

## **CHARACTER EDUCATION BASED ON LOCAL WISDOM: EXPLORING THE "DONGKREK DANCE" CULTURE AS AN EFFORT TO INTERNALIZE CHARACTER VALUES IN LEARNING ARTS IN ELEMENTARY SCHOOLS**

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### **ABSTRACT**

Character education is considered the best solution to produce excellent students in character, personality and uphold the nation's noble values. Through local wisdom in each area, such as the *Dongkrek* dance culture, it is important to understand and improve character education in students. Therefore, it is necessary to explore more deeply character education based on local wisdom by exploring the *Dongkrek* dance culture to internalize character values in learning art in elementary schools. This study aims to describe the character education of *Dongkrek* dance and efforts to internalize it in learning arts in elementary schools. This research is qualitative research using descriptive analysis and a library research approach. Five main character educations are explored in the *Dongkrek* dance, including religion, cooperation, nationalism, independence, and integrity. Meanwhile, efforts to internalize it into art learning are by understanding the contents of the dance, performing, and developing the *Dongkrek* dance into a show.

**Keywords:** character education, local wisdom, *dongkrek* dance, learning arts

### **INTRODUCTION**

Globalization has shifted the values of nationalism and culture in Indonesia. The sophistication of technology nowadays makes people from the old to the young, and even children look at their devices every day. This makes traditional culture such as puppet shows, *ludruk*, *ketoprak*, and so on, getting less to watch and show. It is necessary to instill a sense of love for local culture to remain strong in the existence of a culture, especially in an area that can be started from among the children at school. One way to do this is by integrating the values of local cultural wisdom in schools with student activities, extracurricular activities, or the learning process. For example, the application of character education is based on local wisdom.<sup>1</sup>

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<sup>1</sup> I. Nyoman Payuyasa, "Tumpek Uduh, Kearifan Lokal Bali Untuk Meningkatkan Mutu Pendidikan Karakter," *Jurnal Penjaminan Mutu* 3, no. 2 (August 31, 2017): 206–14, <https://doi.org/10.25078/jpm.v3i2.201>.



Character education is the process of guiding students to change in culture, attitudes,<sup>2</sup> behavior, which will create a civilized group.<sup>3</sup> Character education is important to be taught and familiarized to ensure a person's quality and social achievement in the community.<sup>4</sup> A developed nation is a nation that has excellent characters such as honesty, responsibility, independence, hard work, and so on.<sup>5</sup> The hope is that character education makes students become people who obedient to their God, have a noble personality, are tolerant of others, have a passion for fighting and work hard, discipline, achievement, respect others, be responsible, creative, and independent.<sup>6</sup> The Ministry of Education and Culture provides a Strengthening Character Education (PPK) policy in the 2013 Curriculum. At least five main characters are focused on the 2013 Curriculum for Elementary Schools, namely religious, independent, cooperation, nationalist, and integrity characters.<sup>7</sup>

Elementary School (SD) is one of the formal educational institutions. Various subjects with basic material are taught in elementary schools, including art education. The purpose of art education in SD is to gain experience in aesthetics and create works. Through the applicable curriculum, the art education provided aims to build students who have a sense of art and an understanding of culture—introduction, and understanding of culture, including dance education. Dance education does not make students become dance experts but facilitates the various abilities possessed by students. Teachers should sort out dances that have a good value or message, educational value, be adapted to the level of student ability, and the message values can be applied.<sup>8</sup>

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<sup>2</sup> Chou Mei-Ju, Yang Chen-Hsin, and Huang Pin-Chen, "The Beauty of Character Education on Preschool Children's Parent-Child Relationship," *Procedia - Social and Behavioral Sciences*, 3rd Cyprus International Conference on Educational Research, CY-ICER 2014, 30 January – 1 February 2014, Lefkosa, North Cyprus, 143 (August 14, 2014): 527–33, <https://doi.org/10.1016/j.sbspro.2014.07.431>.

<sup>3</sup> A. Z Aushop, *Islamic Character Building: Membangun Insan Kamil, Cendekia Berakhlak Qurani* (Bandung: Grafindo Media Persada, 2014), 7.

