



Character Education Values in the Jolat Jalit Dance

* Mutiara Difa Fauziyah¹, Tati Narawati², Saian Badaruddin³

Dance Arts Education Study Program, Faculty of Art and Design Education, Indonesian University of Education

*Correspondence: E-mail: mdfa@upi.edu, tnarawati@upi.edu, badaruddinsaian@upi.edu

ABSTRACT

Describe the values contained in the Jolat Jalit dance and the process of learning the Jolat Jalit dance at the Swastika Art Studio in instilling character education and the form of instilling character education in children aged 7-12 years through Jolat Jalit dance learning activities. This study uses a qualitative methodology that is reviewed descriptively, with the object of research being the learning of the Jolat Jalit dance at the Swastika Art Studio, the participants of this study include the Jolat Jalit dance arranger and trainer and students of the Swastika Art Studio aged 7-12 years. Data collection techniques through observation, interviews, and documentation. Data analysis techniques in the form of qualitative descriptive through the stages of data reduction, data presentation, and drawing conclusions. The findings of the study indicate that the Jolat Jalit dance can be a medium for instilling character education values for children. The implementation of these values is carried out through routine practice, appreciation of the meaning of the movements, and instilling a positive attitude in every dance activity, there are aspects of religious, social, and moral values that the three values are contained in the Jolat Jalit dance which are contained in the values of religious character education, tolerance, discipline, hard work, creativity, independence, curiosity, love of the homeland, respect for achievement, communicative, love of peace, social care, and responsibility where these values are implemented through the learning process at the Swastika Art Studio to strengthen children's character and to provide knowledge that learning dance in the studio can also be a medium for character building for children, and knowing how to apply good learning in the art studio.

ARTICLE INFO

Article History:

Submitted/Received 21 July 2024

First Revised 11 Aug 2024

Accepted 03 Sep 2024

First Available online 01 Mar 2024

Publication Date 15 Mar 2024

Keywords:

Character education, values, art studio, Jolat Jalit dance, Swastika Art Studio.

1. INTRODUCTION

Indonesia is a country rich in culture, including a very diverse traditional dance art. Traditional dance not only functions as a valuable cultural heritage, but also as a tool to instill noble values to the younger generation. In this case, dance plays an important role in character education, which is the main focus in efforts to develop quality human resources (Badaruddin and Masunah, 2019 ; Widiastuti et al., 2024). Character values in education are an important consideration

to determine a person's nature and feelings. Therefore, character education is a new solution that is being attempted by various parties, such as formal and non-formal educational institutions (Raharjo, 2010). Non-formal education such as studios allows individuals to develop their talents more specifically, which is not found in formal education because the learning environment in studios has a more relaxed atmosphere, so the closeness between trainers and students becomes more personal (Sunaryo, 2016 ; Purbasari, 2020). Join the community to become a member the studio is no less important than formal education because in the studio, not only do they train their talents but they also get lessons through socialization, cooperation, and courage. They learn to respect each other, care about each other, and help each other (Zahra et al., 2022). Through the studio they also gain broader knowledge about culture not only in their surroundings but also in Indonesia.

There is one interesting dance studio to be used as a research subject, namely the Swastika Art Studio located in Kalirejo Village, Bagelen District, chaired by Zulletri Susanto, S.Pd. This studio has played a major role in the arts in Purworejo through the works created which have always been an inspiration, one of which is the Jolat Jalit Dance, this dance was created directly by the head of the Swastika Art Studio Zulletri Susanto, S.Pd. in 2018. The Jolat Jalit Dance is inspired by traditional games that have faded in Purworejo Regency. This dance collaborates the Jolat Jalit game with the Dolalak dance movements, where the Dolalak dance is a typical dance from Purworejo Regency. The dance inspired by traditional children's games and the Dolalak dance movements make this dance familiar to children's daily lives, simple and representative dance movements are very suitable to be taught to children because they will not have difficulty learning this dance. Therefore, it is easier for children to absorb cultural values through dances that are already familiar to them. The Jolat Jalit dance movements are inspired by the rope-skipping game which is full of enthusiasm, joy, and cheerfulness that suits children's natural tendency to keep moving and active. This dance combines uniqueness, enthusiasm, and moral messages, sportsmanship, friendship, and togetherness that can be implemented to children. Researchers found that the Jolat Jalit dance is interesting to learn because of the way they can help children's development while preserving local culture.

