

“Cundrik Asmarantaka” Dance Learning as a Formation of Children’s Personality Based on Local Wisdom at Ande-Ande Lumut Kediri Art Studio

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Abstract: This study aims to examine the learning of dance through the dance work "Cundrik Asmarantaka" as the formation of children's personalities at Ande-ande Lumut Kediri Art Studio. The existence of the dance has an impact on the continuation of the truth and values of life in Kediri Regency. The object of research is the learning of dance and the dance work "Cundrik Asmarantaka" at the Ande-ande Lumut Kediri Art Studio. The analysis technique used is qualitatively related to all learning activities and data analysis which is carried out simultaneously with data collection. Data collected through interviews, observation and documentation. The results showed that the learning of the dance work "Cundrik Asmarantaka" at the Ande-ande Lumut Art Studio was able to direct and print the personalities of children who are responsible, confident in maintaining and maintaining the values of local wisdom Kediri. The existence of dance work in learning is a reflection of the young generation in the current conditions to know and instill historical values, education, example, heroism and morals as self-development to be able to live the struggle of life with truth and honesty through their personalities.

Keyword: *learning, life values, local wisdom, personality*

Introduction

Learning can be said as a result of memory, cognition, and metacognition that affects the understanding and processing of information (Huda, 2013: 2). Learning is certainly included in the educational process that affects the child's development. Learning activities carried out by educators to students to see, absorb and receive all information conveyed. Therefore, learning is interpreted as a process of changing behavior and changing capacity that refers to the potential in developing human beings who are noble, intelligent, and virtuous.

Dance learning at the Ande-ande Lumut Kediri Art Studio is a form of non-formal educational institution that organizes learning as an effort to develop potential and creativity in accordance with the talents and interests of children as the formation of children's personality. The benefits of art education in non-formal educational institutions are for the profession and self-improvement for the formation of personality in accordance with national education goals (Fazli, 2014: 47). Ande-ande Lumut Kediri Art Studio was founded by a husband and wife namely Sugeng, S.Sn and Nur Setiani, S.Sn in 1994 which was originally given the name Padepokan Andhe-andhe Lumut then changed to the Andhe-andhe Lumut Kediri Art Studio which was is an adoption of the Panji Story. The studio's secretariat is located in the Dusun Cakruk Banyaranyar, Kras, Kediri Regency. Andhe-andhe Lumut Art Studio is a place for learning and developing the potential, talents, and interests of children in the dance world (Sugeng, interview, 1 October 2019). Through learning in a studio, the child will get forms of dance material training. As stated by Tjetjep Rohadi in Laras that with the sanggar system children can learn easily because the trainer will focus on providing material about the field, free to express everything, learn from each other's strengths and weaknesses and hone skills so that children can become personal who are more active and creative (Laras, 2019: 403). So it can be said that the studio is a gathering

place for a group of students and dance trainers as a whole doing learning activities such as dance training, dance performances and others.

Dance learning at the Andhe-andhe Lumut Art Studio refers to the traditional art of jaranan and folklore from Kediri. The works produced not only come from the ideas of the studio owner, but also belong together which is the result of a combination of creative ideas from students, trainers or studio owners. Therefore, the studio owners educate their students to always work and express themselves without losing the characteristics of Kediri and local wisdom that has been embedded in the Kediri community (Sugeng, interview, 1 October 2019).

Dance learning at the Ande-ande Lumut Kediri Art Studio begins with planning activities from the schedule of activities, class division based on age, learning materials, learning places, media used and dance trainers or teachers. Schedule of activities at the studio is carried out every Sunday starting at 09.30 to 14.30 with class division based on age and adapted to the abilities possessed by children. The learning center is located in Pendopo Ex Korcam Ngadiluwih, Kediri Regency, East Java Province, Indonesia. The media used is electronic with the material is a form of dance that refers to the East Javanese style and some dance works from the Ande-ande Lumut Kediri Art Studio. For the sake of the smooth learning activities of dance at the studio, the studio owner also prepares staff or trainers who are professional and experts in the field of dance who have participated in training conducted by the studio owner (Sugeng, interview October 2019).

Forms of learning conducted at the studio are lecture, demonstration, drill, appearance, and presentation methods. Some of the methods are carried out aiming to score students who are proficient in the field of dance both physically and non-physically. Contributions that can be seen in dance learning are aimed at improving aspects of personality. The personality aspect certainly helps children in character development that brings children to understand cognitive, affective values and appreciation and application of these values to the community (Irawatie, 2019: 29). One of the application of these values is realized through the creative process. The most important implication in the creative process is to use all cognitive abilities to the maximum during the creation of a dance, children work in group settings and not individually as an effort to increase cognitive value (Giguere, 2011: 8).

