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Ronggeng Blantek dance learning to improve teenagers' interests and talents in Taringgul Tonggoh Village

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ABSTRACT

Taringgul Tonggoh Village is one of the villages in Wanayasa District, Purwakarta, West Java. Many teenagers are enthusiastic about participating in dance class learning. Based on this, a community service program was carried out in the form of Kuliah Kerja Nyata (KKN), which aims to increase the interests and talents of teenagers in Taringgul Tonggoh Village by creating one of the work programs, namely dance learning classes. This program is implemented to channel their skills and interests through dance. The method used combines lecture, drill, and demonstration methods. In dance class, Ronggeng Blantek dance is taught. The dance class learning process is carried out in several stages, namely the implementation of warm-ups and body exercises before learning to dance, teaching dance movements in stages, routine practice three times a week, preparation and implementation of dance performances for the Taringgul Tonggoh Awards event as well as the Release of UPI Thematic KKN Students. The results from learning the Ronggeng Blantek dance are that teenagers can perform the Ronggeng Blantek dance at the Taringgul Tonggoh Awards event and the release of UPI thematic KKN students. Through dance learning, indirectly, they can participate in preserving Indonesian culture, especially teenagers in Taringgul Tonggoh Village.

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ABSTRAK

Desa Taringgul Tonggoh merupakan salah satu desa yang berlokasi di Kecamatan Wanayasa, Purwakarta, Jawa Barat. Di desa ini banyak remaja yang antusias dalam mengikuti pembelajaran kelas tari berdasarkan hal tersebut maka diusunglah program pengabdian dalam bentuk Kuliah Kerja Nyata (KKN) yang bertujuan untuk meningkatkan minat dan bakat remaja Desa Taringgul Tonggoh dengan membuat salah satu program kerja, yaitu kelas pembelajaran tari. Program ini dilaksanakan untuk menyalurkan bakat dan minat mereka melalui seni tari. Metode yang digunakan adalah kombinasi antara metode ceramah, drill, dan demonstrasi. Dalam pembelajaran kelas tari, tarian yang diajarkan adalah tari Ronggeng Blantek. Proses pembelajaran kelas tari dilakukan dengan beberapa tahapan, yaitu pelaksanaan pemanasan dan olah tubuh sebelum belajar menari, pengajaran gerakan tari secara bertahap, latihan rutin setiap tiga kali dalam seminggu, persiapan dan pelaksanaan pementasan tari acara Taringgul Tonggoh Awards sekaligus Pelepasan Mahasiswa KKN Tematik UPI. Hasil pencapaian yang didapatkan dari pembelajaran tari Ronggeng Blantek, yaitu untuk para remaja dapat menampilkan tarian Ronggeng Blantek ini pada acara Taringgul Tonggoh Awards sekaligus pelepasan mahasiswa KKN tematik UPI. Melalui pembelajaran tari, secara tidak langsung dapat ikut serta dalam pelestarian budaya Indonesia khususnya bagi remaja di Desa Taringgul Tonggoh.

Kata Kunci: Minat dan Bakat; Pembelajaran Tari Ronggeng Blantek; Tari Tradisional

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INTRODUCTION

Dance is a performing art that consists of structured bodily movements, emotional expression, and synchronization with music or rhythm. As an art form, dance has evolved alongside the progression of time, and this development has inspired the creation of new choreographic works by artists (Sukma *et al.*, 2023). Dance also exists and serves various functions within specific cultural environments shaped by customs and social structures. Dance can be categorized into several groups, including traditional dance, archipelagic (nusantara) dance, creative dance, and modern dance. Among these types, traditional dance represents one of the oldest forms, characterized by a long history and transmission from generation to generation (Djafar, 2024; Sovia & Indrayuda, 2024). Traditional dance is also considered a distinctive cultural heritage that has developed within a specific region, reflecting the identity of that area (Ulandari & Darmawati, 2024). In general, traditional dance embodies philosophical, symbolic, and religious values (Rizqi, 2024). The rules governing its movements, formations, costumes, and makeup have remained relatively unchanged over time.