Previous research based on the results of the relevance analysis has similarities in previous research methods including using a qualitative approach with descriptive analysis methods, and photographing learning. The difference with previous research lies in the object of research, focus of research, location of research, and research results from Sunarti et al (2020) researching how extracurricular activities at SDN Rejodani are

one way of instilling character education through the traditional Nawung Sekar dance. Supriyanti and Suharto (2015) researched the background to the creation of the Manggala Kridha dance, which emerged from concerns about children's dance learning processes not being compatible with their world of play. Resi et al (2019) researching that dance arts education in studios can produce professional dancers with strong characters. Arisyanto et al (2018) researching the instillation of values and character through extracurricular dance learning. The Witch (2018) researching the dance learning process in the studio and its relevance to the character education of the studio members. However, there has been no research on the Jola Jalit dance that examines the issue of character values.

Dance learning teaches children to dare to express themselves without shame. Jolat Jalit dance is danced in groups, dancing together can teach children togetherness, solidarity, and togetherness. Jolat Jalit dance movements also contain noble values such as enthusiasm, persistence, and togetherness. Thus, Jolat Jalit dance can be a fun learning medium for children to learn noble cultural values while preserving culture. Thus, Jolat Jalit dance was chosen as a dance that is suitable to be taught to elementary school children (7-12 years old) where this dance is a dance inspired by traditional games, a dance that is packaged in such a way as to suit the world of children who like

playful, lively, feminine, and happy. So they can easily learn this dance because there is already a character match (Pangesti and Nugraheni, 2023). Instilling character in children is very important to form a generation with noble morals in the future (Sari et al., 2021). Jolat Jalit dance movements inspired by traditional games and activities in the community environment must have meaning or significance taken from the values that exist in society. Because culture becomes a system of order of meaning and symbols for individuals who define their world, express feelings and make judgments of a pattern of meaning that is transmitted historically in symbolic form as a medium of communication (Geertz, 1983). There are three values that apply in society, religious values, social values, and moral values. In social life, religion often unites individuals into a strong community and provides a sense of unity for its adherents. Social values that include tolerance, empathy, respect, and cooperation, social values help people follow applicable behavioral standards so that they can reduce problems in socializing. Individuals are motivated by the values of mutual cooperation, helping each other, solidarity, creativity, enthusiasm, and communication. In addition to religious and social values, there are moral values that can influence a person's personality, moral values can be formed since childhood by instilling values such as responsibility and discipline Jempa in (Pangestu et al., 2021 ; Pangesti and Nugraheni 2023 ; Oktaviyanti et al., 2019 ; Muplihun, 2016). From the existing research, it can be said that there has not been much in-depth research on the character values contained therein. Therefore, this study aims to analyze the values of character education in the Jolat Jalit Dance taught at the Swastika Art Studio. This analysis is expected to provide a deeper understanding of how traditional dance can play a role in shaping the character of the younger generation.

2. METHODS

The type of research conducted by the researcher is field research using a qualitative approach with a descriptive analysis method (Moleong, 2010). Qualitative research aims to understand in depth the phenomena being studied, allowing researchers to understand the conditions that exist in the research phenomenon in a broader context (Sugiyono, 2016). With a qualitative approach, researchers can also approach research sources in a way that allows them to express their thoughts and experiences in more depth (Nartin et al., 2024). The purpose of the researcher in choosing a descriptive research method is to obtain a general and clear, systematic, and accurate overall picture. This aims to explain the phenomenon in depth through collecting as much data as possible. Through this qualitative research, it is possible to obtain an understanding of reality through an inductive thinking process.

