

Research article

Oglek Tempe Dance as an Attraction to Support Cultural-Based Village Tourism in Sanan, Malang

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Abstract.

Sanan village is one of the designated tourist areas in Malang, and it has a special ceremony in welcoming their guests. The tour guide team picks up groups of tourists who enter the Sanan village area and escorts them to see the making of tempeh chips. However, the ceremony itself is rather bland as there is no artistic attraction in its process. Thus, in this community service activity, we packaged art tourism attractions with local characteristics, namely the welcoming dance of Oglek Tempe, to brand Sanan village as a culture-based tourism village. Nine female dancers perform the Oglek Tempe dance from the village of Sanan, following the concept of 'babahan hawa sanga'. The dance reminds people to maintain honor and not to indulge in lust. The form of dance presentation demonstrates the style of movement, costumes, property, and musical arrangements typical of Malangan within six minutes' duration. This is a spectacle dance. It also provides opportunities for tourists who want to dance along with the dancers by following the rules and protocols and not making disrespectful moves. The dance ends with the giving of souvenirs typical of Sanan village, namely decorations made of coral.

Keywords: Oglek Tempe, Dance, Attraction, Tourism, Sanan

1. INTRODUCTION

Sanan village is designated as a Tempeh Chips Industry Center based on small home industries [1]. The tempeh craftsmen are members of an association called the Centre Production of Tempeh and Tempeh Chips Sanan Malang Association, with 637 members. The association handles 3 (three) areas, namely: 1) Community Service, 2) Disperindagkop, 3) Pokdarwis (interview with Trinil, January 2021). The secretariat's address is Jl. Sanan Gg. III No.129, Purwanto, Kec. Blimbing, Malang City, East Java 65126.

The community service section oversees a tour guide team of 30 people, where when there are tourist visits, the team is tasked with welcoming and serving from the moment the tourist enter the main gate. After that, tourists are accompanied to visit industrial centres, from processing soybeans to making tempeh chips. Another thing

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that was identified, when accompanying tourists, tour guides wear training costumes, team uniforms, which are not the typical uniforms that characterize the village.

Thus, it can be identified that the procession of welcoming tourists is only a welcome greeting, without any other tourist attractions such as dance and or music, to add aesthetic visual appeal even though in the village there is already an art group.

To encourage forming a culture-based tourism village, it is necessary to embed cultural identity by utilizing artistic potential as a tourist attraction [2]. There are ten cultural elements that can become a tourist attraction, namely [3]; 1) crafts, 2) traditions, 3) history of a place, 4) architecture, 5) traditional food, 6) dance and music, 7) local way of life, 8) religion, 9) language, and 10) clothing traditional customs [3], some of which are already owned by Sanan village.

From the initial analysis results, it can be concluded that there is already a tour guide, but the welcoming procession is not distinctive. There is a dance and music team, but it is not yet organized as a tourist attraction. It is necessary to improve the tourism management of Sanan village by packaging typical tourist attractions that characterize the tour guide in the form of a welcoming dance which is used as a package with educational tours that have been implemented so far.

The solution offered from partner problems is to present the opening dance as a series of tour guide packages. The title of the dance is Oglek Tempe, served at the entrance to the main entrance of Sanan village. This dance will be an interesting tourist attraction because it describes the culture of Sanan village, supported by the display of motion, costumes, music, typical Malang property. The number of dancers is nine people with 6 minutes duration. Its form is as a welcoming dance, and its function is as a spectacle dance. However, to give the impression of intimacy and joy, tourists may dance together, provided that they follow the applicable rules and protocols and are not allowed to perform taboo movements. At the end of the dance, the dancers gave Sanan souvenirs in the form of coral decorations from the Service of the Fine Arts Education Study Program team, UM.

The method of implementing the activity is a collaborative effort between the UM team and the Sanan village Community [4], with the first party provides material and the second party provides human resources to be trained. In this case, the training participants were 20 teenagers and young women from the village of Sanan who were selected.