The functions of dance itself include several key aspects. First, dance as a ritual method serves as a medium of worship or offering to spiritual forces, commonly practiced by communities that adhere to animism, dynamism, and totemism. Second, dance as entertainment aims to enliven an atmosphere or celebrate a gathering (Ulandari *et al.*, 2024). In this context, the focus is not on the aesthetic quality of the movements, but rather on entertainment. Third, dance as a performance refers to dances presented with the intent of providing audiences with an aesthetic experience. This type of dance is designed to evoke appreciative responses, serving as an artistic expression that pleases both the eyes and the emotions of the viewers. Fourth, dance as an educational medium involves the development of aesthetic sensitivity through activities of appreciation and experiences in creative expression.

Dance education aims to nurture adolescents' interest and talent in the art of dance (Rochmi, 2023; Syaidah & Kurniawan, 2021). This objective is crucial, as dance serves as a medium for self-expression, creativity development, and exploration of artistic potential among youth. Moreover, it helps to foster self-confidence in adolescents while instilling valuable cultural values and appreciation for Indonesian art through dance (Harefa *et al.*, 2024).

Universitas Pendidikan Indonesia (UPI) actively participates in the SDGs Village program through the implementation of Kuliah Kerja Nyata (KKN) thematic with the theme Community Empowerment Based on Village SDGs. The KKN Tematik, based on SDGs, serves two main functions. First is the educational function, which means that KKN serves as a platform or opportunity for students to engage with communities, identify issues, and directly seek solutions. Second is the incentive function, meaning that KKN is generally part of the *Tridharma Perguruan Tinggi* activities, where its implementation encourages communities to enhance independence, *gotong royong* (mutual cooperation), self-planning, independent action, and self-evaluation in the process of community development (Source: <https://lppm.upi.edu/page/detail/profil-kkn-tematik>). One of the designated locations for the implementation of KKN is Taringgul Tonggoh Village, located in Purwakarta Sub District.

Taringgul Tonggoh Village is located in the Wanayasa Subdistrict, Purwakarta, West Java. In this village, many teenagers show great enthusiasm in participating in dance class activities. Therefore, the author created a Dance Class program as part of the implementation of the Thematic KKN based on the SDGs. In this dance class, the dance taught was Ronggeng Blantek. Ronggeng Blantek is a modern creative dance that emerged in the 1980s, initiated by the Department of Tourism and Culture of the DKI Jakarta Provincial Government. (See: <https://indonesiakaya.com/pustaka-indonesia/tari-ronggeng-blantek-tari-kreasi-asli-betawi/>)

Based on the challenges faced by Taringgul Tonggoh Village, the students participating in the KKN program have taken the initiative to create a work program in the form of a dance learning class. This initiative is considered a platform that allows local teenagers to express their talents and interests through the art of dance. The program is also expected to enhance the creativity and self-confidence of the village's youth. This activity involves KKN students encouraging all teenagers in the village to participate in the dance sessions. The classes are held three times a week at the Taringgul Tonggoh village hall, with the primary goal of providing opportunities for young people to express their talents through dance, as well as to introduce and preserve traditional cultural heritage.

Literature Review

History of Ronggeng Blantek Dance

The history of the Ronggeng Blantek dance began in Jakarta during the 1980s, specifically in the Province of DKI Jakarta. This dance was created as a response to Jakarta's development into an increasingly modern metropolitan city, which at the time posed a potential threat to the cultural and social identity of the Betawi community. In his book *Profil Seni Budaya Betawi*, Saputra mentions that the creation of Ronggeng Blantek was initiated by the Department of Tourism and Culture of the Province of DKI Jakarta. At that time, the local government had a strong desire to raise awareness among the Betawi people about the importance of preserving their culture and identity in the midst of the city's rapid growth.

Ronggeng Blantek dance originates from the Betawi culture in Indonesia, blending traditional elements with modern creativity. This dance conveys stories and cultural values through movement, showcasing the spirit and identity of the Betawi people through energetic and expressive gestures. More than just a performance art, this dance carries social and cultural messages for its audience. Over time, Ronggeng Blantek has become a unique part of Betawi cultural heritage, reflecting the community's ability to integrate their traditions into a modern environment. It also serves as a means of introducing and promoting Betawi culture to a broader public, while connecting the younger generation to the cultural legacy of their ancestors.