In this study, the researcher determined the research participants to four informants, Zulletri Susanto, S.Pd. (30) as the Jolat Jalit dance arranger as well as the head and trainer of the Swastika Art Studio and three Swastika Art Studio students named Azzafa Regiya Izzatunnisa (10), Alfie Azkya Nazhifah (11), Indah Alike Pratama (12). The students who were the objects of this study were children aged 7-12 years (elementary school age children). This age group was chosen because the Jolat Jalit dance is a dance that is intended for children. The selection of participants was based on the information needed by the researcher, the arranger and trainer and the students were people who were directly involved in learning the Jolat Jalit dance. The research was carried out at the Swastika Art Studio located on Jalan Kasman Singodimedjo Km. 2 Keposong, Kalirejo Village, Kecamatan

Bagelen, Purworejo Regency, Central Java, Postal Code 54174. The researcher chose Sanggar Seni Swastika as the research location because the Jolat Jalit dance was created by the owner of Sanggar Seni Swastika and this dance is a mandatory material taught at Sanggar Seni Swastika in the middle class. And the active resource persons in the area made it easier for the researcher to collect the data needed to complete this research.

The data collection technique used in this study was observation, observations conducted in February on 11, 18, 25, and March 3 by the researcher aimed to find out what preparations were made before the start of learning activities, to find out the progress of learning activities for the Jolat Jalit dance for children at the Swastika Art Studio, and to find out the results of learning the Jolat Jalit dance. Interviews were conducted with the main resource person in this study on March 17, 2024. Based on the results of interviews with him, data was obtained regarding the reasons for the creation of the Jolat Jalit dance, knowing the meaning contained in the Jolat Jalit dance according to the choreographer, knowing the values contained in the Jolat Jalit dance and how to apply these values to children through dance learning, as well as knowing the conditions and circumstances of dance learning in depth, knowing what obstacles and solutions to problems in learning, to knowing the results of learning from the perspective of the choreographer and dance trainer. Interviews with students on March 9, 2024, obtained data on how students felt, the experiences they gained, and what changes they felt after participating in Jolat Jalit dance learning. Documentation, A way to collect data or

information from facts recorded in the form of diaries, archives, pictures, souvenirs, activity journals, and the like.

The data analysis in this study uses triangulation which has three qualitative data analysis paths, namely data reduction, researchers select, simplify, and summarize unprocessed data from field notes, data presentation, the process of compiling a collection of information to enable conclusions to be drawn in qualitative research, conclusions are new findings that have never existed before. and further actions., and drawing conclusions. Miles and Huberman (Sugiyono, 2016) states that "the data that appears in qualitative research is in the form of words, not numbers".

3. RESULTS AND DISCUSSION

3.1 The Origin of the Jolat Jalit Dance at the Swastika Art Studio

The results of the study suggest that the Jolat Jalit dance is one of the icons of the Swastika Art Studio, created in 2018 by choreographer Zulletri Susanto. This dance, created for children, is danced by three dancers inspired by the traditional game of jump rope. Jolat Jalit itself is the name of a series of movements from jump rope. This term is not widely known by the general public, each region has its own name for this series of movements, such as: ye-ye, and srimpetan. The name Jolat Jalit is known in Kemanukan Village where this dance was created. Every dance has a movement structure in it, as is the case with the Jolat Jalit dance. The Jolat Jalit dance, which was indeed created for children, makes this dance have a simple movement structure to adjust to children's abilities, on average the movements in the Jolat Jalit dance are pure movements where the movements are created without any special purpose but beauty according to the needs of the work. The following is the movement structure in the Jolat Jalit dance.

Table 1. Jolat Jalit Dance Movement Structure

No	Movement Name	Types of Movement
1	<i>Kirig</i>	Pure Movement
2	<i>The Taweng</i>	Gestures
3	<i>Clap game</i>	Pure Movement
4	<i>Hopscotch</i>	Gestures
5	<i>Rubber Toys</i>	Gestures
6	<i>Hanging out</i>	Gestures
7	<i>Sticky</i>	Locomotion
8	<i>Gait</i>	Pure Movement

