

Implementation of Banten Debus Art in SBK Lessons at MIN 2 Serang Regency

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ABSTRACT

This study aims to describe the implementation of Banten Debus art in Arts, Culture and Skills (SBK) learning at MIN 2 Serang Regency, as well as to analyse the cultural values and character contained therein. This study uses a qualitative approach with a descriptive method. Data was obtained through interviews, observations, and documentation of SBK teachers, the head of the madrasah, and students in grades IV–VI. The results of the study show that teachers strive to integrate local cultural elements into learning through a contextual approach, by introducing the history, philosophical values, and symbolic meanings of Debus art. The implementation was carried out through stages of introduction, exploration, and expression that encouraged creativity and students' understanding of the values of courage, faith, and discipline. Debus-based learning has been proven to increase students' motivation and pride in their regional culture. However, there are obstacles in the form of limited learning resources and a lack of training for teachers in developing local culture-based learning. This study concludes that Banten Debus art is effective as a medium for local wisdom-based learning that can strengthen Islamic character education and preserve regional culture in madrasahs.

Keywords: *Banten Debus-Art; SBK Learning; Local wisdom; Madrasah.*

INTRODUCTION

In the context of Islam within the Indonesian archipelago, traditional art forms often serve as vessels for local wisdom. One such unique religious-cultural heritage is the Debus tradition of Banten, which has flourished since the era of Sultan Ageng Tirtayasa (Alfani, 2018). Debus is practiced through intensive physical and spiritual training and is historically linked to the teachings of the Tarekat al-Rifa'iyah, often being referred to as *Rifa'i* or *al-Madad* (a supplication for divine aid during performance) (Mulyana, 2013). The art relies on developing the body's immunity to sharp objects and fire, incorporating magical elements that result from the deep synthesis of Islamic teachings and pre-Islamic Banten traditions (Mansyur, 2017). The profound spiritual foundation of Debus is manifested in the recitation of prayers, remembrance of God (*dhikr*), and requests for protection, symbolizing that every action must commence with the pursuit of safety and blessings (Hidayat, 2020).

As time progressed, Debus underwent a process of acculturation with local culture, resulting in a performance where religious and cultural elements are difficult to separate (Mulyana, 2013). This acculturation has led to a shift in focus;

while originally spiritual, Debus performances increasingly emphasize entertainment and physical attractions, which has, in turn, influenced the general public's understanding of its original religious and cultural meaning (Hidayat, 2020). Despite this shift, the Banten Debus art remains a rich local culture with high educational value, conveying vital messages about faith, determination, and courage (Alfani, 2018).

These inherent character values align perfectly with the objectives of madrasah education, which stress a balance between knowledge, skills, and character development. Consequently, Debus possesses significant potential to be utilized as a contextual learning medium in Arts and Crafts (*Seni Budaya dan Keterampilan* - SBK) subjects, particularly in areas like Serang Regency that maintain strong cultural ties to Banten (Suryana, 2021). At MIN 2 Serang Regency, the implementation of Debus art in SBK learning is an effort to introduce students to their regional cultural heritage while simultaneously instilling core Islamic character values. Local culture-based learning facilitates student understanding that art is not only related to aesthetics but is deeply intertwined with life values and spirituality (Suryana, 2021).

However, teachers face persistent obstacles, including limited appropriate learning resources, a lack of in-depth philosophical understanding of Debus, and difficulties in designing safe and age-appropriate learning activities (Mansyur, 2017). This situation underscores a critical need for further study regarding the effective integration of Debus art into arts and crafts education.

Based on the issues outlined above, this study formulates the following key research questions: (1) How is the Banten Debus art implemented in the Arts and Crafts education at MIN 2 Serang Regency? (2) What cultural and character values can be developed through this implementation? and (3) What are the supporting and inhibiting factors influencing its implementation? The primary goal of this research is to describe the implementation of Debus art in SBK learning, identify the cultural values and characteristics embedded within it, and analyze the factors that influence its success. This study is expected to contribute to the development of a local wisdom-based SBK learning model that effectively strengthens students' cultural identity and religious values.

METHODS

This study employed a qualitative approach with a descriptive method, focusing on gaining an in-depth, holistic understanding of the implementation process of Banten Debus art in Arts, Culture, and Skills (SBK) learning at MIN 2 Serang Regency, without manipulating natural field conditions (Moleong, 2017; Bogdan & Biklen, 2007). The research focused specifically on the teachers' efforts to integrate the

values and elements of Debus art into learning activities for character education and regional cultural preservation.