The story begins in a Betawi village, where the community sought to preserve their culture amidst the rapid development of the city. Ronggeng Blantek was created by combining traditional elements with contemporary creativity. Dancers wear brightly colored costumes characteristic of Betawi culture and perform movements inspired by everyday life, such as market scenes and farming activities. Traditional music accompanies the dance, creating a lively atmosphere. As the rhythm and movements intensify, they depict moments of celebration and communal gatherings. The dynamic gestures express emotions and the vibrant spirit of life. The ronggeng dance invites audience interaction, reflecting a strong sense of togetherness. At its climax, the performance showcases courage, the spirit of struggle, and cultural pride. This synopsis brings the Betawi spirit to life through movement, music, and expression, allowing the audience to feel the energy and appreciate the richness of cultural heritage.

Functions of Ronggeng Blantek Dance

Ronggeng Blantek serves purposes that go beyond artistic performance, including:

1. Preserving Cultural Identity: Safeguarding the cultural identity of the Betawi people in the modern era.
2. Cultural and Creative Expression: Representing Betawi culture and creativity through movement, costumes, and music.
3. Education and Cultural Awareness: Teaching cultural values and history to audiences, especially younger generations.

4. Recreation and Entertainment: Providing energetic and enjoyable performances.
5. Community Development: Strengthening social bonds and unity within the Betawi community.
6. Tourism and Cultural Promotion: Serving as a cultural attraction and promoting local heritage.
7. Creative Economy Development: Encouraging economic growth through performances and related product sales.

With these diverse functions, *Ronggeng Blantek* becomes a vital tool in preserving cultural identity, educating the public, entertaining audiences, and empowering the Betawi community as a whole.

Movement Variations in Ronggeng Blantek Dance

The movements in *Ronggeng Blantek* are fast, powerful, and fluid. The dance features a variety of unique terms or names for its basic movements, including *ogek*, *lenggang rongeh*, *selancar ngepik*, *ngepak blonter*, *pakblang*, *tepak ngarajeng*, *goyang cendol ijo*, *koma gelong*, and others. (See: <https://indonesiakaya.com/pustaka-indonesia/tari-ronggeng-blantek-tari-kreasi-asli-betawi/>)

Elements of Ronggeng Blantek Dance

1. Music

Music in *Ronggeng Blantek* plays a crucial role in creating atmosphere, rhythm, and emotion that support the dancers' movements and convey cultural messages. The musical elements reflect traditional Betawi music, using instruments such as *gambang kromong*, *rebana*, *gendang*, *kecrek*, and *seruling*. The characteristics of this music include:

- a. Gambang Kromong: A small orchestra consisting of gongs, *gambang* (xylophone-like instrument), *kendang* (drums), and others, providing both rhythm and melody.
- b. Rebana: A frame drum that adds distinct percussion rhythms supporting the dance.
- c. Gendang: Offers essential rhythmic patterns that align with the choreography.
- d. Kecekek: Produces a distinctive sound effect that enhances the unique atmosphere and character of the music.
- e. Seruling (Flute): Provides beautiful melodic lines that harmonize with the dancers' movements.
- f. Vocals and Lyrics: May include Betawi-language vocals and lyrics that narrate stories or cultural messages.

Overall, the music in *Ronggeng Blantek* provides rhythm, tone, and ambiance that complement the dancers' movements while communicating cultural narratives to the audience.