Table 2. Motion Pictures and Names

<i>Kirig</i>	<i>Dolanan Karet</i>
	
<i>The Taweng</i>	<i>Ngrembuyung</i>
	

There are 4 gesture movements and 3 pure movement movements and one locomotion movement. Pure movement movements are found in the kirig, pat dolanan, and kiprah movements. The kirig movement is used to show the beauty of the movement. The pat dolanan movement describes a clapping game that aims to describe the joy in the game as well as a sense of togetherness and love of peace. Kiprah is a trance or possessed movement which is basically the existence of this movement as a sweetener at the end of the dance performance. In the three movements, it only shows beauty but does not provide meaning, this is in line with the opinion (Narawati 2013) pure movement or pure movement is a movement that prioritizes beauty and does not convey a meaningful impression. While gesture movement is a movement that has values that are adopted according to a particular society, the movements included in meaningful movements include incidental gestures, functional gestures, and ritual gestures. Gesture movements are in the taweng, engklek, Dolanan karet, and Ngrembuyung movements. The taweng movement is a movement that describes a reflective attitude, where the dancer expresses the process of reflecting and getting to know themselves in depth. This movement not only shows elegance, but also reflects an effort to achieve a deeper understanding of oneself through contemplation and introspection, this is in line with the opinion Sudjiman & van Zoest (1992) in (Burn, 2006) Semiotics is the study that analyzes signs, which can be experiences, thoughts, feelings, ideas, and so on, as a representation of something else in life. This means that signs are not only limited to language, but also cover various aspects of life that we experience.

Table 3. Motion Pictures and Names

<i>Tepuk Dolanan</i>	<i>Ngetol</i>
	
<i>Engklek</i>	<i>Kiprah</i>
	

The Engklek movement can be done by joining arms and legs in a compact manner, in this movement depicting harmony, compactness, and balance in life. The message conveyed is that anything that is excessive or lacking is not good, and is important for dance. In addition to movement, the value of Jolat dance maintains balance and appreciates the sufficiency of something at the right limit. This is in line with social values. Social values function as guidelines for acting and making decisions. When everyone understands and applies values such as honesty, justice, and respect, positive interactions and mutual respect will be realized. This can reduce conflict and misunderstanding, thus creating a harmonious atmosphere (Wahyuni et al., 2023).

Tepuk Dolanan Movement which is done by playing together which depicts tolerance, togetherness, harmony, mutual cooperation, and helping each other. Ngrembuyung means the movement of gathering together or hugging, an expression of togetherness to always maintain harmony and warmth in establishing friendship. *Ngetol* movement which is done by walking in place which is included in locomotor movement. Locomotor movement is a movement that causes a change in position or skill used to move the body from one location to another, such as walking, running, jumping, jumping on one leg, sliding, and so on (Sutiarti, 2020).

Jolat Jalit Dance expresses the joy of children in playing rubber jumping, elevating the character of children who are cheerful, enthusiastic, and expressive as a form of enthusiasm and communication because they can communicate through movement. Tells the background of children playing together with conflict and peace as a form of character education values of social care and love of peace. In the Jolat Jalit dance there are movements that require children to play jump rope independently and pose with different styles for each child, teaching them that dancing teaches hard work, independence, and

responsibility for the role that has been given. At the end of the dance there is a movement of movement in this movement children are taught to be creative in exploring movement and describing the expressions contained in Jalit which are also found in the lyrics of the dance song, including: gumebyar candane jolat jalit iku (jolat jalit game is a fun game, full of enthusiasm and joy that can foster a sense of enthusiasm and love of peace), gojekan bebarengan dolanan karet, guyub rukun karo kancane (joking together by playing karet can strengthen the bonds of brotherhood and socializing with friends contains values of social care and communication), sigrak rancak jogete, gandes luwes ragane (a dance that is agile, graceful and appropriate according to the character of a cheerful and energetic child which is depicted in the expression and strength in the dance movements and children must be able to express these expressions), dolanan jolat jalit yo, golek nggon golek nggon. Ji ro lu pat ayo podo mlumpat (an exclamation inviting people to play together, depicting togetherness and concern), together united, we will maintain harmony, let's unite towards rahayu mardika (in this sentence, we learn about the beauty of togetherness in achieving a goal, as an application of an attitude of love for peace and enthusiasm).

3.1 Fashion and Property

In addition to the movements and songs, the values in the Jolat Jalit dance are also found in the clothes and properties used. Each color of clothing used has a unique meaning and symbolism, both in general and in a particular culture. Blue clothes are often associated with calm, peace, and relaxation, which can provide a feeling of comfort and security as a manifestation of the value of love for peace. Meanwhile, the yellow color on the skirt is often associated with happiness, optimism, and joy, and is able to create a cheerful and enthusiastic atmosphere, on the skirt there are batik accents representing the existing culture that adds beauty to the clothing as a manifestation of the value of love for the homeland. The white color on the bottom worn symbolizes innocence, purity, and purity, and is often used in religious and spiritual contexts. The symbol also depicts the character of a child who is innocent and naive but still has joy. The property used is a rubber rope because this dance is inspired by the traditional game of jumping rope, which can be one way to preserve local culture.

