

GLORIFICATION OF LOCAL CULTURAL WISDOM IN THE IMPLEMENTATION OF FLS2N IN THE FIELD OF CREATIVE DANCE

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ABSTRACT

This scientific article aims to create creative dance works based on the local cultural wisdom of West Java, specifically Sukabumi Regency, for the FLS2N competition. The organization of FLS2N at the high school level is an effort to develop the artistic spirit of elementary school students. Through FLS2N at the high school level, a love for the arts will be fostered, which will inspire them to preserve Indonesian art and protect the nation's cultural heritage, based on the local cultural wisdom of each region. The method used is action research. Through a qualitative paradigm, this method is used to describe data in an actual, realistic, and systematic manner in creating dance works for FLS2N needs. Data collection is conducted through interviews, participatory observation, document studies, focus group discussions, and reflection. The results of the study show that art and culture teachers in Sukabumi Regency can enhance their understanding and skills in creating creative dance works for FLS2N at the high school/MA level based on local cultural wisdom.

Keywords: Breeding, Local Cultural Wisdom, FLS2N

ABSTRAK

Artikel ilmiah ini bertujuan untuk penciptaan karya tari kreasi yang berbasis kearifan budaya lokal Jawa Barat khususnya Kabupaten Sukabumi untuk ajang lomba FLS2N. Penyelenggaraan FLS2N SMA sebagai salah satu upaya untuk mengembangkan jiwa seni peserta didik sekolah dasar karena melalui FLS2N SMA akan menumbuhkan rasa cinta terhadap seni sehingga akan memberikan inspirasi mereka untuk melestarikan kesenian Indonesia dan perlindungan terhadap kekayaan budaya bangsa yang berlandaskan pada kearifan budaya lokal masing-masing daerah. Metode yang digunakan adalah action research. Melalui paradigma kualitatif, metode ini digunakan untuk mendeskripsikan data secara aktual, realistik, dan sistematis dalam menciptakan karya tari untuk kebutuhan FLS2N. Pengumpulan data dilakukan dengan wawancara, observasi partisipatif, studi dokumen, diskusi kelompok terfokus, dan refleksi. Hasil penelitian adalah guru-guru seni budaya di Kabupaten Sukabumi mampu meningkatkan pemahaman dan keterampilan dalam menciptakan karya tari kreasi untuk kebutuhan FLS2N di tingkat SMA/MA yang berbasis pada kearifan budaya lokal.

Kata kunci: Pemuliaan, Kearifan Budaya Lokal, FLS2N

INTRODUCTION

The organization of the National Student Arts Festival and Competition (FLS2N) at the high school level is an effort to develop the artistic spirit of elementary school students. Through FLS2N at the high school level, it will foster a love for the arts, inspiring them to preserve Indonesian art and protect the nation's cultural heritage. FLS2N high school explores the potential of elementary school students in the field of arts and



culture and provides encouragement to create a strong motivation for self-actualization and healthy competition to achieve the peak of their potential according to the abilities possessed by the high school. In addition, it is expected that students can develop their ideas and creativity in the arts and real works that interest them from an early age until they become adults, thus increasing their confidence in their abilities (FLS2N, 2023).

The academic and non-academic achievements achieved through quality education require the comprehensive and meaningful development of intelligence. The aspects include: 1) heart intelligence (spiritual intelligence) to strengthen faith and piety, enhance noble character, morals, or ethics, shape an excellent personality, and build leadership and entrepreneurship, 2) intellectual intelligence to develop competence and independence in science and technology, 3) emotional and social intelligence to enhance sensitivity, appreciation, creativity, and artistic and cultural expression, and 4) kinesthetic intelligence to improve health, fitness, endurance, physical agility, and kinesthetic skills. The Indonesian Ministry of Education and Culture (Kemendikbud) through the Directorate of High School Development (PSMA) is again organizing the National Student Art Festival and Competition (FLS2N). In 2023, FLS2N marks its 15th year.

The theme built into the activities is expected to shape students' character to be honest, optimistic, and have a high spirit of togetherness in realizing a strong and sovereign nation and state. The FLS2N event is always attended by approximately 1,500 students from 37 provinces spread across the archipelago. Participants gathered from Sabang to Merauke can weave a sense of national nationalism among themselves. Through FLS2N, traditional values rooted in the nation's culture can remain preserved and continue to develop. One of the goals of organizing FLS2N is to motivate and channel students' talents and interests, especially in the arts and culture. This event, which has been held since 2008, aims to inspire Indonesian students so that through the arts, they can produce their best work with a high fighting spirit. From year to year, the implementation of FLS2N is not only a competition but has also become a proving ground for Indonesian students to develop their talents, particularly in the arts rooted in authentic Indonesian culture.