2. Costume and Makeup

Costume and makeup in *Ronggeng Blantek* play a vital role in shaping the aesthetic of the performance and reflecting the cultural identity of the Betawi people. The *Ronggeng Blantek* dance combines costume and makeup to create a captivating visual appearance that tells a cultural story and highlights the unique characteristics of Betawi society. An overview of the costumes and makeup used in this dance is as follows:

- a. The costumes worn by dancers in *Ronggeng Blantek* generally reflect traditional Betawi culture with a touch of creative expression. The outfits are typically colorful and feature contrasting tones. Female dancers usually wear *kebaya* or traditional Betawi blouses adorned with embroidery or sequins. Their lower garments may consist of long, beautifully patterned fabrics or traditional Betawi *sarung*. Male dancers wear *koko* shirts or traditional attire made from *batik* or *songket* featuring

Betawi motifs. Accessories such as scarves (*selendang*), jewelry, headpieces, and necklaces are commonly used to complete the dancers' costumes, enhancing the elegance and cultural beauty of the Betawi tradition. The typical costume of the *Ronggeng Blantek* dance is described as follows:



Figure 1. Ronggeng Blantek Dance Costume
Source: Author's Documentation, 2023

- b. Makeup: The makeup in *Ronggeng Blantek* dance often highlights the dancers' facial features with elegant detailing while still reflecting traditional aesthetics. The makeup includes the use of powder and natural pigments. The eye area is typically accentuated with soft tones, and the eyebrows are defined for emphasis. Lip color is usually chosen to match the costume and theme of the dance. Overall, facial makeup is designed to enhance the dancer's expressions and support the character conveyed through movement. The typical makeup style for *Ronggeng Blantek* is described as follows:



Figure 2. Makeup in Ronggeng Blantek Dance
Source: Author's Documentation, 2023

METHODS

The community service activities were carried out using a combination of lecture, drill, and demonstration methods. The lecture method requires participants to receive the same information simultaneously, especially when working with large groups. Drill-based learning is often used to develop skills and proficiency, and it can also foster attitudes and habits (Hoerudin, 2023; Mukaromah & Hanif, 2024). Meanwhile, the demonstration method is a learning process in which the instructor shows or models a particular condition or object (real or simulated), typically accompanied by verbal explanations (Hidayati, 2021; Suharti, 2019). In line with this approach, the program designed for the community service in Desa Taringgul Tonggoh was the teaching of the traditional Betawi dance, *Ronggeng Blantek*.

The implementation of the dance learning program through the *KKN* activity, which took place from July 26, 2023, to August 26, 2023, was carried out as follows:

1. Preparation

The preparation stage began with a site survey at the designated *KKN* location. The *KKN* team visited the Village Head Office of Taringgul Tonggoh. Key informants included the Village Head and the Village Secretary. Primary data were collected from these informants, particularly information regarding the condition of Taringgul Tonggoh Village, with a specific focus on identifying local youths who have an interest and talent in dance. Following the survey, meetings and outreach were conducted with local authorities, including village officials, neighborhood unit leaders (*RW*), community unit leaders (*RT*), and local residents. These interactions were intended to inform them that the team was carrying out *KKN* activities in the area and to explain the program to be implemented.

2. Implementation

The team developed a structured schedule for the activity, which involved dance training sessions attended by early adolescents. The dance taught was *Ronggeng Blantek*, a traditional dance originating from the Betawi culture. The sessions were held every Monday, Tuesday, and Wednesday from 7:30 PM to 10:00 PM (WIB). The teaching method involved demonstrating and repeating each movement one by one, while also providing opportunities for the participants to ask questions about any movements they found difficult. With this method, it was expected that the teenagers would be able to absorb the material effectively.

RESULTS AND DISCUSSION

The dance learning activities conducted over the course of one month as part of the *Kuliah Kerja Nyata (KKN)* program from July 26, 2023, to August 26, 2023, in Taringgul Tonggoh Village, Wanayasa Subdistrict, Purwakarta Regency, included the following:

Conducting Warm-Up and Physical Exercises Before Dance Practice

Engaging in physical activity offers several benefits, including improved body flexibility, increased muscle strength, enhanced agility and coordination skills, and better blood circulation, which contributes to heart health. Physical activity also has a positive effect on the lungs, as regular breathing exercises during movement support respiratory function. In addition, active body movements can help burn fat, as dancing involves intensive physical activity. Physical exercise also enhances motor skills, since dance practice involves following movement instructions precisely.