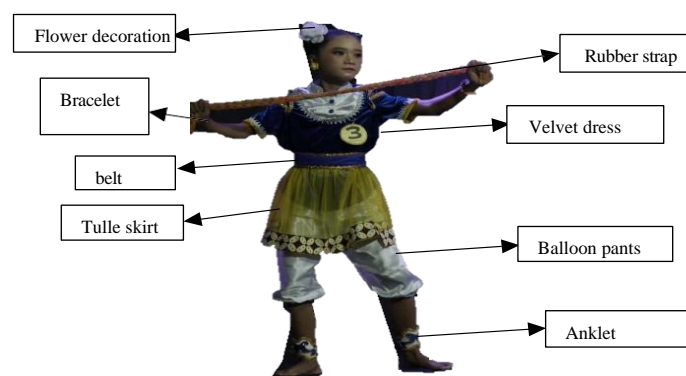


Figure 1.Dance Costumes and Properties

Source: doc. Mutiara Difa F, 2024)

3.2 Implementation in Learning

The results of the 18 existing Character Education values are then implemented in children through learning activities at the Swastika Art Studio. The implementation of Religious values is found in the habit of students to always start and end activities by praying together according to their respective beliefs. Tolerance also occurs during the joint prayer activity, the circular formation certainly makes students side by side, there are some students who embrace religions other than Muslims, from this activity it has been seen that there is togetherness and harmony even though there are differences in it. One form of religious tolerance taught to students is the attitude of mutual respect and appreciation between adherents of different religions (Djollong & Akbar 2019). The existence of togetherness, harmony, respect for differences that exist can also give birth to the value of peace in children because children learn that working together and living in peace with others is a fun thing. Children can learn to appreciate differences and see diversity as a form of strength rather than a source of conflict. They will be more open and can accept differences of opinion, culture, and belief.



Figure 2. Joint Prayer & Provision of Materials to Participants

(Source: doc. Mutiara Difa F, 2024)

The implementation of discipline values lies in the punctual presence of students (Aulina, 2013) Discipline is a voluntary behavior that shows the order of members to existing regulations, if someone can understand the regulations well without any signs of coercion and rewards, then they can be considered to have discipline. The instillation of discipline values is also found in the conformity of movements with existing calculations, if the movement does not match the calculation it will be repeated until the students are united in mastering the movements according to the beat.

In the Jolat Jalit dance, everyone who dances is required to be able to play the jump rope game because the game is in the dance movements. There are still many students who initially could not play this game, but they practice continuously until they can master this jump rope game. As a form of independent and hard work values. In addition to the values of independence and hard work, in playing jump rope students also learn to train motor skills and accuracy.



Figure 3. Jump Rope Exercise & Students Learning Together
(source: doc. Mutiara Difa G, 2024)

During learning, students are given time to learn the dance movements that have been taught by themselves. This allows them to help each other and learn from each other, as well as foster curiosity about easy ways to master dance movements. Learning together also helps build communication between students. In addition to instilling the value of character education curiosity, in this case there is also a value of independence in it, because it motivates students to be able to find answers and solutions to the problems they face.

Through learning the Jolat Jalit dance, students are invited to appreciate and preserve traditional cultures such as the almost extinct jump rope game. After participating in this learning, many students who initially could not play jump rope are now able to play it and understand the rules of the game. As a manifestation of the value of love for the homeland, through preserving traditional games and learning to dance as a form of preserving the existing cultural heritage (Suffah and Setyowati, 2015).



Figure 4. Learning to Play Jump Rope & Practicing Trance Movements
(source: doc. Mutiara Difa G, 2024)

Appreciating Achievement, At the end of the dance, there is a movement that depicts a trance (being possessed) performed by one dancer. The dancer chosen by the trainer to perform the role was chosen based on his/her dancing ability. In this situation, the trainer explained to the students that the dancer was chosen because of his/her superior dancing ability, and this was well received by the students. This became a motivation for other students to practice harder so that they could also

perform the role in the future. During the learning process, students were always given appreciation when they did their tasks well. This is a form of appreciation for achievement. Appreciating efforts and learning outcomes is very important because it provides many benefits for students, both in academic, emotional, and social improvements (Anika et al., 2019).

