made into a scientific work, with the aim of being a documentary material as well as introducing the existence of the Tuping South Lampung dance.

### **Methods and Materials**

This research was conducted in class X IPS 1 SMA Negeri 2 Kalianda, South Lampung Regency, Lampung Province. This study used descriptive qualitative method. The data in this study are the implementation of character education values in the Tuping dance in South Lampung. The data sources of this research are teachers, students, and libraries. Data collection techniques used are observation techniques, interview techniques, documentation techniques, and literature study with data analysis techniques using interactive models. To maintain the validity of the data, source compilation and informant review were carried out.

### **Results and Discussion**

#### **I. The Learning Process of Tuping Dance in Class X IPS 1 Students of SMA Negeri 2 Kalianda, South Lampung Regency.**

The arts and culture learning carried out at SMA Negeri 2 Kalianda, South Lampung has been adjusted to the lesson plans that have been designed and can be seen in appendix 2. In class X, the material taught is the concepts, techniques, and procedures of local traditional dance; local traditional dance movements; as well as demonstrations of local traditional dance movements according to the accompaniment / beat. In this case, the local traditional dance taught is the Tuping dance which is a typical dance from the South Lampung district. The learning process is carried out for 8 meetings

with an allocation of 2 lesson hours (2 x 45 minutes) per week. Based on the details from the teacher activity observation sheet attached to appendix 3, learning activities are divided into three processes, namely introduction, core and closing.

#### **a) Preliminary activities**

The teacher begins the learning activity by saying the opening greetings and giving thanks to God Almighty. Then the teacher checks the attendance of the students and prepares the students physically and psychologically. At the first meeting at the beginning of this semester the teacher explains in advance the material to be studied for one semester, conveys the learning objectives, and explains the implementation mechanism. Delivering core competencies, basic competencies, indicators and KKM that students must achieve. However, at the next meeting, the teacher only delivered the material to be studied on that day.

Teachers also do the linking of learning material with the experiences of students, so that students can more easily understand the material presented. In addition, at every meeting the teacher did not forget to review the material that had been delivered at the previous meeting, this was done so that the teacher knew the level of understanding of the students in understanding the material presented. At some meetings the teacher also divides study groups, this is done so that students can learn independently with their peers and foster creativity in making dance floor patterns for scoring at the eighth meeting.

Examination of student assignments was also carried out by the teacher at the sixth meeting, this was done so that students not only understood practical material but also understood theoretically. This examination is carried out by asking students to collect student activity sheets (LKS) in front of the class. There were some students who did not do the assignment, so the teacher gave a penalty in the form of students being asked to stand in front of the class for some time. The teacher gives this assignment to prepare students for the midterm exam which will be held at the seventh meeting.

### b) Core activities

The presentation of material at the first meeting began with an explanation of the history of the Tuping dance and the names of its various movements. This activity can be seen in Figure 1. where the teacher is explaining the material on the blackboard, this is done to make it easier for students to understand the material. The teacher provides a video of the Tuping dance which is displayed on an LCD projector as an initial description of the learning process, then the learning continues with a demonstration of the various movements of the Tuping dance. At the second to eighth meeting, the teacher begins giving the material by reviewing the material that has been delivered at the previous meeting. This is done so that the teacher knows that the students have understood the material that was delivered at the meeting last week.

**Picture 1.** The teacher writes the various movements of the Tuping dance on the board



Demonstration of various movements is carried out by the teacher not only in front of the class, but in the middle of the line so that students who are in the middle and rear positions still get the same clear material. It can be seen in Figure 2. The teacher gives an example in the middle of a line of students, so that all students are sure to get the same clear material. Demonstrations of the movements are carried out one by one and are repeated several times so that students are completely clear and memorized. After every single motion, it is demonstrated that the teacher invites the students to jointly re-move the range of motion using the count as accompaniment. In addition, the teacher also writes the names of the various movements that have been learned on the board randomly, then students are asked to demonstrate them one by one using accompaniment.

**Figure 2. The teacher demonstrates a variety of movements in the middle of a line of students.**



The introduction of dance accompaniment music began to be carried out by the teacher at the fourth meeting, where all the material on the variety of movements had been demonstrated by the teacher in sequence. This introduction was first carried out by the teacher by presenting the Tuping dance video first, then continued by dancing together using dance accompaniment music. In this activity, it was seen that some students had difficulty aligning the tempo of the music with the movements that had been learned, so the teacher needed to provide additional codes in the form of calculations so that students could more easily understand the beats.

