

International Journal of Applied Business and Economic Research

ISSN : 0972-7302

available at <http://www.serialsjournals.com>

© Serials Publications Pvt. Ltd.

Volume 15 • Number 24 • 2017

Pencak Silat Dance; Developing Local Genius Values in the Perspective of Tourism Business Opportunity

Siswantoyo¹ and Kuswarsantyo²

¹ Sport Science Faculty, Yogyakarta State University, Indonesia

² Faculty of Linguistic and Art, Yogyakarta State University, Indonesia, E-mail: siswantoyo@uny.ac.id

Abstract: Pencak Silat is martial art from Indonesian, which has unique movements of stance based on local geography. Pencak silat can be performed in a series of motion that resembles dance with pencak silat technique. Appearance of a new creation that displays the moves and dance areas typical of the archipelago to date have not been found. This study aims to develop the creation of martial arts dance of the archipelago by combining the motion of martial arts and local dance movements. Borg and Gall's research and development approach. The results showing that martial arts dance has been successfully stacked with a mix of motion martial arts moves with local dance Indonesia which consists of representatives of the movement of Sumatra, western Java, Yogyakarta, Bali, Kalimantan and Papua. The motion of Sumatra contains a unique motion element with floor motion, and adopt dance movement style typical of west sumatera. West Java motion is more emphasis on jaipong motion and dynamic music, while yogyakarta style moves more emphasis on cultural movements kraton ngayogyakarta with soldiers and spear games facing each other. Balinese martial arts movements are highlighted with typical kecak dance. The movement of kalimantan take inspiration from typical dance movement of kalimantan and the movement of Dayak tribe. While the typical motion of papua in combination with dance and regional songs are typical with the motion of dance while doing jumping, and a few running. The diversity adds to the uniqueness and cultural richness of the nation of Indonesia. If the dance is done in earnest then it will be able to improve fitness and health, and become an alternative to innovative sports and dance. Companion music is made special with attention to typical local music. In addition, the diversity of stance and dance enhances the sense of togetherness, unity, and a sense of Indonesian social culture. Ramayana ballet dance that was held in Prambanan temple became the reference for the development of service business and culture. It is concluded that Pencak Silat dance is the accumulation of local culture of dance and silat archipelago, becoming a show for cultural tourism treats and is a business opportunity in the field of services integrated with tour packages in various regions.

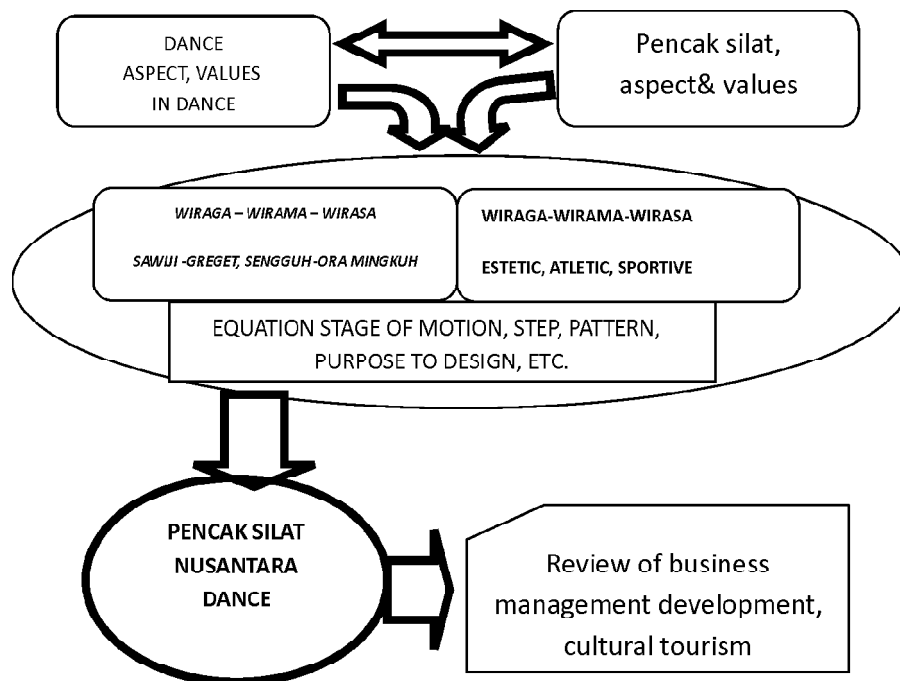
Keywords: Pencak Silat, dance, culture tourism, business, opportunity.