Communicative Values are clearly present in the learning process, because learning is an interactive activity carried out between students and educators or students and students. The methods used in learning at Sanggar Seni Swastika usually use imitation and drill methods because these methods are considered appropriate to the needs of students to be able to achieve learning goals. (Paputungan and Lapian, 2020). However, not all students are able to imitate the movements demonstrated by the trainer, it all depends on the ability of each student. This fosters a sense of responsibility in each student in mastering the movements that have been given, students are not ashamed to ask friends or trainers if they have difficulty learning. In this case, the value of responsibility also applies to students, which is depicted in their ability to still be able to complete this dance well.



Figure 5. Provision of Materials
(source: doc. Mutiara Difa G, 2024)

The character education values contained in the Jolat Jalit dance and the dance learning process are very appropriate if implemented for children as the younger generation, these values can be their provisions in community life because they can become individuals who have good morals and social skills (Yanuartuti et al., 2021).

3.3 Discussion

The creation of the Jolat Jalit dance is also a form of preservation and development of a culture, such as cultural preservation as stated in the Cultural Preservation Law No. 5 of 2017 (CEF, 1990) Found its existence because of the development of the times, by learning the Jolat Jalit dance children can develop their skills in dancing, contribute to preserving culture, be responsible, and have good character because the learning process also focuses on character development. This is in accordance with what was stated by (Tuhuteru et al., 2023) stated that character education is an obligation that must be implemented in today's era.

Of the 18 existing character education values, there are 13 character education values that can be instilled in students through dance learning, namely religious values,

tolerance, discipline, hard work, creativity, independence, curiosity, love of the homeland, appreciation of achievement, communicative, love of peace, social care, and responsibility. There are four values that are most prominent in shaping the character of students, namely in the values of hard work, independence, communication, and responsibility.

It is proven from the students' efforts in learning to understand and remember the Jolat Jalit dance movements, students also do not only learn during their learning time, besides their efforts to be able to do the dance movements are seen when they remember the series of movements during break time, the form of hard work is also seen when students learn to play jump rope. The value of hard work teaches them that what is desired or a goal will go through a process and effort first. Continuing with the value of hard work, the value of independence is seen when students learn to explore or practice movements repeatedly by learning independently, if they experience difficulties they are aware to ask the trainer or friends. Continuing with the communicative value, by building a comfortable learning environment students will feel happy in participating in learning, the interaction that is continuously built by the trainer makes students also follow it. They dare to ask the trainer or friends about the difficulties they experience, they dare to build communication with peers. In addition to the values of hard work, independence, and communication, there is the value of responsibility as one of the important values in instilling character values in students. Responsibility is demonstrated through the presence of students in participating in learning activities, they are willing to always be present on time. They are responsible for being able to complete and master the Jolat Jalit dance through the learning process. By going through the learning process and achieving learning objectives, of course, Swastika Art Studio students can feel significant benefits after participating in Jolat Jalit dance learning. After students successfully perform the Jolat Jalit dance, their character will be different, students are braver and more confident. The self-confidence they have is their initial provision in socializing, with confidence students can be communicative with educators, they are not ashamed to ask about the difficulties they experience, this is also continuous with the curiosity of children making them want to learn more deeply.

The students' emotions are more stable because they are used to socializing by learning in groups, the growing enthusiasm to learn more about dance because they realize that there are still many other dances that have their own uniqueness that they must learn. Learning the Jolat Jalit dance also fosters a sense of love for the homeland because students get to know traditional cultures that have almost disappeared.

4. CONCLUSION

Jolat Jalit dance contains character education values that are important for the personal and social development of individuals. This study shows that through the movements, costumes, and stories conveyed in the dance, values such as religious, tolerance, discipline, hard work, creativity, independence, curiosity, love of the homeland, appreciation of achievement, communicative, love of peace, social care, and responsibility can be taught and instilled in students. Swastika Art Studio has succeeded in utilizing this traditional dance as a tool for character education, which not only enriches

local culture but also contributes to the formation of a generation with noble morals. Research on the Jolat Jalit dance is still the first time it has been conducted, it is hoped that this research can be the basis for developing new theories regarding the relationship between arts and culture in education, especially character education. Further research can also be developed for broader research on the effectiveness of learning the Jolat Jalit dance at various levels of education.

