

# Local Content in *Ibing Penca*: The Contribution of Traditional Martial Arts to Cultural Education

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Agus Heryana (1), Hary Ganjar Budiman (2), Lasmiyati (3), Ria Intani T. (4), Ria Andayani S.(5)

(1) Pusat Riset Manuskrip, Literatur, Tradisi lisan, BRIN

(2,3) Pusat Riset Arkeologi Prasejarah dan Sejarah, BRIN

(4) Pusat Riset Arkeologi Lingkungan, Maritim dan Budaya Berkelanjutan, BRIN

(5) Pusat Riset Masyarakat dan Budaya, BRIN

# INTRODUCTION

- Pencak silat schools (paguron) in West Java in 2021 have 1860 schools spread across 22 Regional Leadership Council cities/regencies (Persatuan Penca Seluruh Indonesia, 2021). Penca arts and sports are alive and organically preserved in West Java (Hardjawinata, 1941; Saleh, 1990)
  - The higher the level of education, the less active students are, resulting in decreased physical fitness (Sulistiyono, 2014).
  - Martial arts can be a medium for fostering respect, self-regulation, and health, and even practical for fostering anti-bullying attitudes (Greco et al., 2019: 1864-1867).
  - Penca silat focuses more on the field of sports (competition sports), especially on building identity and character (Mulyana, 2013; Hakim, 2021; Hadiana et al., 2022; Santika et al., 2022).
  - Decree of the Minister of Education, Culture, Research, and Technology Number 56/M/2022
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- We argue that Ibing Penca, a martial art in West Java, has strategic potential in shaping a healthy body and strengthening children's character through physical skills and arts
  - This study aims to demonstrate the concept and materials of **Ibing Penca** that can be integrated into the local content curriculum of penca silat at the elementary school level.

# LITERATURE REVIEW

- Asikin (1983) wrote a book on Pelajaran Penca Silat, which has been reprinted three times. As the title implies, the content focuses on pencak silat lessons.
- Hardjawinata (1941) provided an overview of penca material to be taught in schools, including the origins of penca in Tatar Sunda and basic pencak techniques.
- Several sports experts, educators, and fighters have written that pencak silat lessons tend to focus on the field of sports achievement, especially on the development of national identity and character (Mulyana, 2013; Hakim, 2021; Hadiana et al., 2022; Santika et al., 2022).
- There are also writings on pencak silat basic skills guidelines, both for the benefit of the school (paguron) (Lebe, 2018) and for the education sector, which are accompanied by a learning syllabus but tend to be oriented towards competitive sports (Mulyana, 2013: 128).

Based on our literature review, there needs to be research providing specific observations on the local content teaching model in the form of Ibing Penca.

# METHOD

- This research employs ethnographic methods. The researcher participated in various school activities to obtain: (1) pencak silat movements, especially penca in West Java; (2) an understanding of the tradition; (3) knowledge about the regulation of subject matter related to local content.
- In-depth interviews were conducted with key informants
- One of the *penca* schools that became the research object is Paguron Daya Sunda, located in Margacinta, Ciwastra, Bandung.



# FINDING AND DISCUSSION



Penca eusi



Penca Kembang/ Ibing Penca

- There are three main styles of Penca in Sundanese Land: Cimande, Cikalong, and Timbangan. In addition, other Penca schools have their own characteristics, namely Sabandar, Cikaret, and Sera.

Penca in West Java has two distinct forms:

1. **Penca Eusi**: Martial arts movements accompanied by mystical/religious elements, including attitude, oath of allegiance (patalékan), fasting, and ancestral pilgrimage.
2. **Penca Kembang or Ibing Penca**: Basic penca movements are the first step for beginners to learn penca. The learning process is accompanied by the art of kendang penca (drumming) (Fadilakusumah, 2016: 16). Ibing Penca depicts an imaginary fight, neither dance nor acrobatics. It is a series of moves that contain causality and have aesthetic value.