The creative process that underlies the learning of art in the Ande-ande Lumut Art Studio refers to folklore and traditional art found in Kediri District. Concepts and ideas in learning dance in the studio show the process of creativity to display innovation in the process of learning dance work. The process of creativity that incorporates ideas is inseparable from the factor of local wisdom values possessed by folklore and traditional arts in Kediri Regency. These values are used by dance trainers as a foothold or reference in the learning process to produce students who are proficient in dancing and are able to implement the values of dance work in society. The teacher or trainer works as an educator and is not the only contributor to learning activities, but the trainer must recognize and respond to each individual through various approaches (Gose, 2018: 7). Teachers in their learning activities are also expected to have creativity in teaching. Chappel stated the creativity of teaching that dance teachers showed the basic elements in the creative process that triggered the curiosity of students, including the openness of students in dance learning activities (You, 200: 3). Teachers or trainers also expect participation from students during the learning process and the creation of dance work. Participation is a democratic process and the development of students to contribute to the learning and creation of the work. So through participation in learning, that art is believed to teach students to think critically, act constructively with information and collaborate in awareness as forming personality and community (Malin, 2012: 2). They interact with each other to realize something with a new way

of thinking through various experiences, where they live and deal with the culture they have (Mabingo, 2019: 6).

Method

The following research results can be used as a foothold or basis for further research related to learning dance through creating and presenting a dance work by paying attention to the values of local wisdom contained in folklore and traditional art in order to preserve Indonesian art and culture. The initial hypothesis of this research is that folklore and traditional art in Kediri influence the creative process in learning dance through dance works in the studio.

Limitations or scope of this research include: learning the dance work "Cundrik Asmarantaka" at the Ande-ande Lumut Kediri Art Studio. This study uses an intrinsic analysis model in the dance work "Cundrik Asmarantaka" through observations on the learning of the dance and the values contained in the dance work. Data collection techniques carried out in the following ways: (a) observation, (b) interviews with research subjects, (c) research documents.

Results and Discussion

Dance Background "Cundrik Asmarantaka"

The dance work "Cundrik Asmarantaka" is a new dance work as a representation of the Story of Panji or Gambuh Asmarantaka (Sugeng, interview 1 October 2019). The process of creating this dance work concretely begins with the ideas outlined in the form of a single character choreography and presented in groups. Based on the background of the Panji story, where the Panji story is a very popular folklore in the Kediri Regency, East Java. The Panji Story is a collection of stories dating from the classical period, precisely in the era of the Kediri Kingdom (Sugeng, interview, 1 October 2019). The banner story is a classic story that is widely known by Javanese and also Indonesians to Southeast Asia as a classic literary work that is transformed into various works of art and culture (Manuaba, 2013). Indriati (1998: 1) states that the Panji story remains widely accepted by the reading community, and many new works inspired by the story are transformed into other works of art and culture.

The existence of the Panji story is considered a cultural heritage which has a great influence on the arts and culture environment, where the Panji story becomes an idea in the development of arts and culture for the Javanese community in particular and Indonesian society in general. The Panji story is a collection of stories from the Hindu-Buddhist period in Java that revolves around the romance between Panji Asmorobangun and Putri Candrakirana (Dewi Sekartaji), which is full of adventure and finally reigns in the Kadiri Kingdom (Nurchahyo, ed., 2009: i). The presence of the Panji story not only tells the love story of Panji Asmorobangun and Dewi Sekartaji, but also tells of the values contained therein. Nurchahyo, ed. (2009: v) that this story is not only related to local literature, but also covers history, archeology, anthropology, agriculture, politics, and broad aspects of culture. Therefore, the values contained in the Panji story do not only concern one form, but also contain universal values that are beneficial to human life. John Dewey and Maxine Greene, stated that art is not something that can be separated from human experience and culture, but rather reflects the dynamic life experience of humans that can help understand it in developing understanding more related to our existence in society (Song, 2018: 3).

Humans as social beings are inseparable from problems and suffering in life. Every human being needs cooperation, interaction or reciprocity and behavior to become a complete human being. Therefore, the spirit and unyieldingness of Princess Candra Kirana was used as an idea to

create this dance. Princess Candra Kirana who is passionate in life and never gives up, she continues the struggle of life by searching for the truth and meaning of life by disguising herself as a nimble and brave warrior. The main ideas conveyed through the Cundrik Asmarantaka dance work include human attitudes and behavior that are formidable and daring to seek truth and meaning in life.

The dance work "Cundrik Asmarantaka" is a core depiction, where "cundrik" in Indonesian means one weapon, while "Asmarantaka" which means another name for Panji Semirang, Gambuh Asmarantaka. Cundrik Asmarantaka is intended as a depiction of the banner of a strong warrior and dare to search for truth in life. The idea is poured into a choreography that includes several aspects such as aspects of motion, time, and space that have a purpose to be conveyed. In the dance work there is a reconstruction of the banner story which is then associated with human relations with behavior in handling various problems and as a personal reflection.