5. AUTHORES'NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

6. REFERENCES

- Anika, MT, & Risminawati, MP 2019. "Implementation of Traditional Dance Extracurricular in Instilling the Character of Love for the Country and Appreciating Achievement in Students at SD Negeri Kleco II Surakarta." (Doctoral Dissertation, Muhammadiyah University of Surakarta).http://scioteca.caf.com/bitstream/handle/123456789/1091/RED2017-Eng-8ene.pdf?sequence=12&isAllowed=y%0Ahttp://dx.doi.org/10.1016/j.regsciurbeco.2008.06.005%0Ahttps://www.researchgate.net/publication/305320484_SISTEM_PEMBETUNGAN_TERPUSAT_STRATEGI_MELESTARI.
- Arisyanto, Prasena, Riris Setyo Sundari, and Mei Fita Asri Untari. 2018. "Extracurricular Dance Learning for Character Building for Students of Gayamsari 02 Elementary School, Semarang." *Journal of Education and Art Studies* 3 (1): 1–13.<https://doi.org/10.30870/jpks.v3i1.4062>.
- Aulina, CN 2013. "Instilling Discipline in Early Childhood." *Journal of Education* 2 (1): 36–49.<https://doi.org/10.55681/nusra.v3i1.157>.
- Badaruddin, Saian, and Juju Masunah. 2019. "The Style of Silampari Dance of Lubuklinggau as a Greeting Dance in South Sumatera Indonesia" 255: 65–69.<https://doi.org/10.2991/icade-18.2019.14>.
- Bakar, Abdul Latif Abu. 2006. "Application of Semiotic Theory in Performing Arts." *Ethnomusicology* 2 (1): 45–51.
- CEF. 1990. Law of the Republic of Indonesia Number 5 of 1990. Law of the Republic of Indonesia Number 5 of 1990, 1988(1).
- Djollong, AF, & Akbar, A. 2019. "The Role of Islamic Religious Education Teachers in Instilling the Values of Interfaith Tolerance in Students to Achieve Harmony." *Al-Ibrah Journal* 8 (1): 72–92.https://doi.org/10.1007/978-3-476-05282-7_1.
- Geertz, C. 1983. *Local Knowledge: Further Essay in Interpretive Anthropology*, New York: Basic Books. Basic Books.
- Moleong, LJ 2010. *Qualitative Research Methodology*.
- Muplihun, Endra. 2016. "Moral Values in the Dwilogi of the Novels Saman and Larung by Ayu Utami." *JP-BSI (Journal of Indonesian Language and Literature Education)* 1 (2): 58.<https://doi.org/10.26737/jp-bsi.v1i2.91>.
- Narawati, Tati. 2013. "Ethnochoreology: Study of Ethnic Dance & Its Use in Arts