<sup>4</sup> Chau-kiu Cheung and Tak-yan Lee, "Improving Social Competence through Character Education," *Evaluation and Program Planning*, Child Welfare and the Challenge of the New Americans, 33, no. 3 (August 1, 2010): 255–63, <https://doi.org/10.1016/j.evalprogplan.2009.08.006>.

<sup>5</sup> Abdul Rahim Saidek, Raisul Islami, and Abdoludin, "Character Issues: Reality Character Problems and Solutions through Education in Indonesia," *Journal of Education and Practice* 7, no. 17 (2016): 158–65.

<sup>6</sup> Abdul Majid, *Pendidikan Karakter Perspektif Islam* (Yogyakarta: Remaja Rosdakarya, 2011).

<sup>7</sup> Arie Budhiman, *Gerakan Penguatan Pendidikan Karakter* (Jakarta: Kementerian Pendidikan dan Kebudayaan Republik Indonesia, 2017).

<sup>8</sup> Dedi Rosala, "Pembelajaran Seni Budaya Berbasis Kearifan Lokal Dalam Upaya Membangun Pendidikan Karakter Siswa Di Sekolah Dasar," *Ritme* Volume 2 N (2016).

An area certainly has unique arts with local wisdom, such as the *Dongkrek* dance, which originates from the Madiun district, which has a philosophical meaning and uniqueness. However, day by day, the glory of the *Dongkrek* dance is receding. This art is increasingly shifting with the sophistication of technology and other arts. Many of their identities do not recognize it anymore, from children to teenagers, especially people outside Madiun. The reason is the entry of arts from other regions.<sup>9</sup> If examined more deeply, the local wisdom contained in the *Dongkrek* dance is very good. This will be more useful if learned and understood by teachers and students so that that implicit character education can be accustomed to through the *Dongkrek* dance.

In elementary thematic learning, especially in Cultural Arts and Crafts (SBdP) in grade 6, there is Basic Competency (KD) number 4.3, which is to display regional creative dance.<sup>10</sup> Examples of dances in the material are Lego-lego dances from Nusa Tenggara Timur and Indang dances from West Sumatra in the Pariaman area. In several schools in Madiun, not all of them practice the dance. It is only an introduction because many schools did not have extracurricular dance activities and not many special teachers teach or understand these dances. For the adjustment of characteristics and environmental areas, students, for example, in Madiun Regency, can use the *Dongkrek* dance as one of the SBdP learning materials. Besides education and learning, this activity is also an effort to preserve the local wisdom of the *Dongkrek* dance, which is decreasing in prestige and can also provide character education.

The research results from Sugiyo and Purwastuti, to implement learning based on local wisdom, is one of them by developing a learning module for the art of batik, which is used as learning material for character education students.<sup>11</sup> While the research results from Rosala, there are three ways to instill character education in learning based on local wisdom, namely through self-development and local content lessons, and by

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<sup>9</sup> P.M Kutanegara, *Revitalisasi Kesenian Dongkrek Dalam Rangka Ketahanan Budaya Lokal: Studi Kesenian Dongkrek Desa Mejayan Kecamatan Mejayan Kabupaten Madiun*. (Yogyakarta: Balai Pelestarian Nilai Budaya (BPNB) Daerah Istimewa Yogyakarta dan Fakultas Ilmu Budaya, Universitas Gadjah Mada, 2012).

<sup>10</sup> Minister of Education and Culture of Republic Indonesia, "Kompetensi Inti Dan Kompetensi Dasar Pelajaran Pada Kurikulum 2013 Pada Pendidikan Dasar Dan Pendidikan Menengah, Peraturan Menteri Dan Kebudayaan Republik Indonesia No. 37 Tahun 2018" (Ministry of Education and Culture (MOEC), 2018).

<sup>11</sup> Rukiyati Sugiyo and L. Andriani Purwastuti, "Local Wisdom-Based Character Education Model in Elementary School in Bantul Yogyakarta Indonesia," *Sino-US English Teaching* Vol. 14 No (2017).

integrating it into dance subjects.<sup>12</sup> Character education is considered the best solution to produce excellent students both in terms of character and personality and uphold the noble values of the Indonesian nation. Instilling local wisdom in each area, such as the *Dongkrek* dance culture, is important to understand and improve character education. Therefore, it is necessary to explore more deeply character education based on local wisdom by exploring the *Dongkrek* dance culture to internalize character values in learning art in elementary schools. This study aims to describe the character education of the *Dongkrek* dance and internalize it in grade 6 for SBdP subjects.