**Ibing Penca** can be applied to elementary school students

# A WEALTH OF IBING PENCA MOVES

- The **Cimande** School has the *Kelid Cimande* style, which consists of 33 stances
  - The **Cikalong** Penca style, especially the Pasar Baru style, has ten forms of stances
  - The **Timbangan** style has three forms of stances
- (1) *Tonjok Bareng*, (2) *Tonjok Sabeulah*, (3) *Kelid*, (4) *Selup*, (5) *Timpah Sabeulah*, (6) *Timpah Serong*, (7) *Timpah Twice*, (8) *Batekan*, (9) *Teke Tampa*, (10) *Teke Purilit*, (11) *Tewekan*, (12) *Kedutan*.
  - (1) *Jurus*, (2) *Suliwa*, (3) *Serong*, (4) *Kocet*, (5) *Susun*, (6) *Tomplok*, (7) *Lipet Potong*, (8) *tujuh jurus*, (9) *Potong Serong*, (10) *Serut*.

# IBING PENCA AS LOCAL CONTENT (MUATAN LOKAL) AT THE ELEMENTARY SCHOOL LEVEL

The foundation of the formal legality of *Penca Mulok* includes:

- Authorization and recommendation by the Ministry of Education and Culture;
- A clear and sustainable curriculum, program, and teaching guidelines;
- A consistent basic *ibing* pattern across all levels of education;
- Methodological, scientific, and didactic-philosophical accountability.

Purpose

- To introduce the art of *penca* culture.
- To instill love and pride in the art of *penca silat*.
- To pleasure the soul through the beat of the *kendang penca*.
- To train the spirit of courage, solidarity, self-confidence, and sensitivity.
- To organize and promote the growth and development of mass *Ibing penca* for large-scale performances.

# Characteristics Required to Produce a Proper Ibing Penca

- The element of martial arts must be retained, ensuring that the spirit of penca martial arts underlies the creation of Ibing Penca art.
- Every penca player should exhibit an alert, dexterous, and dashing character (teuneung ludeung taya hariwang).
- Avoid turning Ibing Penca into a dance accompanied by penca drums.
- Adhere to the principle that Ibing Penca is an imaginary fight.
- Popular songs or unuplifting songs should not accompany Ibing Penca.