Gradual Dance Movement Instruction

Understanding of dance among the youth in Taringgul Tonggoh Village is currently still limited. Therefore, the learning materials must be tailored to their level of comprehension and taught gradually. When designing the *Ronggeng Blantek* dance curriculum, it is essential to have a clear understanding of the students' background and realities. By doing so, the learning objectives can be achieved more effectively.

Regular Practice Three Times a Week

Dance training was conducted consistently every Monday, Tuesday, and Wednesday throughout the month. This routine aimed to develop satisfactory performance skills in presenting the *Ronggeng Blantek* dance and to ensure that no mistakes occurred during the performance at the Taringgul Tonggoh Awards and the UPI Thematic KKN Closing Ceremony held at the Taringgul Tonggoh Village Hall.

In the first week, the *KKN* student participants presented material on the *Ronggeng Blantek* dance. The topics covered included the history of *Ronggeng Blantek*, its dance movements, accompanying music, makeup, and costume elements. In the second week, the students began implementing each *Ronggeng Blantek* movement with the teenagers in Taringgul Tonggoh Village. Movements taught included: *enggang rongeh*, *ogek*, *selancar ngepik atas*, *selancar ronggeng*, *pakblang*, *selancar pakblang*, *ngepak blonter*, *tepak ngaronjeng*, *kepak dua tangan mundur*, *koma gelong*, *goyang cendol ijo*, *kewer kanan*, *klewer dua tangan*, *kewer satu variasi*, *jingke tepak blonter*, *gibang ronggeng*, *gonjingan satu*, *gonjingan dua*, *gonjingan blonter*, *tepak soder*, *gibang silat*, *dorong bambu*, *silat tangkis sejajar*, *silat tangkis rempak*, *gitek pose*, and *jingke angklek*. Afterward, the choreography was combined with the accompanying *Ronggeng Blantek* music.

In the third week, regular practice sessions were conducted, combining movement and music, starting from minute-by-minute drills until the full choreography was completed. This was done to ensure that each beat and movement was synchronized and harmonious. It also served as a way to assess the overall coordination of the dancers. In the fourth week, evaluations and assessments were carried out for each participating teenager. Additional intensive practice sessions were held until the final day of the *Dance*

Class Learning Program. The final performance was then showcased during the **Taringgul Awards** and the UPI Thematic KKN Closing Ceremony.

The documentation of the *Ronggeng Blantek* regular dance practice sessions is presented as follows:



Figure 3. Regular Practice of Ronggeng Blantek Dance
Source: Author's Documentation, 2023

Dance Performance Preparation for the Taringgul Tonggoh Awards and the UPI Thematic KKN Closing Ceremony

The dance that had been studied for approximately one month was scheduled to be performed at the Taringgul Tonggoh Awards and the UPI Thematic KKN Closing Ceremony, held at the Taringgul Tonggoh Village Hall. The dancers began making more thorough preparations to ensure a successful performance. This included conducting more intensive dance training sessions.

Implementation of the Ronggeng Blantek Dance Performance at the Taringgul Tonggoh Awards and the UPI Thematic KKN Closing Ceremony

On Saturday, August 26, 2023, the Taringgul Awards and the UPI Thematic KKN Closing Ceremony were held. *Ten teenage dancers performed Ronggeng Blantek* during the opening of the event. The performance was delivered with great enthusiasm and precision, receiving a warm and lively response from the audience. The documentation of the *Ronggeng Blantek* dance performance at the Taringgul Tonggoh Awards and the UPI Thematic KKN Closing Ceremony is as follows:



Figure 4. Ronggeng Blantek Dance Performance
Source: Author's Documentation, 2023

Discussion

The *Ronggeng Blantek* dance classes were held three times per week. Through this dance program for teenagers, participants were able to train their balance and physical strength. In addition, dancing helps engage the entire body, not only strengthening it but also improving balance, coordination, and body control (Payne & Costas, 2021; Sari et al., 2024). Dancing also enhances memory, as dancers must recall each movement. Therefore, it is essential to memorize the choreography, allowing the brain to store the sequences, which in turn exercise cognitive functions and sharpen mental focus. Furthermore, dancing supports the development of artistic and expressive abilities in the performers (Nurjelika et al., 2023; Wijaya & Wicaksana, 2023). It also boosts self-confidence, as dancers learn to perform in front of others and express themselves through movement (Yulita, 2023).