## RESEARCH METHOD

This research is qualitative research with a descriptive analysis type. A qualitative approach was used in this study to obtain an in-depth picture of character education in the *Dongkrek* dance and its internalization in SPdB subjects in grade 6. This research uses a research library that is a series of activities related to collecting library data, reading, taking notes, and processing materials without going through field research.<sup>13</sup> The author emphasizes the strength of data analysis and existing data sources by relying on concepts and theories to be interpreted in the discussion.

## RESULT AND DISCUSSION

### Dongkrek Dance

Around 1867-1902 the art of *Dongkrek* experienced its golden age. The life and development of *Dongkrek* at that time was so fast, and it became the "top" art of its time. After that, the *Dongkrek* has ebbed and setbacks. Over time, many of these arts do not recognize. The reason is unclear, and it could be due to the death of the creator of *Dongkrek*, who is known as someone who has supernatural powers and has high authority. Another reason, because *Dongkrek* is permanent, which can lead to boredom which results in the entry of other arts, especially arts originating from Central Java, which are still known to the people of Madiun Regency until now.<sup>14</sup>

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<sup>12</sup> Rosala, "Pembelajaran Seni Budaya Berbasis Kearifan Lokal Dalam Upaya Membangun Pendidikan Karakter Siswa Di Sekolah Dasar."

<sup>13</sup> Zed Mestika, *Metode Penelitian Kepustakaan* (Jakarta: Yayasan Bogor Indonesia, 2004).

<sup>14</sup> Kutaneegara, *Revitalisasi Kesenian Dongkrek Dalam Rangka Ketahanan Budaya Lokal: Studi Kesenian Dongkrek Desa Mejayan Kecamatan Mejayan Kabupaten Madiun*.

A brief description of the *Dongkrek* dance, namely the exorcism of spirits consisting of the *Genderuwo* troop, *Eyang Palang*, *Roro Perot*, and *Roro Ayu*. *Roro Perot* and *Roro Ayu* are symbolized in a weak position surrounded by *Genderuwo* troops and want the death of *Roro Perot* and *Roro Ayu*. Then, the figure of *Eyang* appear with his magic stick drives the *Genderuwo* away from *Roro Perot* and *Roro Ayu*. Through a fierce battle between the *Genderuwo* group and *Eyang Palang*, and *Eyang Palang* won the battle. Then *Eyang Palang* can save *Roro Perot* and *Roro Ayu* from the danger that threatens the *Genderuwo* and the *Genderuwo* group submits and obeys *Eyang Palang*, then *Eyang Palang* with *Roro Perot* and *Roro Ayu* escorted the *Genderuwo* troops away from *Mejayan District* then destroyed the *pageblug* that attacked the sub-district community *Mejayan* who had been threatening him. Until now, this art has become a characteristic of the culture of the people of *Mejayan*, *Madiun Regency*, who call it *Dongkrek*.

There are four types of masks used by dancers during *Dongkrek* performances,<sup>15</sup> including.<sup>16</sup>

1. The *Genderuwo* mask (giant mask) whose character has dreadlocks and long hair, a scary and haunted face as a public nuisance that spreads the *pageblug* epidemic. The characteristics depicted on this mask are grumpy, err, stiff, and arrogant;
2. A female mask in the form of *Roro Perot* (*Roro Tumpi*), whose character is white with a Javanese woman's bun, her mouth is twisted and knotted on the part of her face. The character that is reflected in this mask is a human being who always talks about the ugliness of others;
3. A female mask called *Roro Ayu*, whose character is creamy skin, her face is beautiful (*ayu*), her eyes are sad and looks a little smiling. This mask has a human character that is graceful, polite in behaving, speaking, and always doing good things;
4. The mask of the parents is a picture of a magic person whose character has advantages (supernatural powers), proficient in all fields and cares, could be able to chase away the *pageblug* epidemic, which in real life is believed to be an elder and called by the people of *Madiun Regency* as *Eyang Palang*.