The next material presented by the teacher was the use of the dance properties used, in the form of tuping and cundang. Cundang is a pointed bamboo which in ancient times was used as a weapon as well as a means of storing food reserves for war troops. Meanwhile, Tuping is a face covering that has various kinds of characters that symbolize their respective skills. The delivery of this material is carried out using the demonstration method, in which the teacher demonstrates one by one the types of motion that use the property in front of the class. Then the teacher and students jointly move it by using counting. In the process, students feel awkward with the use of the cundang because there are several movements that require their use in detail. The modes of movement are negakh and lelagoan, so the teacher needs to repeat the two modes of motion. The teacher uses counting as an accompaniment to the dance in order to demonstrate it slowly and repeatedly by focusing on the two modes of motion.

Another method used by the teacher besides the lecture and demonstration method is the practice method. This method is used by the teacher dividing students into several groups then they are given time to review the material presented from the beginning to the end. After that they were asked to

present their work in front of the class in groups. Seen in figure 3. students presented the various movements of the Tuping dance in groups. In demonstrating this movement, students still have not used the dance floor pattern and dance properties. Apart from using these scenarios, the training method is also used to provide students with independent assignments. Giving students independent assignments is carried out by the teacher so that students can better understand in detail the types of movements being taught.

Figure 3. Students advance in groups to present Dance Movements.



### c) Closing Activities

The teacher closes the lesson by inviting students to make a summary of the material that has been delivered, to repeat the various movements that have been given one by one, convey the material to be studied at the next meeting and say a closing greeting. These activities are carried out by the teacher at the first to seventh meeting. Whereas at the eighth meeting, the teacher added an evaluation of the performance of students in each group and explained the name of the group that got the highest score. This is done so that students are motivated in learning the dance and can preserve it.

## II. Implementation of Character Education Values in Tuping Dance Learning.

### a) Creative

Creative value is a value related to a person's imagination or skills in creating something. Creative value is described as someone who thinks and does something to produce a new way or result that he already has (Daryanto and Suryatri, 2013: 47). In dance lessons at school, creative values are also

taught in order to develop students' creativity. One of them is by arranging the floor pattern of the Tuping dance in a group presentation. Students are free to form their own floor patterns to be used, basically the Tuping dance floor pattern does not have a certain standard so that it can be created according to their needs.

The varied learning methods used by the teacher are also a form of creativity in delivering material. So that the material presented can be absorbed properly by students. The use of this varied learning method can also make it easier for the teacher to deliver the material, and the details of the variety of movements can be conveyed properly.

#### **b) Communicative**

Communicative means being able to relate well. Education always pays attention to the basics of good communication (Trilling and Fadel, 2009: 54). Communicative value is related to actions that show a sense of pleasure in talking, hanging out, and working with others (Daryanto and Suryatri, 2013: 47). A communicative nature is very necessary in the process of getting to a dance performance that has a group choreography, so that harmony and cohesiveness will be achieved in dancing.

Group dances should prioritize solidarity rather than the personal qualities of the dancers. This cohesiveness is not only related to uniformity of movement but more complexly, with regard to emotions and a sense of togetherness. This will not be achieved if there is no good communication. Communication needs to be built by dancers since the beginning of the training period, so that it will make it easier for dancers to harmonize their feelings. In learning dance in schools, this value is taught indirectly by the way the teacher divides students into several study groups, so that a communicative value will emerge in the process. This group division functions as a means for students to study independently in groups, this is also a form of applying the training method.

### **c) Value of Social Care**

The social value contained in the Tuping Lampung Selatan dance is reflected in the form of cooperation between dancers, because this dance is performed in groups. In addition, the value of social care is also reflected in various floor patterns because in this pattern dancers need awareness in managing their movements. Dance performed in groups demands a complete unity in its presentation, so there needs to be good cooperation between dancers.

Each dancer has their respective roles in filling the integrity of the dance composition, so that it harmoniously gives life to the dance as a whole. Although each dancer has different individual qualities, dancing together demands a complete unity so that the performance that is presented will be more meaningful. Adjustment (attitudes) socially in the South Lampung Tuping dance, namely in the collaboration of the dancers because of the interaction between individuals. This social value can be seen in the training process, namely in the collaborative efforts of fellow dancers to harmonize the entire range of motion and floor patterns to achieve unity. In learning dance this value is taught using training methods, where students are asked to practice independently in groups so that social care arises between friends. This trait is needed in order to create a harmonious movement in presenting a dance work that has group choreography.

### **Conclusion**

The learning of the Tuping dance at SMA Negeri 2 Kalianda South Lampung is carried out in three stages, namely preliminary, core and closing. This activity is carried out in eight meetings, with an allocation of two lesson hours. The implementation of the character education values contained in the learning process of the Tuping dance, namely the values of creative, communicative, and social care. These three values are reflected in the material aspects, methods, and forms of student creativity in presenting the dance floor patterns.

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