Local culture refers to the local values resulting from the intellect and creativity of a community in a region. The culture possessed by a community differs from that of communities in other places or regions. This culture grows and develops over time, and its existence is recognized and owned by the local community (Narawati et al., 2021)(Hapidzin et al., 2024). The future generation must be able to preserve their culture because if they cannot, it is possible that the local culture will become extinct. Reintroducing local culture can be done through education, especially for students in schools from various educational units. Students are the best target for preserving or reintroducing local culture so that they can learn about the local culture in their region, which they will develop through artistic works, especially creative dance in the FLS2N competition. Education based on local culture involves integrating local cultural values into the learning process. The preservation of culture prepares a generation ready to face global challenges, so instilling education based on local values needs to be strengthened at various educational levels to ensure that the community's local values are not lost. The current era of globalization has entered the era of digital

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transformation, where technology is rapidly developing and bringing many unexpected impacts.

As globalization deepens, multiculturalism faces increasing criticism, with opponents arguing that it leads to a fragmented and divided society rather than an inclusive one (Nagle, 2016). Interculturalism is proposed as a response to opposing views (Nussbaum, 1997). Dance can serve as a vehicle for interculturalism (Manenye, 2014). Dance can act as a communication medium to express cultural identity. Additionally, dance can convey abstract ideas that are difficult to explain in verbal communication (Stock, 2012).

In the context of choreography using regional idioms or local culture with all its uniqueness, including dance movements, music, costumes, symbols, or other elements, it is a way to celebrate cultural diversity and create artworks that blend elements of local cultural wisdom from each region. In the context of choreography, it portrays the rich and diverse cultural heritage, celebrating cultural differences with respect. It can also serve as a tool to promote cross-cultural understanding and strengthen intercultural relationships.

Cultural diversity leads to different perceptions of cultural identity and how to produce original art. Most results emphasize that artists or choreographers produce different artistic products, creating diverse environments based on cultural, ethnic, and identity backgrounds (Al-Thamari et al., 2020). Cultural identification is still a double-edged issue. From a socio-psychological perspective, it is a phenomenon where one cannot separate oneself as an entity from the living environment or part of it (Hall, 1996). The nature of cultural identity is a social construct. This can be reflected in both 'self' and 'the other' (Arpin, 2014).

This research focuses on assisting creative dance works for FLS2N located in Sukabumi Regency, involving art and culture teachers. This assistance activity provides an opportunity to share knowledge, techniques, and experiences among art and culture teachers and mentors. The goal of this article is to create creative dance works based on local cultural wisdom for FLS2N activities. The impact of this assistance is the creation of creative dance works for FLS2N and the opportunity to share diverse cultural knowledge, techniques, and experiences.

The creation of creative dance works for FLS2N must be based on an awareness of cultural differences so that cultural appreciation from each region will occur. This is a powerful way to celebrate cultural diversity by understanding and deepening local cultural wisdom. Thus, creative dance works at FLS2N can be very effective in strengthening and honoring the local cultural wisdom of each region.

METHOD

This research follows a qualitative paradigm, focusing on a comprehensive depiction of the process of creating creative dance works based on local culture. Action Research is an applied method that is essentially social research and a method to generate innovation and change (Sugiyono, 2017). This method is used to describe data in an actual, realistic, and systematic way in creating creative dance works, making the research findings easier to expose and describe effectively. The researchers are actively involved in reviewing previous research and the dances created for FLS2N. Data collection is conducted through interviews, participatory observation, document



studies, focus group discussions, and reflection. The data is analyzed using triangulation techniques.

RESULT AND DISCUSSION

Overall, this training activity was conducted over one day, on November 25, 2023. The training took place at the Bumi Karuhun Kadudampit Foundation in Sukabumi Regency, with approximately 30 participants. The participants were mainly middle and high school teachers who teach dance at their schools and were assigned by their principals to attend this training. The one-day event included various activities, starting from participant registration to the closing ceremony conducted by the MGMP (Subject Teacher Council) chairperson.

During the planning stage, it was explained that the training materials were divided into three major parts: deepening the understanding of creative dance, exploring dance movements, and presenting the workshop results. The core activities began with performances of dance works from Sukabumi Regency that won 1st, 2nd, and 3rd places at the high school/MA level in the regency but did not advance to the national level. This presentation aimed to identify the strengths and weaknesses of the dance works as a basis for evaluation and improvement in creating creative dance pieces. This activity is important to identify shortcomings in theme selection, movement techniques, choreography techniques, set and property management, and choreography structure.