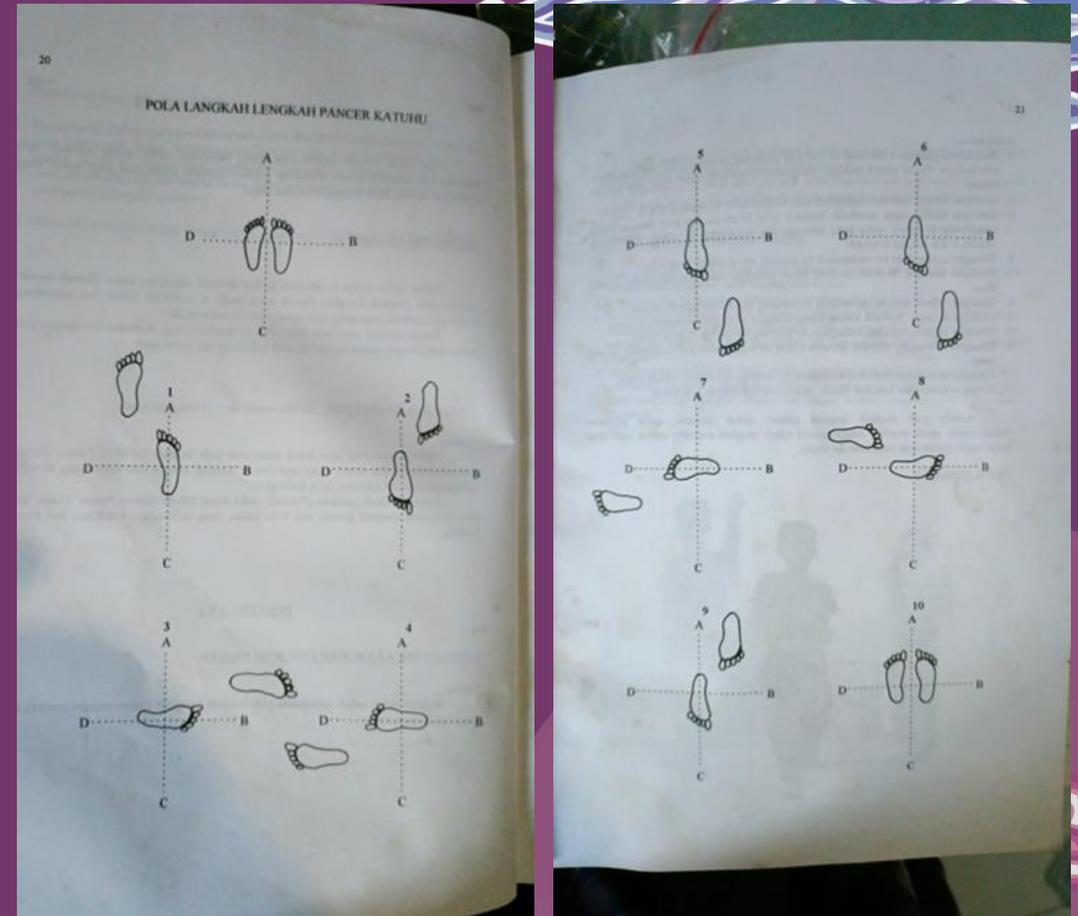


# In the Context of a Competition Known as Pasanggiri Ibing Penca

1. **Anggah-ungguh** (Behavior): A reflection of the behavior of a pemenang. In the assessment of Ibing Penca, anggah-ungguh is further broken down into three elements: *tatakrama* (politeness), *pasemon* (expression), and *anggoan* (outfit).
2. **Adeg-adeg** (Posture): The posture of the body during a scene. Adeg-adeg also contains at least three elements: *kuda-kuda* (stance), *payus* (balance and harmony), and *anteb* (soulfulness).
3. **The Essence of the Penca Pattern**: The arrangement or series of movements of the penca stance (*ibing*). In arranging penca moves into an *Ibing Penca*, three guidelines are needed: *entep seureuh* (composed), *jentre* (clarity), and *asli* (authenticity of movement).
4. **Wirahma** (Rhythm): Includes the elements of number (count), *wiletan* (beat), and *luyu* (compatibility).

# Learning Model Applied by Perguruan Daya Sunda

- The most significant contribution of Perguruan Daya Sunda is the publication of books and pioneering local content in penca (Mulok Penca).
- The material taught focuses on basic moves that students need to learn and master.
- Throughout one school year, penca mulok materials are introduced in stages. The division of material in each quarter aligns with the structure of Ibing Penca, which includes three punch motifs: *paleredan*, *tepak tilu*, and *padungdung*.
- *Daya Sunda utilizes numerical calculations that correspond with kendang beats.*



guidebook for footwork in penca silat

# CONCLUSION

West Java boasts a rich cultural heritage, including the diverse martial arts tradition of penca. Among the notable styles are Cikalong, Cimande, and Timbangan, each characterized by its unique repertoire of movements. These styles contribute to the composition of Ibing Penca, blending martial arts movements with the rhythmic beats of kendang penca. Ibing Penca is an integral aspect of both Cikalong and Cimande penca styles.

Penca represents a valuable element of local content that addresses various challenges faced by students across different educational levels. The proposed alternative is the integration of Ibing Penca, tailored to meet specific educational criteria at each level. This approach, known as Local Content (Muatan Lokal) Penca, exemplifies the creative efforts of penca schools. Each school has the opportunity to serve as a model in developing Local Content Penca, as demonstrated by Perguruan Daya Sunda.

# THANK YOU!

Email:

[aheryana41@gmail.com](mailto:aheryana41@gmail.com)

[hary015@brin.go.id](mailto:hary015@brin.go.id)

[lasmiyatinizam@gmail.com](mailto:lasmiyatinizam@gmail.com)

[riapatanjala@gmail.com](mailto:riapatanjala@gmail.com)

[riaanday1@gmail.com](mailto:riaanday1@gmail.com)