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<sup>15</sup> Ita Dwi Cahyani, "Karakteristik Topeng Dongkrek Sanggar Krido Sakti Di Kecamatan Mejayan Kabupaten Madiun," *Jurnal Seni Rupa* 3, no. 2 (May 25, 2015), <https://jurnalmahasiswa.unesa.ac.id/index.php/va/article/view/11561>.

<sup>16</sup> Kutaneegara, *Revitalisasi Kesenian Dongkrek Dalam Rangka Ketahanan Budaya Lokal: Studi Kesenian Dongkrek Desa Mejayan Kecamatan Mejayan Kabupaten Madiun*.

### The Values Contained in the *Dongkrek* Dance

*Dongkrek* dance has artistic values in daily life, such as social values and religious values that can make the *Dongkrek* dance art that has noble values that need to be developed and preserved according to the times without leaving ethical and aesthetic values.<sup>17</sup> Also, seen from the history, character, musical instruments used, and the storyline, there are values contained in *Dongkrek*, namely:<sup>18</sup>

1. Spiritual value, shown at the time of the expulsion of the pagebug epidemic by
  - a. the first arrival at the Palangan Hall, the selected Parogo received a mandate from Eyang Palang to perform a ritual ceremony;
  - b. The *Parogo* start the ritual according to the mandate given;
  - c. The *Parogo* gather in the pavilion on the night of choice, namely Friday evening of Legi, to pray to ask God for blessings; and
  - d. The procession of the ritual *pagebug* expulsion at midnight on foot along the streets that exist throughout the sub-district of Mejayan, Madiun Regency until early morning accompanied by mantra and praises.
2. Spiritual values, the spiritual content is the noble Javanese values. Apart from being a show, *Dongkrek* is also a guide for the Mejayan people, where the depiction of truth will defeat evil.
3. Moral values, in every performance, *Dongkrek* strives to build a spirit of togetherness, harmony, and cooperation.
4. Symbolic value, the *Dongkrek* show is a symbol of fighting evil and outrage.
5. The value of heroism there is the figure of *Eyang Palang*, who in real life plays the brave figure of *Raden Tumenggung Prawirodipoero*, who is willing to sacrifice and fight against *Genderuwo* for the safety of the people from the pagebug outbreak.
6. The value of leadership, the figure of Eyang Palang from the figure of *Raden Tumenggung Prawirodipoero* as a leader who leads his people with wisdom, honesty, justice, and wisdom, and responsibility.

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<sup>17</sup> Alfiati, "Pembentukan Karakter Peserta Didik Melalui Cerita Rakyat Dongkrek Di Kabupaten Madiun," in *Konferensi Nasional Bahasa Dan Sastra (Konnas Basastra) V*, 2019.

<sup>18</sup> Muhammad Hanif, "Kesenian Dongkrek (Studi Nilai Budaya Dan Potensinya Sebagai Sumber Pendidikan Karakter)," *Gulawentah* Vol 1, No (2016).

7. The value of justice, the essence of *Dongkrek's* performance, is applying justice by fulfilling the rights and obligations of God's creatures, social creatures, and individual beings.
8. The value of welfare in art, *Dongkrek* shows the meaning of peace, prosperity, and tranquility in life.
9. Aesthetic value, indicated by the dance movements of the performers, clothing, make-up, and accompanying musical arrangements.

### **The Value of Character Education in the Dongkrek Dance**

The noble values in the art of Dongkrek can develop the character of the nation. The values of heroism and leadership values can be described to build the character of the nation. At the *Dongkrek* art performance, the players are required to be diligent in practicing, working together, respecting each other, and always upholding culture.<sup>19</sup> SBdP learning uses the *Dongkrek* dance as a complement to the material on regional dances. *Dongkrek* dance not only teaches students about the beauty of its movements but also teaches character education following the 2013 curriculum, including:

#### 1. Religious

The *Dongkrek* dance, which depicts the *Parogo* performing the ritual of salvation and asking for blessings from God Almighty, can be instilled in students. Cultivate religious traits, attitudes, and behavior and become obedient to their religion without underestimating other religions. In supporting the applying process, the religious character of the school environment must be designed as attractive as possible. A teacher is not just a reminder, but a teacher must also be a role model to carry it out with students.