- Education." International Conference on Languages and Arts, 70–74.
- Nartin, SE, Faturrahman, SE, Ak, M., Deni, HA, MM, and ECQM, Santoso, YH, SE, S., Paharuddin, ST, Suacana, IWG, & Indrayani. 2024. *Qualitative Research Methods*. Cendikia Mulia Mandiri.
- Oktaviyanti, Itsna, Joko Sutarto, and Hamdan Tri Atmaja. 2019. "Implementation of Social Values in Shaping the Social Behavior of Elementary School Students." *Journal of Primary Education* 5 (2): 113–19. <http://journal.unnes.ac.id/sju/index.php/jpe%0AIMPLEMENTATION>.
- Pangesti, Widya, and Trianti Nugraheni. 2023. "Larasati Dance as a Dance Learning Tool for Children." *Ria Sabaria. Ringkang* 3 (03): 495–504.
- Pangestu, yoga, and Nailul Ehwanudin, Ehwanudin, Izzah. 2021. "Scidac Plus." *Periodical Scientific Education* 1 (2).
- Paputungan, Ferdinand Tonies, and Alrik Lopian. 2020. "Implementation of Imitation and Drill Methods in the Manado Independent School Choir." *Clef: Journal of Music and Music Education* 1 (1): 11–21. <https://doi.org/10.51667/cjmpm.v1i1.129>.
- Purbasari, Dwiyaniti. 2020. "Family Parenting Support and Ability to Fulfill Personal Hygiene of Mentally Retarded Children Based on Characteristics in Cirebon." *Syntax Idea* 2 (2): 19–31. <https://doi.org/10.36418/syntax-idea.v2i2.143>.
- Raharjo, SB 2010. "Character Education as an Effort to Create Noble Morals." *Journal of Education and Culture* 16 (3): 229–38.
- Resi, Laras Ambika, Sutarno Haryono, and Slamet Subiyantoro. 2019. "Dance Arts Education at the Sarwi Retno Budaya Surakarta Art Studio as Character Development for Children." *Mudra Journal of Arts and Culture* 34 (3): 402–10. <https://doi.org/10.31091/mudra.v34i3.648>.
- Sari, Morina Wahyuning Retno, Dewi Karyati, and Agus Budiman. 2021. "Implementation of the STAD Type Collaborative Learning Model to Improve Students' Interpersonal Intelligence." *Ringkang: Study of Dance Arts and Dance Arts Education* 1 (2): 68–77.
- Suffah, Fella, and Nanik Rr Setyowati. 2015. "Community Strategy of Playing Tanoker in Building Character of Love for the Land." *Moral and Citizenship Studies*. 03: 1324–38.
- Sugiyono. 2016a. *Quantitative, Qualitative, and R&D Research Methods*. Bandung: Alfabeta Bandung.
- . 2016b. *Educational Research Methods: Quantitative, Qualitative, and R&D Approaches*. Alfabeta Bandung.
- Sunarti, Sunarti, Sukadari Sukadari, and Sati Antini. 2020. "Implementation of Character Education in the Nawung Sekar Dance Extracurricular." *Journal of Education: Learning Innovation Research* 4 (1): 26–42. <https://doi.org/10.21831/jk.v4i1.27694>.
- Sunaryo, A. 2016. "Kaulinan Barudak as a Teaching Resource in Creating Children's Dance in Elementary Schools." *Rhythm* 2 (1): 51–57. <https://ejournal.upi.edu/index.php/ritme/article/viewFile/5081/3542>.
- Supriyanti, Supriyanti, and D. Suharto. 2015. "The Creation of Manggala Kridha Dance as a Medium for Character Building for Children." *Journal of Urban Society's Arts* 2 (1): 18–24. <https://doi.org/10.24821/jousa.v2i1.1266>.

- Titi Sutiarti S, Muhammad Nasirun. 2020. "Application of Locomotor Movement as a Media to Improve Gross Motor Skills in Group B1." *Potensia Scientific Journal* 5 (1): 1.
- Tuhuteru, L., Supit, D., Mulyadi, M., Abdurahman, A., & Assabana, MS 2023. "The Urgency of Strengthening Integrity Values in Student Character Education." *Journal on Education* 5 (3).
- Wahyuni, AD, B Sudiyana, and A Walidi. 2023. *Character Education: Strategy to Face Globalization*. Publisher Tahta Media. <http://tahtamedia.co.id/index.php/issj/article/view/525%0Ahttps://tahtamedia.co.id/index.php/issj/article/download/525/524>.
- Wati, RP 2018. "Dance Arts Learning at the Anak Tembi Dance Studio and Its Relevance for Character Education of Studio Members."
- Widiastuti, Siwi, Harun Harun, Nur Cholimah, and Fitriana Tjiptasari. 2024. "Implementation of Character Values Through Project Learning for Early Childhood in the Independent Curriculum." *Journal of Education and Culture* 9 (1): 85–109. <https://doi.org/10.24832/jpnk.v9i1.4631>.
- Yanuartuti, Setyo, Joko Winarko, and Jajuk Dwi Sasanadjati. 2021. "The Value of Panji Culture in Jombang Masked Wayang and Its Relevance to Character Education." *Gondang: Journal of Arts and Culture* 5 (2): 222. <https://doi.org/10.24114/gondang.v5i2.29295>.
2022. "Management at the Melati Ayu Studio, Indramayu Regency." *Ringkang Journal* 2 (2): 366–74.