During adolescence, verbal and emotional skills develop significantly, facilitating communication with peers and enhancing empathy. Through the study of dance, adolescents can learn to manage their emotions and express themselves in a positive manner (Devyanti, 2023; Lubis et al., 2024). Furthermore, dancers who have successfully performed and undergone serious training are often able to develop better emotional regulation, which can be applied in their daily lives as individuals (Islami & Mujahid, 2022).

During its implementation, the dance class learning process ran smoothly and was well-received with great enthusiasm by the participating teenagers. The adolescents demonstrated strong information retention and curiosity, making effective use of the various media available (Firdawiyanti & Kurniasari, 2023; Oktariani, 2023; Ramdani et al., 2021). As a result, the participants had little difficulty understanding the dance material delivered by the choreographer or instructor. Furthermore, the dance learning content provided was communicated clearly and effectively by the choreographer.

The assessment technique used to evaluate the students' dance performances was a combination of individual evaluation tests at the end of each session and a final comprehensive test to assess the adolescents' overall understanding and learning outcomes. The evaluation focused on three core components: *Wirahma* (rhythm), *Wiraga* (movement), and *Wirasa* (expression) (Budiman, 2022; Mahaswari et al., 2024). This assessment technique aimed to measure each student's ability and progress

throughout the *Ronggeng Blantek* dance lessons. It also helped build their confidence and courage to perform the dance in front of a large audience. Dancing requires youth to present themselves in public spaces, which plays an important role in fostering self-confidence (Pebriyanti et al., 2022; Yulita, 2023). Performing in front of others becomes a meaningful experience that contributes to the development of adolescents' confidence and self-expression.

Throughout each *Ronggeng Blantek* dance class session, the adolescents demonstrated noticeable improvement from the first meeting to the last. This progress was evident in their ability to perform and present the full *Ronggeng Blantek* choreography. The final evaluation was conducted directly by the choreographer, with assessments made continuously during each session of the dance class. The participants showed significant growth in their overall mastery of the dance, particularly in the key evaluation aspects of *Wiraga* (movement), *Wirahma* (rhythm), and *Wirasa* (expression).

The outcome of the *Ronggeng Blantek* dance learning program was that the participating teenagers were able to successfully perform the dance at the Taringgul Tonggoh Awards and the UPI Thematic KKN Closing Ceremony. Through dance education, the program indirectly contributed to the preservation of Indonesian culture, particularly among the youth in Taringgul Tonggoh Village, Wanayasa Subdistrict, Purwakarta Regency. Fostering awareness and a sense of ownership of cultural heritage is one of the key efforts in cultural preservation. Culture itself is a vital investment that can help shape a nation's identity and support its future development (Sengkey, 2023). Therefore, today's youth must be able to inherit and uphold local traditions and wisdom as a reflection of national identity—one of which can be achieved through learning traditional dances (Tafonao & Zega, 2022; Vitry & Syamsir, 2024).

CONCLUSION

The purpose of dance education is to cultivate the interests and talents of adolescents in the field of performing arts. Universitas Pendidikan Indonesia (UPI) actively contributed to the achievement of Village SDGs through its Thematic *Kuliah Kerja Nyata* (KKN), with the theme of *Community Empowerment Based on the Village SDGs*. The dance class learning process ran smoothly and was enthusiastically received by all participating adolescents. Throughout the *Ronggeng Blantek* dance sessions, the students showed steady improvement from the first meeting to the last. This progress was evident in their ability to fully perform the choreography, demonstrating significant development in the key aspects of *Wiraga* (movement), *Wirahma* (rhythm), and *Wirasa* (expression). Based on this program, it is hoped that the adolescents will continue practicing dance and pass on their knowledge to peers and local residents as a way to preserve and sustain their cultural heritage.

AUTHOR'S NOTE

The author declares that there is no conflict of interest in the publication of this article. The author also affirms that all data and content presented in this article are free from plagiarism.

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