2. CHOREOGRAPHIC PROCESS OF THE CREATION OF OGLEK TEMPE DANCE

In general, the choreography process of the creation of Oglek Tempe dance that is carried out is the same as the creation of other dances. However, there is a difference because the dance raises stories about the process of making soybeans into tempeh chips, but based on the symbolic value of Babahan Hawa Sanga. The chart below

is the choreography process carried out by the UM team in the preparation of the Oglek Tempe dance, from the beginning until the dance is formed. The stages refer to the choreography process as the theory of Soemandyo Hadi, Y [5]. The steps for the preparation of the Oglek Tempe dance are as illustrated in the chart below:

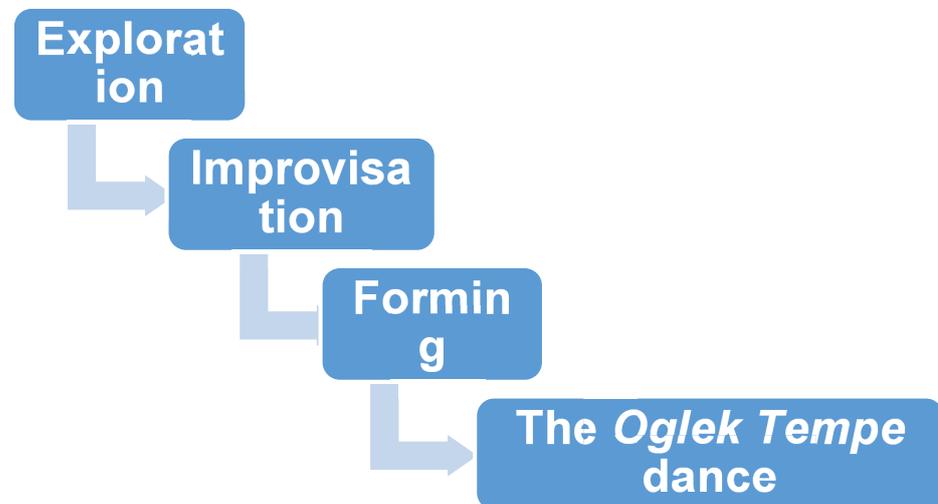


Figure 1: Picture of the Oglek Tempe dance choreography process (modification, Hadi [5]).

Exploration. In this stage, the team jointly observed and interviewed village elders to identify the village's history and the oldest Paguyuban members to discover the procedures for processing soybeans into tempeh chips. The results of this exploration are then formulated into working ideas, dance titles, movements, costumes, accompaniment, floor patterns, and dramatic designs.

Improvisation. At this stage, what applied is directed improvisation which the motion search is directed according to the work idea. Because what developed was the Malangan style, the team conducted a direct search of motion focused on the Malang style and created it according to the dance title. Furthermore, if a suitable movement found, it will be recorded immediately. The recording system is carried out using descriptive notes, complete with calculations and details of limb movements ranging from head, torso, hand, waist to foot movements.

Forming is the final stage where the principles of form are applied. The motions that have been recorded and recorded are then arranged by considering the principle aspects, namely: unity, variation, repetition, transition, series and climax according to Sumandyo's recommendation [5]. At the stage of formation here, the choreographer, the service team has also determined the floor pattern, facing direction, level, dramatic design, type of dance property that will be used according to the recommendations [6]

The Oglek Tempe dance depicts the activities of the residents of Sanan village, which are very dynamic, creative and developing but still maintain ethical norms and control the lust of anger as a symbol of the nine dancers. Number 9 provides a symbol of babahan hawa sanga, which implies controlling lust.