Figure 1. Presentation of creative dance works from SMA Cikembar Sukabumi as evaluation material

One of the presentations from the workshop participants was a dance work titled "Raksa Jagat." This dance depicts humans' responsibility to protect nature, with a synopsis that in the flow of bodies trying to caress the universe, "Raksa Jagat" emerges as an epic odyssey guiding the audience through a colorful story of the environment, society, and humanity in this era. The dance serves as a manifestation of our ideas and actions as guardians of nature, as stewards responsible for the vast universe. The props used include several boxes, fabrics, and woven bamboo. Workshop participants then evaluated the piece by noting its strengths and weaknesses. The facilitator helped channel each participant's critiques and explained why the creative dance piece did not advance to the national level.

In the mentoring process, several steps were taken to create a creative dance piece. The first stage is the dance movement stimulus. This is the initial phase of training. Dance stimuli are essential for a teacher to master. Dance movement stimuli

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can come from audio, visual, kinesthetic, and tactile stimuli. Participants were guided to create movements from the stimulus given by their peers, first internalizing it and then performing it.

The second stage is understanding solo and group choreography. At the high school/MA level, the number of dancers is limited to one, or solo choreography. Solo choreography involves a high level of movement complexity, and the dancer's physical condition must be optimal. The movement techniques used tend to be more complex but must be able to present a solo dance composition that can interact harmoniously with the set and props. At the elementary and junior high school levels, the number of dancers is also determined by the FLS2N organizers at the central level, using three dancers or group dance. Group dance involves several elements, including simultaneous movement, alternate movement, canon movement, broken movement, and balanced movement. Participants were guided to understand the theory and practice by listening to the instructor's explanations and creating choreography containing group dance elements.

Next was an explanation of the dramatic structure in creative dance. This dramatic structure uses a single-cone concept, which is very suitable for the FLS2N creative dance concept that requires a climax or spectacle at the end of the performance.



Figure 2. Group Choreography Exploration

The third stage is theme selection. Choosing a theme is crucial for the creation of a dance work. The theme for creative dance works in FLS2N is predetermined by the central organizers as stated in the guidelines and technical instructions. This theme will be used for creative dance at the regional level throughout Indonesia. The idea of dance creation is communicated between the choreographer and dancers to ensure a mutual understanding of the concept to be presented. This idea then serves as the foundation for the creative process in choreography.

The fourth stage is exploration and improvisation. In the second stage of the training activities, participants engage in practical dance activities, focusing on learning movement exploration based on local traditional dance material. In this stage, participants are provided with dance movement exploration materials for competitions in FLS2N at the junior and senior high school levels, which mostly include couple and group dances. Participants are given knowledge and skills in understanding the concept of creative movement development in dance. Although limited to one and



a half hours, participants gain insight into developing creative movements in dance. Conceptually, they learn to develop creative dance movements based on rhythmic patterns and dance accompaniment. The concept of exploration in dance involves investigating, developing, and researching to discover new ideas, creative movements, or innovative approaches in creating a dance work. This process provides opportunities to explore various elements such as movement, theme, music, and forms of expression.

The concept of exploration applied in dance includes exploring movement forms, space, and movement dynamics, allowing freedom of interpretation. Creative use of space can involve dancers' movement, background use, or interaction with stage elements. Exploring the fusion of various dance styles or techniques by mixing elements from traditional and non-traditional dance can create a unique impression. Exploration of how props or other objects can be integrated into dance movements adds an extra dimension to the work. Dance movement improvisation involves spontaneously and creatively creating movements without prior planning or structured choreography. This allows dancers the freedom of expression and the opportunity to discover new movements. One way to improvise is to encourage dancers to focus on organic and natural movements, avoiding overly structured movements, and allowing them to explore their bodies freely.

Next, all participants are given explanations about treatments in developing dance movements. The concept of developing movements in a single count, two movements in one count, and four movements in one count depends on the movement needs composed into a series of dance movements. However, more emphasis is placed on the concept of beats in accompaniment, which forms the basic concept of rhythmic patterns in movement development. Subsequently, exploration and improvisation by participants lead to more creative choreography by responding to traditional movements. This is a creative step in the choreography process where participants develop new movements that have never existed before (Hadi, 2017). This allows dancers to innovate, create unique dances, and explore various movement concepts. Dance elements are explored using the concepts of Body, Action, Space, Time, and Energy (Gilbert, 2002)(Lavender, 1996)(McCutchen, 2006). Body awareness is crucial in dance movement exploration. Dancers should understand their body anatomy as each body part can move and create dance movements. Soft, strong, expressive movements are clearly demonstrated, as well as excellent speed, duration, and rhythm of movements (Sunaryo, 2021) (Sunaryo, 2024). Similarly, the management of space and energy, such as differences in quality—soft, hard, firm, or explosive—are tailored to the needs of creative dance (Sunaryo, 2021) (Sunaryo et al., 2023).