#### 2. Nationalist

Not only for leaders such as *Eyang Palang* in the *Dongkrek* character, but everyone must have a pattern of thinking, taking action, and having the insight that prioritizes public interests rather than personal or group interests. Nationalism is the embodiment of love for the country, which is based on Pancasila, which upholds

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<sup>19</sup> Muhammad dkk Hanif, *Kesenian Dongkrek: Internalisasi Nilai Dan Ketahanan Budaya* (Surabaya: Jakad Publishing, 2019).

tolerance and human values.<sup>20</sup> Applying in students can be done or starting from the smallest things first, such as following the flag ceremony every Monday, keeping the environment clean, and obeying school rules.

### 3. Cooperation

From the *Dongkrek* dance depicted, the *Parogo* together perform rituals around the village to free them from *Genderuwo* attacks. This can be conveyed to students. If they are not together (cooperation), it is not certain that the village can be free from the pagebug outbreak. Cooperation is a social interaction characterized by achieving one goal by being carried out jointly.<sup>21</sup> By reflecting the behavior of working hand in hand to solve common problems and an attitude of appreciating the value of cooperation. Applying in students can be done by familiarizing students at school through respect for their peers, promoting deliberation, and carrying out community service activities.

### 4. Independent

Apart from the cooperation character in the *Dongkrek* dance, the independent application must also be conveyed. Independent is the behavior or attitude of someone who does not easily depend on others.<sup>22</sup> Although together they can, each student must not depend on others, use his thoughts, energy, and time to realize his dreams, hopes, and aspirations.

### 5. Integrity

As in the figure of *Eyang Palang*, a person should have high integrity. Integrity means sticking to principles, being consistent in any circumstances.<sup>23</sup> It can be instilled in students for people who always try to be trustworthy in terms of words, behavior, and work—committed to loyalty to moral values and humanity, honesty, responsibility, exemplary, and respect for individual dignity.

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<sup>20</sup> Nursalamah Siagian and Nur Alia, "Strategi Penguatan Karakter Nasionalis Di Kalangan Siswa," *KoPeN: Konferensi Pendidikan Nasional* 2, no. 1 (February 13, 2020): 190–97.

<sup>21</sup> Eko Prasetyo Utomo, "Internalisasi Nilai Karakter Gotong Royong Dalam Pembelajaran IPS Untuk Membangun Modal Sosial Peserta Didik," *JTP2IPS* Vol 3, No.2 (2018).

<sup>22</sup> Deana Dwi Rita Nova Nova and Novi Widiastuti, "Pembentukan Karakter Mandiri Anak Melalui Kegiatan Naik Transportasi Umum," *COMM-EDU* Vol. 2 No. (2019).

<sup>23</sup> Anifatul Izzah, Sa'dullah Anwar, and Zuhriyan Zakaria, "Implementasi Pendidikan Karakter Integritas Di Madrasah Ibtidaiyah Al-Fattah Kota Malang," *JPMI: Jurnal Pendidikan Madrasah Ibtidaiyah* Vol.2 No 2 (2020).



## **Internalization of Character Education in *Dongkrek* Dance with Elementary School Art Learning**

Art education is very effective for students in developing students' sensitivity, fantasy, imagination, and creativity.<sup>24</sup> Besides, art education can also influence gross and fine motoric development, development of thinking, language, social skills, and introduce, instill, and cultivate the values of art and culture and shape the character of students according to the cultural values of the nation. Apart from focusing on factual knowledge, students can also understand aesthetic value through direct experience in studying art activities. Art education aims to gain experience in the form of appreciation and artistic expression and gain knowledge of these arts such as theory, history, art criticism, and so on.<sup>25</sup> Besides, art education also aims at movement education, increasing creativity, aesthetic experience, the integration of art and culture, an intermediary for socialization, and an intermediary for applying cultural values.<sup>26</sup>

Education does not only function as an intermediary in the development of abilities but also as a shaping character and future of the nation with character and dignity. Character education cannot be abandoned because of its usefulness in education because it is an inseparable function of education that shapes the character and future of the nation. Character Education is a manifestation of the role of this education. The cultivation of character education begins through the learning process in schools that has an important role and a big part in forming behavior. Although character formation and development can indeed be taught at home under the guidance of parents and the surrounding environment, the important role of schools is also in shaping the character of students.<sup>27</sup>