The method in creating this dance work is self-reflection related to how to reconstruct ideas as part of the process of creation, construction and reconstruction to develop folk dance traditions. The Cundrik Asmarantaka dance performance also builds a dance atmosphere through the arrangement of music, where its presence is a supporter to strengthen the atmosphere. Music is present as a single dance piece to create a complete composition of the entire presentation. Despite its position as a supporter, as found in traditional dance in general, the presence of music here cannot be separated from the form of choreography. The relevance of movement and music is felt to shape the integrity of dance and music in this dance piece chosen as a traditional accompaniment. The accompaniment used to use complete Javanese gamelan music instruments and adapted to dance needs. The music pattern used is the "kedhiren" style as a cultural identity in Kediri.

The artistic elements contained in the dance work are expected to be able to invite the audience or connoisseurs to understand the characterization of dance as part of traditional performing arts through clothes worn. The use of make-up in this dance work refers to the beautiful character Dewi Candra Kirana, but because she is disguised as a warrior, uses firm colors to give the impression of beauty and character. The clothing used consisted of a dark blue "striated" sleeveless shirt, black "velvet" trousers, blue cloth, blue "deker", light blue belt, headband or "shaggy", "binggel", "sampur "Light blue, hair accessories, earrings and" cundrik "or" keris "are small. Some of these elements or segments are arranged and form a unified, unique and new unity.

The purpose of learning and creating Cundrik Asmarantaka dance works is to represent dance creations that are the result of the reconstruction of folklore belonging to the local area, and to arouse the enthusiasm of the younger generation by learning traditional works with various developments. The work reflects the values of local wisdom prevailing in society and is beneficial for humans to become individuals for a better life with a personality that is owned. Traditional wisdom comes from insights that contain Javanese wisdom in overcoming various life problems by upholding social values (Wijaya, 2018: 120). Values are a set of beliefs or feelings that are believed to be identities that give special patterns to thought patterns, feelings, relationships and behavior (Nurgiyantoro, 2010). The values contained in the Cundrik Asmarantaka dance work are related to contemporary life which include: (a) historical, (b) educative, (c) exemplary, (d) heroism, (e) cultural values, (f) aesthetic values, (g) local wisdom, and (h) morals.

Learning dance as an understanding of historical value can be seen through the existence of stories through Asmarantaka Cundrik dance work related to the history of the Kingdom of Kediri and concerning the love story of Panji Asmorobangun with Putri Candra Kirana. The educational value is related to the learning of dance, that the dance is a source of stories that gave birth to many stories that come from the development of Javanese literature and culture. The exemplary

value of the dance work can be seen from the events and trips that roam and disguise themselves as good, wise and brave warriors. This value is an aspect of the role model of figures or someone who is a role model for children. The heroic value found from Cundrik Asmarantaka's dance work which is a warrior never gives up and always dares to face all challenges and problems in life to find the truth. So with these values, students in learning and everyday life are motivated to become heroes for themselves, other people in society without losing social attitudes. The cultural value found that the Cundrik Asmarantaka dance is the result of representation and transformation of the Panji story that expresses the cultural wisdom of its time. This wisdom shows a wise attitude towards the cultures that are owned, respecting and always upholding the cultural values of the Indonesian people. The aesthetic value found shows that the dance work is appropriate to be used as a performance for the community to increase awareness and truth of both human thoughts and behavior. The Cundrik Asmarantaka dance work is also a dance work that expresses the local wisdom of Kediri, where the dance work shows the values of local wisdom where the dance work can be conveyed or displayed to the local community. Moral values that can be found in Cundrik Asmarantaka dance lessons and work are through the attitudes and behavior of people who are brave, honest, and together in finding the truth. Social and moral nature can be used to absorb all knowledge through learning and activities outside of school (Habibie, 2020: 80). The implementation of these values is carried out in every dance lesson both in the family, studio, and community.

Conclusion

First, the learning and dance work of Cundrik Asmarantaka is understood as learning and dance work with the background taking the source of stories that have a presence as the development of art and culture in Javanese society. Dance works with ideas from the original folklore of Kediri in the Kediri Airlangga Kingdom and viewed as Panji stories as a culture that can be represented in various forms of art and culture. The work of dance contains messages and values that apply in contemporary life. Cundrik Asmarantaka dance works contain historical, educational, heroic, exemplary, cultural, local wisdom, and moral values.

Second, the form of Cundrik Asmarantaka's dance work inspires teachers or educators to collaborate with students using the Panji story as the main story, where the story is full of values. The development of local cultural values is used to shape all human characters in contemporary life. In addition, in the formation of character found that students who have high sensitivity to the development of these values will have a high personality as well.

Third, this research can be used as a reflection in contemporary life through the values contained in the Asmarantaka Cundrik dance work, so that humans can see how these values are developed and implemented to deal with the development of life in the present through learning dance.

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