The fifth stage is the composition stage. After the exploration stage in dance, creative ideas and movements are discovered; the next step is the composition stage. This stage involves organizing and arranging the elements found during exploration into a more organized and structured form. The following are some steps in the composition process after the exploration stage in dance:

1. **Selection of Movements:** Choose the most interesting, meaningful, or thematically appropriate movements, which are then arranged into a sequence or order.

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2. **Consideration of Narrative or Thematic Flow:** Consider the narrative or thematic flow to be conveyed through the movement sequence.
3. **Selection of Dance Accompaniment Music:** Choose music that supports and enhances the expression of dance movements (Awasthi, 1993) (Osumare, 2002)(Snow, 2014) (Stock, 2012).
4. **Dramatic Structure Formation:** Build the overall structure of the dance work, including the beginning, middle, and end sections.
5. **Stage Arrangement, Lighting, and Props Considerations:** Consider stage arrangement, lighting, and props to enhance the presentation of the dance work (Graff, 1996) (Graff, 1996)(Humphrey, 1959). These can add visual and artistic dimensions to the performance.

The composition stage requires a combination of creativity, structural precision, and sensitivity to the theme or concept to be conveyed. Each choreographer may have a different approach, but it is crucial to ensure that the dance work reflects the artistic vision and desired objectives (Sunaryo, 2020).



Figure 3. Performance of the dance creations of workshop participants

The sixth stage is the presentation of the work and evaluation. The creative dance works made by workshop participants are performed and then evaluated. Testing and reflecting on the performance should be done to see how the dance work functions as a whole. Observe audience responses, as this reflection process can enhance the quality of the work. The next step is finalization and detailing to ensure that every movement, transition, and other element has been carefully considered. Documenting the dance work, both in video recordings and written notes, can help to remember and understand the creation process and provide references for future performances (Sunaryo, 2024).

The results of this mentoring show that the creation of creative dance brings out unique and innovative choreography, while the strengthening of local cultural identity becomes clearer, with choreographers trying to develop their respective traditions. The presence of technology in dance performances can foster new



creativity, allowing for more varied artistic creations and discovering newness (Nezu, 2014) (Ting et al., 2023).

Creative dance works based on local culture can play a crucial role in strengthening and enriching cultural identity, both individually and collectively, through various means. In this mentoring, participants or dancers can exchange ideas, movements, music, and local cultural traditions. This helps enrich knowledge and understanding of each region's culture, which in turn can strengthen local cultural identity (Sunaryo, Narawati, et al., 2020). Through this creativity, choreographers have the opportunity to create more innovative creative dance works. This revitalizes cultural elements that may have been forgotten and results in creative dance works that develop traditional elements (Sunaryo, Masunah, et al., 2020).

Local wisdom is a social and cultural condition that contains a wealth of cultural values that appreciate and are adaptive to the surrounding environment (Bronner, 2007)(Danandjaja, 1994)(Indrawardana, 2012)(Rosala et al., 2021). Exploring local cultural wisdom means introducing cultural wisdom to the generation for continuous reverence (Aisara et al., 2020). In the context of education, creative dance works can serve as a powerful educational tool. They can introduce traditions to the audience, thereby enhancing the understanding of local community traditions and reinforcing their understanding of their own culture, which is often forgotten. This can strengthen local cultural identity and broaden perspectives (Narawati & Ridwan, 2020). We can understand that culture is a valuable asset that can enrich and strengthen our identity.

CONCLUSION

The training program activities had a positive impact on teachers by providing them with understanding and knowledge in creating creative dance works. Several stages of the training activities helped enhance the teachers' skills in exploring movements to create creative dances. This training program is essential for teachers to participate in to increase their knowledge and insight into the process of creating dance works based on local cultural wisdom. The difficulties teachers face in starting to create dance works were effectively addressed by the presenters, leading to an overall increase in participants' knowledge and understanding, particularly in creating dance works for educational purposes and school dance competitions. Overall, the implementation of the training program successfully improved the understanding and skills of dance teachers in developing dance works for participating in FLS2N competitions, which are frequently held.

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