The SBdP subject for grade 6 SD, in KD 4.3, which reads "Demonstrating regional creation dance movements," can be internalized by the *Dongkrek* dance. In KD, students do not only see pictures in books or videos and follow the movements then it's finished. Instead, students are invited to understand the contents of the dance, perform, and develop the *Dongkrek* dance. Good understanding of the character traits in the mask

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<sup>24</sup> Trianto, *Pembelajaran Kreativitas Melalui Pendidikan Seni Rupa Di Taman Kanak-Kanak* (Jakarta: PT Raja Grafindo Persada, 2011).

<sup>25</sup> Yus Rusyana, "Tujuan Pendidikan Seni," *Gelar: Jurnal Ilmu Dan Seni STSI*, 2000.

<sup>26</sup> Richard Kraus, *History of the Dance in Art and Education*, Ney Jersey: Prentice Hall Inc. Englewood Cliffs, 1986.

<sup>27</sup> Suyadi, *Strategi Pembelajaran Pendidikan Karakter* (Bandung: Remaja Rosdakarya, 2013).

to character education needs to be followed and implemented in daily life. Even these dances can be performed on stage or make mini-shows in one school. So every year, the school holds routines to make art performances, especially the *Dongkrek* dance. You can't miss it. In addition to the 6-grade students who can find out, understand the meaning in the *Dongkrek* dance, and practice the character education, other students can also learn it. Moreover, in this way, the *Dongkrek* dance culture will no longer recede but can introduce it to the entire Madiun Regency and even Karisidenan Madiun in general, especially for elementary school children.

Based on previous research, Rosala stated, the way to preserve local wisdom is one of which is by integrating it into dance subjects to introduce students to the value of character education, which make students aware of the importance of these values and internalize it in their daily behavior, through the learning process, both direct learning in the classroom and outside the classroom.<sup>28</sup> Also, Sudiana and Sudirgayasa revealed that the application of Balinese local wisdom education could be integrated into elementary school textbooks.<sup>29</sup> From these previous findings, it is clear that character education based on local wisdom can be implemented in learning in elementary schools.<sup>30</sup>

## CONCLUSION

The character education values contained in the *Dongkrek* dance, as stated in the 2013 Curriculum, include fostering religious traits, attitudes, behavior, and becoming obedient to their religion without having to underestimate other religions (religious); reflects the attitude of working together to solve common problems and an attitude of appreciating the value of cooperation (cooperation); each student must not depend on others, use his mind, energy, and time to realize his dreams, hopes, and aspirations (independently); have a pattern of thinking, take action, and have an insight that prioritizes public interests rather than personal or group interests (nationalist); and always strive to be trustworthy in both speech, behavior, and work—committed to

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<sup>28</sup> Rosala, "Pembelajaran Seni Budaya Berbasis Kearifan Lokal Dalam Upaya Membangun Pendidikan Karakter Siswa Di Sekolah Dasar."

<sup>29</sup> I Made Sudiana and I Gede Sudirgayasa, "Integrasi Kearifan Lokal Bali Dalam Buku Ajar Sekolah Dasar," *Kajian Bali* Vol. 5 No. (2015).

<sup>30</sup> Ayi Suherman, "The Implementation Of Character Education Values In Integrated Physical Education Subject In Elementary School," *SHS Web of Conferences* 42 (2018): 00045, <https://doi.org/10.1051/shsconf/20184200045>.

loyalty to moral and human values, honesty, responsibility, exemplary, and respect for individual dignity (integrity).

They internalize the character education into art learning by integrating the *Dongkrek* dance in elementary school learning, especially in SBdP subjects regarding regional dances. In addition to instilling educational character values, practicing the *Dongkrek* dance can reintroduce *Dongkrek* culture to the general public and minimize the extinction of local wisdom of the *Dongkrek* dance. After knowing the description of the internalization of character education in art learning based on local wisdom, the author provides suggestions for further researchers to explore other local wisdom to maintain the existence of local culture in Indonesia.

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