INTRODUCTION

Pencak silat is Indonesian martial art style, which has ethical, aesthetic, athletic and sportive values. Besides that, Pencak Silat also has 4 aspects, namely mental spiritual, martial, art and sport [1]. In the perspective of art, pencak silat can be shown the beauty of motion, which has proximity to the elements of motion dance. Until now, there have been many training in pencak silat, but it is still rarely developed a combination of martial arts and dance movements through a structured research study. Starting from that, it is necessary to develop martial arts dance.

This research aims to develop “martial arts dance” as an effort to support the government in developing the culture through Sport Tourism And Culture towards the development of cultural tourism and Sport Industry. Lifting local genius to globalization through culture and sport. Many similarities between dance and martial arts are among others: the fundamental aspect is “*wiraga - wirama – wirasa*”. These three aspects underlie a person to learn both dance and martial arts. Where the dance has several advantages, among others: the combination of motion dance and martial arts of pencak silat, containing philosophy and cultural, containing the storyline of the development of martial arts, and as a local cultural expression that can be demonstrated in various national and international events. This product will be very awaited market in order to promote the art of culture, because pencak silat dance until now has not been found.

To be able to know how unique the martial arts dance product is, technically just doing pencak silat dance consist of element of arm motion, step, foot motion, body lapping, and needed element of physical ability in the form of balance, flexibility, leg muscle endurance and other done within a certain duration. Technically the way of execution and the equipment needed in this martial arts dance tends to have differences with the existing dance, so the problem in martial arts dance has been solved with a dance form that is creative and innovative. Here the scientific framework of the development of martial arts dance archipelago.



Picture: scientific framework of development of PSN dance towards cultural business opportunity

Dance is an expression poured through rhythmic motion, in which the motion in question can be asserted into two kinds of motion meaning and symbolic. Dance is closer to symbolic expression, because with the symbol of motion can convey a lot of meaning. There are 3 expression formers namely motion, rhythm and dynamics [2]. Pencak Silat art is a movement consisting of various techniques: attitude, step pattern, attack, evasion, and other techniques, which can be done individually, in pairs or groups for the show to the crowd [1]. Nusantara is the boundary of Indonesian territory that has a diversity of martial arts or martial arts flow that it developed. Pencak Silat Nusantara dance is designed by combining the dance and martial arts.

Pencak Silat in principle has 4 aspects: mental spiritual, cultural arts, martial arts, and sports [1]. In the process of learning and practice of pencak silat found stages to create a series that resembles dance and express the movement, according to rhythm and lived with full of inspiration [3]. Pencak Silat Nusantara Dance is very necessary to be realized to add cultural richness, dance and can be utilized in various events for tourism exhibition and tourism development. Considerations on the part of the designer and creator are up to date, creations and creativity, opportunities and challenges to maintain, preserve and develop martial arts and dance as the nation's cultural assets.

Dance is an expression poured through rhythmic motion [4], meaning motion in two kinds of motion meaningful and symbolic. Dance is closer to the symbolic expression of motion, because the motion symbol can convey many meanings. There are formers of expression in the dance of motion, rhythm and dynamics, and expression of inspiration. Therefore, the mastery of dance must pay attention to aspects of wiraga, wirama and wirasa, which became the basis of people studying dance. in the style of yogya-based dance kraton refers to the philosophy of mataram dance that contains sawiji - greget - sengguh - ora mingkuh. the philosophy of mataram dance is not only used in yogya style dance, but can be applied to any show. including martial arts martial arts. Sawiji is a concentration that is manifested by the motion of worship, Greget is dynamic, Sengguh is confident but should not be arrogant, Ora means an unyielding parent. This mataraman dance philosophy was expressed by Prince Suryobrongto [4]. In relation to the problem of wiraga, the sincerity of a dancer or fighter is demanded totality, so that will bring the spirit from within himself.