Subject of Research

The research was conducted at MIN 2 Serang Regency, Banten Province, during the even semester of the 2025/2026 academic year. This location was selected using purposive sampling (Creswell, 2016), based on its strong cultural ties to the Banten region. The research subjects (informants) included: (1) SBK Subject Teachers: As the main implementers of the learning process. (2) The Head of the Madrasah: To provide institutional and policy perspectives. (3) Students in Grades IV to VI: Who were directly involved in the SBK learning based on Debus art.

Instruments

The researcher served as the primary human instrument in this qualitative study. The supporting instruments used for data collection were designed to facilitate the required techniques: (1) Interview guide to structure in-depth interviews with key informants. (2) Observation sheet to record non-participatory observations of the learning process. (3) Documentation log to systematically collect visual and written data (Lesson Plans, photos, student work).

The interview questions were structured to explore three main areas: planning, implementation, and obstacles related to integrating Debus art into SBK learning (Emzir, 2012). Key areas explored included: (1) teacher's understanding of Debus philosophy; (2) methods used to introduce Debus movements and symbolic meanings; and (3) challenges encountered during safety and age-appropriateness design.

Data Collection and Analysis

Data were collected using in-depth interviews, non-participatory observation, and documentation. Data analysis was conducted using the interactive model proposed by Miles and Huberman (1992), comprising three sequential stages: (1) Data Reduction: Selecting, simplifying, and organizing the voluminous information obtained from the field to match the research focus (e.g., filtering information to focus solely on character values and implementation steps). (2) Data Presentation: Presenting the reduced data in the form of a sequential narrative (narrative matrix) to show the clear relationship between the components of Debus art learning. (3) Conclusion Drawing/Verification: Interpreting the compiled data to identify patterns, key findings, and final conclusions (Creswell, 2016).

To ensure the credibility and validity of the findings, the researcher applied triangulation (Moleong, 2017): (1) Source Triangulation: Comparing and verifying information obtained from different sources (teachers, students, and madrasah head). (2) Technique Triangulation: Combining and cross-checking data obtained

from different collection techniques (interviews, observation, and documentation).

This rigorous methodological approach is expected to provide a comprehensive and valid picture of the implementation of Banten Debus art and its contribution to instilling cultural values and character in students.

RESULTS AND DISCUSSION

The implementation of research on the implementation of Banten Debus art in Arts, Culture and Skills (SBK) learning at MIN 2 Serang Regency shows that teachers strive to integrate local cultural elements into learning activities. SBK teachers use a contextual approach by introducing the history, values, and philosophical meaning of Banten Debus art before students carry out practical activities. This effort helps students understand that traditional arts are not only for entertainment, but also contain values of courage, faith, and discipline that are relevant to strengthening the character of students (Sukmadinata, 2018).

During the planning stage, teachers adapted the Lesson Plan (RPP) by incorporating elements of regional art as part of the theme "Traditional Arts of the Archipelago". Demonstration and group discussion methods were chosen to foster curiosity and active student participation. The use of teaching materials such as videos of Debus Banten performances is in line with the principle of culture-based learning, which emphasises the connection between learning experiences and local cultural identity (Tilaar, 2017).

During the implementation stage, learning is carried out through three main steps: introduction, exploration, and expression. In the introduction stage, students are shown excerpts from Debus performances and taught the moral values contained therein. In the exploration stage, students are invited to create simple works such as drawings or symbolic movements inspired by Debus art. Next, in the expression stage, students present their creations through mini performances in class. This process helps students build creativity, self-confidence, and understanding of regional cultural identity.

The interview results showed that the integration of Debus art in arts and crafts education had a positive impact on students' interest and motivation to learn. Material that was relevant to their lives made students more enthusiastic and active. Values such as courage, discipline, responsibility, and cooperation were also seen to develop during the learning process (Tilaar, 2017).

However, this study also found a number of obstacles, such as limited learning resources and relevant supporting media for primary school levels. Teachers also need further training on integrating traditional arts into the modern curriculum. Collaboration between schools, education agencies, and local artists is essential to ensure the preservation of Banten culture through formal education (Sukmadinata,

2018).

CONCLUSION

This study shows that the implementation of Banten Debus art in SBK learning at MIN 2 Serang Regency has been successful and has had a positive impact on students. Teachers have successfully integrated local cultural values such as courage, faith, and discipline through creative activities that are interesting and age-appropriate. This culture-based learning has been able to increase students' motivation, participation, and pride in their regional cultural heritage. In addition to strengthening Islamic character these activities also foster awareness of the importance of preserving local culture. However, implementation still faces obstacles such as limited learning media and a lack of teacher training. Therefore, support from schools and education agencies is needed so that the application of Debus art can continue to be developed sustainably. Overall, Banten Debus art has proven to be an effective medium for local wisdom-based learning that enriches learning experiences and shapes students' character.

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