3. METHOD

Service activities aim to encourage the realization of Sanan village, Malang, as a cultural tourism village. One of the elements of developing cultural tourism destinations is the presentation of tourist attractions [2], in the form of a welcoming dance. The initial step taken was to coordinate with the community service team on the importance of developing the status of Sanan village, which became the centre of tempeh chips, into a cultural-based tourism village. In this case, the culture of producing soybeans into tempeh chips. Because the village of Sanan has become an Educational Tourism Destination for the processing of tempeh chips, and tourists often visit it, to increase its attractiveness, it is necessary to add a welcoming dance for the tourists.

The first step is to coordinate with the village of Sanan, to follow up the program as follows:

1. Coordinates with Sanan village to identify various elements that can support the realization of Sanan village as a cultural-based tourism village. It is known that there is an art group under the Sanan village association, but it is not yet organized and has not been integrated with the tour guide package. Thus collaboration is established to make it happen.
2. Make a cooperation agreement to package tourist attractions in the form of a welcoming dance with the title Oglek Tempe dance, which will characterize the tour guide and increase tourist attraction.
3. Establish a method of collaboration between the UM team and the Sanan village association [4], the first party provides materials, and the second party provides human resources to be trained.
4. Recruits prospective dancers through a questionnaire of interest and willingness to become a dance presenter team.
5. The choreography process. Performed by the UM team, through choreographic procedures [5], starting with the exploration stage (searching for work ideas, dance titles, motion forms, costumes, accompaniment, floor patterns, dramatic designs; improvisation (movement search, recording all limbs movements); formation (determining the floor pattern, facing direction, level, dramatic design, property type) according to recommendations [6]
6. Training. It is using the demonstration method where the UM team directly gave examples of dance to the participants. Meanwhile, the enrichment method is applied as a solution during the pandemic by facilitating it through dance video recordings that can be learned through an Android phone. The final stage of the training is the evaluation of the selected participants as the dance presenter team.

In general, the description of the implementation method is as follows:

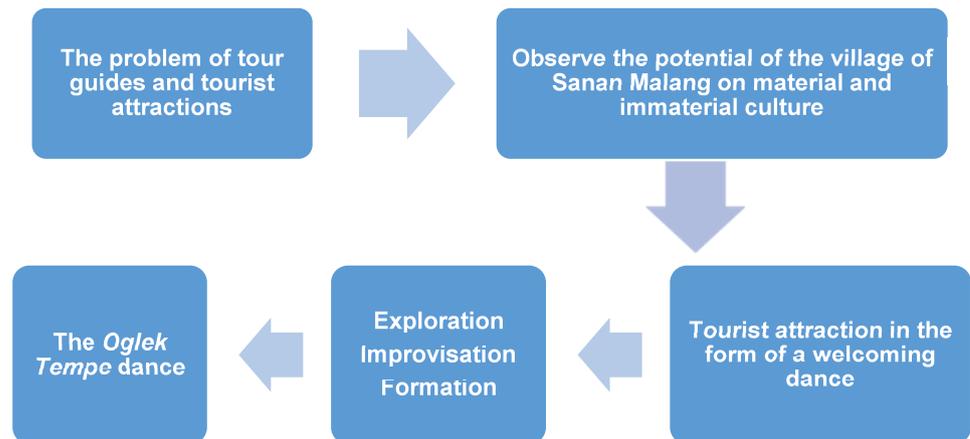


Figure 2: Implementation Method.

4. TRAINING SCHEDULE

TABLE 1: The schedule for the Oglek Tempe dance training is as follows

Date	Time	Material
24 July 2021	15.00 - 21.00	Range of motion 1
25 July 2021	15.00 - 21.00	Range of motion 2
31 July 2021	15.00 - 21.00	Range of motion 3
1 August 2021	15.00 - 21.00	Range of motion 4
7 August 2021	15.00 - 21.00	Range of motion 5
8 August 2021	15.00 - 21.00	Range of motion 6
14 August 2021	15.00 - 21.00	Overall range of motion
15 August 2021	15.00 - 21.00	Overall range of motion



Figure 3: dance makeup and costumes (dok: wara,2021).

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