Along with the development of dance in education until the 21st century has experienced several times of evolution. The results of the study conducted by [5] are described as follows. Despite tertiary institutions acknowledging that reflective practice is needed to navigate the twenty-first-century workforce. This reflective pedagogy based on exploration, collaboration, critical questioning and connections with community forms the basis of a model of tertiary dance teacher training; the Performance in Context Model (PCM). The PCM represents a holistic collaborative approach to dance teacher education: the marrying of 'teacher-as-artist', 'teacher-as-performer' and 'teacher-as-researcher'. More specifically, it emphasizes the need for mature, reflective, receptive and flexible approaches in response to dance teaching and learning. These are enacted in a variety of contexts, with tertiary dance teaching students identifying as teaching artists, as well as researchers of their own practice. To obtain an innovative work in the form of pencak silat dance, a deep study is needed to combine motion, value, philosophy between dance and martial arts.

RESEARCH METHODS

This research is a development research. The research design used with the Borg and Gall approach [6]. Research and development methods are research methods used to produce a particular product, and test

the effectiveness of the product [7]. The product produced in the form of martial arts dance archipelago. The study involved dancers and martial arts experts. Instruments for collecting data using a questionnaire in the form of a written statement to the respondent to be answered [7]. In addition to dance products, there are also excavations of jutsu motion from each region, and typical local dance to be integrated into a comprehensive dance and can be used to enhance the sense of unity and high socio-cultural. Based on this, in this study will be deepened in a combination of motion and dance area and choreography. The results are disseminated in the appropriate event.

RESEARCH RESULT AND DISCUSSION

Characteristics of Pencak silat Dance Products, several stages are needed: identification of dance and pencak silat regional specificity, limited discussion with dance experts and pencak silat, arrangement of motion series, assessment and revision until the result is declared good. In the preparation of PSN dance is also based on several supporting references so that the results in the learning process can be easily learned and done others so more effective and efficient. This is in accordance with what is stated by [8] that Effective teaching of dance skills is informed by a variety of theoretical frameworks and individual teaching and learning styles. The predominant thinking and primary research findings from dance pedagogy, education, physical education and sports pedagogy, and psychology are still into 16 guidelines for teaching dance. discussing the various influences that affect the dancer's progress, and clearly 5 defining the class structure and content.

To simplify the learning process, the material development of PSN dance consists of dance movement and motion techniques pencak silat that describes the uniqueness of the region. Indonesian martial arts dance consists of cultural elements of the archipelago that began from Sumatra, western Java, Yogyakarta, Bali, Kalimantan, and Papua. The results of identification studies between dance and pencak silat viewed from the side of motion there are similarities in the elements of motion, among others: the basic stand, the attitude of pairs or motion of the arms, foot-steps, hand gestures, foot-work, and appreciation. Some similarities are further explored and combined based on the characteristics of motion dance and martial arts.

In addition to this, also obtained some deepening study on Pencak Silat Nusantara dance from the aspect of its specificity, among others: 1). in North Sumatra there is a movement of dance that relatively high coordination motion, 2). in west Sumatra have movement tends to use the position of lower stand and *sempok*, long crossed arms, twisting motion as its trademark, 3). in West Java tend to be coordinative movements, middle and lower stands, short cross-handed and close-knit, 4). drum rhythm tends to be more dominant, and typical *jaipong* motion characters, 5). in Yogyakarta music tends to have a sacred dimension, dynamic motion and rhythm, 6). in eastern Java there is gained a firmer motion, and in full motion of power, 7). in Bali features a distinctive Balinese rhythm of music and dynamic and repetitive motion, distinctive eye expression, 8). in Borneo highlight his typical motion by using shield and mandau, the motion for female dancers is relatively quiet with repetitive motion, while male dancers are more agile and attractive, 9). in Papua using spears and arrows as regional peculiarities, more energetic motion. As the following illustration is presented a dance image based on the characteristics of regional motion.



Picture: typical dance and martial arts illustrations

Contribute to sports science in Pencak silat Nusantara dance body fitness levels will have a positive effect on appearance. To achieve good body fitness needs to be done regular, directed and programmed exercises. Body fitness can be defined as a person's ability to perform physical activity in a long time without experiencing significant fatigue. These physical activities include running, walking, working, including dancing and more. Dancing requires good physical support. Physical abilities include strength, endurance, balance, flexibility and others. For the preparation of PSN dance so as not to cause injury and the emergence of health problems, then in the preparation also pay attention to supporting science such as anatomy, physiology, kinesiology and mechanics, physical condition and fitness body. [9] developmental dance movement can provide opportunity for physical, cognitive advancement for young children. Investigating learning through developmental dance movement as a kinesthetic tool in the early years foundation stage. This is in line with that expressed by [10] that the results of his study reveal the impact of bringing rest and imagery into her dance classroom (techniques drawn from somatic practice), the teaching fellow learns how to teach anatomical awareness to her high school students and to help them apply anatomy concepts to their ballet technique.

Through this process, she also learns the importance of maintaining an inquiry stance on her teaching practice. The above statement is reinforced by [9] that the understanding of the significance of the movement of learning to the benefits of advances in neuroscience. This study considered a neuro physiological perspective in relation to the educational theory of Accelerated Learning (AL) for which little empirical evidence exists. Childhood development themes (DDM) as a kinesthetic tool over an eight-session program with three early years practitioners and two reception classes in two UK primary schools. The ease of learning process of PSN dance will support the potential to be developed by highlighting the local genius of dance and pencak motion typical of the region of origin. In the PSN dance produced accompaniment music that has a nuance and regional rhythm that is very prominent. It is meant to be able to get to know various local music in new creations. For more detail the meaning, function and other usefulness of this compilation music will be done further research study. In addition to music, also generated innovative choreographic development techniques to further reinforce the dynamics of PSN dance.

In the development of dance, choreography aspect becomes more important to identify creativity and facilitate in learning. This is in accordance with the results of the study [11], Choreographic knowledge that enhances the technical and creative aspects of choreography is examined and interpreted on the basis of Aristotle's *techne* and *phronesis*. The research tracks 10 professional choreographers, of whom 5 were selected from Korea and the remaining 5 from the United States, using qualitative research methods through the phenomenological approach. Choreographic knowledge identified through choreography in form choreography in form choreography in context and choreography as metaphor. The study culminates with suggestions for further research and for practical implementation.

In addition to the above, from the side of the teacher also has a perception in evaluating and integrated art principles become the key to improve the learning outcomes of dance.

Furthermore, how students' perceptions of dance learning are revealed by [12], Recent experiences in rehearsals have led us to question how student dancers perceive the culture of rehearsal. the current knowledge of the field, by analyzing the learning opportunities in a rehearsal culture and the intersection of student perceptions and experience. Further, [12] explains, As a result, many states are reforming procedures in response to educational reforms. The change to evaluate teachers in a systematic way has led to widespread implementation concerns, equity issues, policy and procedure questions, and teacher anxiety. Teacher anxiety may be especially magnified for the dance educator who often faces perceptions that dance is an extracurricular nicety. Current trends in teacher evaluation reform may further marginalize dance by evaluating student test scores and implementing evaluations by administrators with little dance content knowledge.

Principal feedback is a crucial component of teacher evaluation, yet inadequate knowledge of dance may lead to inquiry teacher evaluation and instructional progress. By strategically exposing principals to the art of dance through arts integration, teachers may be successful in improving perceptions and knowledge of dance that could ultimately result in higher quality of teaching and learning. In learning dance, motivation of male and female students [13] the results show important gender differences in the students motivation towards participation in the dance in the physical education context when different teaching techniques were used. This suggests that teachers may need to apply a different treatment depend on gender.

The results of the drafting of PSN has fulfilled the concept of learning from the easier to the more complex of dance and pencak silat collaboration. The exciting, innovative choreography and musical accompaniment that shows the uniqueness of the region to be one of the special features of PSN dance. It is expected that this PSN dance can be an alternative to the development of interest and talent, or self-development in schools nation wide.

Development Business opportunities through cultural tourism

Indonesia has a great variety of cultures. The diversity is almost owned by every region, both in terms of philosophy, life patterns, dance culture, music, souvenirs, food, and others. Many of us see the emergence of various traditional dances from each region to show the extraordinary wealth of the Indonesian nation. Along with government programs to visit Indonesia, this cultural tourism becomes an enormous opportunity to be developed in an integrated manner. The concept of integrated cultural tourism can be explained that the products presented to the tourists is not only a dance, but a dish that is managed together in a tour package. Integrated is meant in this cultural tourism has included various things such as regional specialties dance, regional specialties food, cultural values of existing philosophy, the pattern of the typical regional presentation in harmony with the history of life in the area, unique regional costumes, special weapons for accessories, distinctive regional music accompaniment, the value of cultural civilization, smart management, and other necessary foreign and domestic tourists.

As one example of great opportunities based on cultural tourism dance can be found in yogyakarta. Yogyakarta Indonesia is a province that has the privilege, both in terms of history of Indonesian independence, culture, and become miniature Indonesia. Yogyakarta has a Prambanan temple, which holds

the story of Roro jonggrang, and Ramayana dance. Ramayana dance is always held on full moon night, which is dedicated to the foreign tourists and domestic people. Based on the observation, it was found that every time in Ramayana dance title in Prambanan temple area always filled by visitors and audience which is very much, and very enthusiastic. Equipped with a typical culinary dish Yogyakarta add more excited the visitors. Starting from the study, the dance of Pencak Silat Nusantara also has the opportunity as a dish of tourists to know the diversity of dance and Pencak Silat Indonesia in a brief show.

To achieve this it is necessary to carry capacity such as strong business management, networking with tourism and cultural agencies, innovative, works. Thus the opportunity can be achieved with the maximum. Similar things related to the management of pencak silat based events can be found in the event of Malioboro Pencak festival which creates various treats pencak motion that was held in the heart of Yogyakarta is Malioboro. Seen from the trend of the participants obtained a significant increase from year to year [14]. In the first year of 2012 held a festival with the concept of *angkeringan*, then in 2013, 2014 continues to grow. By 2015 it has gained government support that the event is part of the tourism visiting agenda. From the data collected, it is found that there are 7 countries that join in the event, among others from Malaysia, Singapore, Thailand, America, France, Dutch and Austria. From this, it also found that the sponsors have seen the sustainability of the event from year to year can run smoothly, finally came the trust, which eventually the sponsors provide fund support for the event. In addition to the sponsorship also obtained support from electronic media, TV stations, and print media is quite good. Thus the martial arts packed with various kinds of dish became one of the identity of the Indonesian nation [14]. And based on history has been affirmed that pencak silat rooted from Malay clump, and thrives in Indonesia.

CONCLUSION

Based on the results of the study, it is concluded that the composition of dance movement of Pencak Silat Nusantara has dance and pencak characteristic which is typical with regionalism, covering Sumatera, West Java, Yogyakarta, Kalimantan, Bali and Papua. Pencak Silat dance with the accompaniment of local special music, interesting choreography innovation. The Pencak Silat Nusantara dance is supported by the role of sports science and technology to improve performance. Besides that, Pencak Silat Nusantara dance also has business opportunity in perspective that can be integrated with other culture, philosophy value and cultural tourism business management.

ACKNOWLEDGEMENT

Our gratitude goes to the Ministry of Research and Technology of Higher Education of the Republic Indonesia and Yogyakarta State University which has provided research support and has resulted in the creation of this Pencak Silat Nusantara Dance, and all those who have assisted the completion of this program.

BIBLIOGRAPHY

- PB. IPSI. (2012), The results of the national consultation bonds pencak silat Indonesia 2012. Jakarta.
- Kuswarsantyo, (2014), Intensive interview, revealing the values of dance. Yogyakarta.
- Siswantoyo, (2016), Pencak Silat in the perspective of Identity, Integrity and Science of Sports Coaching. UNY Yogyakarta.
- Kuswarsantyo, (2012), Dance Expression, Rhythmic Motion, Maknawi and Symbolic Joged Mataraman. Yogyakarta.

- Kym Stevens • Avril Huddy, (2016), The performance in context model: a 21 st century tertiary dance teaching pedagogy. *Research in Dance Education Journal Impact & Description - ResearchGate - Impact Rankings* (2015 and 2016). Available from: https://www.researchgate.net/journal/1464-7893_Research_in_Dance_Education [accessed Nov 13, 2016].
- Borg and Gall (1983), *Educational research: an introduction*. New York: Longman.
- Sugiyono, (2010), *Educational research methods (A powerful, qualitative and R & D approach)*. Bandung: Alfabeta.
- Lynda M. Mainwaring Ph.D. and C.Pysch. & Donna H. Krasnow M.S. (2010), Teaching the Dance Class: Strategies to Enhance Skill Acquisition, Mastery and Positive Self-Image. *Journal of Dance Education*. Vol.10, 2010 - Issue 1. Taylor & Francis Online.
- Alison Golding Claudia BoesSanna M. Nordin-Bates, (2016), Investigating learning through developmental dance movement as a kinaesthetic tool in the Early Years Foundation Stage. *Journal Research in Dance Education* • July 2016. Publisher: Taylor & Francis (Routledge). https://www.researchgate.net/journal/1464-7893_Research_in_Dance_Education
- Lauren M. Spagnuolo • Laura K. Colket, (2016), Slightly off-balance: learning how to teach anatomical awareness in a dance classroom. *Research in Dance Education Journal Impact & Description - ResearchGate - Impact Rankings* (2015 and 2016). Available from: https://www.researchgate.net/journal/1464-7893_Research_in_Dance_Education [accessed Nov 13, 2016].
- Na-ye Kim, (2016). Identifying choreographic knowledge: choreographic techne and phronesis *Research in Dance Education Journal Impact & Description - ResearchGate - Impact Rankings* (2015 and 2016). Available from: https://www.researchgate.net/journal/1464-7893_Research_in_Dance_Education [accessed Nov 13, 2016].
- Susan Haines • Talani Torres, (2016), So we think you can learn: how student perceptions affect learning. *Research in Dance Education Journal Impact & Description - ResearchGate - Impact Rankings* (2015 and 2016). Available from: https://www.researchgate.net/journal/1464-7893_Research_in_Dance_Education [accessed Nov 13, 2016].
- Kori Wakamatsu, (2016), Teacher evaluation and principal perception: How arts integration may be key to elevating dance. *Arts Education Policy Review journal*. Volume 117, 2016 - Issue 4: Arts Integration and School Reform.
- Diana A, Pedro A, Sanchez M, Gonzalez I.P, Juan J, Pulido & Fernando DV, (2016), Motivation Towards Dance within Physical Education According to teaching technique and gender. *Journal for Research in Sport, Physical Education, and Recreation*. Sout African. 2016.38 (2): 1-16.
- Siswantoyo, (2016), *Pencak Silat in the perspective of Identity, Integrity and Science of Sports Coaching*. Yogyakarta State University.