



Revealing the National Value of Prawira Watang Dance as a Form of Character Education

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Abstract. This research is about character education in the form of national values obtained from the Prawira Watang Dance. Character education plays an important role in the objectives of the 2013 curriculum in Indonesia. However, in the conditions of the COVID-19 pandemic, character education, especially national values, has declined. Educators also find it difficult to teach students during a pandemic. Therefore, this study reveals the Prawira Watang Dance which is one of the efforts to grow the national values of students due to the weakening of character education in the midst of the covid-19 pandemic. This research uses descriptive qualitative method with source triangulation. Researchers obtained information by interview, observation, and documentation. The sources obtained are primary sources and secondary sources. Primary sources are taken from direct data in the form of interviews and interview documentation. Secondary sources are obtained from books, journals and other forms of literature. Researchers conducted interviews with key informants from cultural observers, teachers and lecturers with a total of 6 people. Observations were made by observing the Prawira Watang Dance via youtube. Documentation was obtained from interview evidence using virtual meetings and several photo documents. This research can be useful as a reference for improving character education, especially in the form of national values in students.

Keywords: Prawira Watang Dance · Character Education · National Values · Covid 19 Pandemic

1 Introduction

Indonesia is a country that has a standard 2013 curriculum in its education system. The 2013 curriculum emphasizes the contribution to the formation of character, skills, and knowledge. Talking about character building, in a study by Beniati Lestyarini summarized in the journal character education in year II, number 3, October 2012 discusses the growth of national spirit to strengthen Indonesian character through language learning. The research leads to an integrative language learning and is expected to grow character as a nation and contribute to the thoughts of every educated citizen. In line with this research, in terms of character education, the research that we will carry out is to reveal national values as a form of character education cultivation but with different media. This

study will raise the national value of local culture in Yogyakarta as an innovative effort to cultivate character in Indonesia which is currently being affected by the COVID-19 virus pandemic within the scope of character education as the goal of the 2013 curriculum. The field of education regarding the concept and implementation of the 2013 curriculum on January 14, 2014 explained the reasons for curriculum development in the public's perception, namely because of the lack of character, so that the 2013 curriculum comes with several character implementation goals. However, during this pandemic the growth of these characters is hampered. From the Director of Elementary Schools at the Ministry of Education and Culture, Sri Wahyuningsih (m.mediaindonesia.com), said that the primary purpose of the curriculum cannot be targeted during the COVID-19 pandemic because the main thing is maintaining immunity and the safety of students, families and teachers. In line with this, also conveyed by the National Education Consultant in UNICEF-RDI emergency situations, Yusra Tebe considered that the quality of education decreased during the Covid-19 period, this was because students lost learning opportunities as usual. This decrease was also felt by Tri Wahyu Ningrum, a teacher at SMKN 1 Bintan Timur, through his page (m.rri.co.id) written his words which showed that he was bored with the attitude of students who were bored with the material provided online, especially if there was an assignment, he said that only some of the students did the work. This teacher considers there is no other solution besides face-to-face learning because even in the field work practice, the application is not as optimal as before. Character education is a school setting that helps students in developing ethics, responsibility through methods and teaching good character through universal values (Berkowitz & Bier, 2005: 7). Many advanced nations in the world started from the superior character possessed by their citizens. A nation that wants to progress, be sovereign, and prosperous requires a strong character. The prosperity of a nation begins with the strong character of its citizens (Marcus Tullius 106–43 BC). From the expert opinion, it can be seen that starting from the character of each individual will end up becoming a great nation. This character can be started from character education applied to Indonesian students. Implementation of character education can be in the form of national values taken from things that are around students. This can be seen from the cultures that have been embedded in society. One example of this culture is the Prawira Watang Dance originating from Surakarta which also developed in Yogyakarta. Besides being known as the city of students, Yogyakarta also has a fairly high cultural potential and is still being preserved. One of them is the culture that developed in Yogyakarta with a dance category called Prawira Watang Dance. This dance tells about the toughness of ancient warriors who were skilled and shrewd in weapons called *atan* or sticks. Prawira itself means warrior or knight. In the use of this stick, it is the hallmark of the Prawira Watang Dance. Prawira Watang dance has a history and philosophy that can be taken from the value of character education in the form of a national spirit. National values that appear in the Indonesian people are based on a sense of nationality and nationalism (Murti et al., 2008). Education becomes a suitable means to achieve real goals. Therefore, through character education in the form of national values obtained from the Prawira Watang Dance, it can be an effort to grow the national values of students due to the weakening of character education in the midst of a pandemic.

2 Research Method

This research uses a descriptive qualitative method with source triangulation. With this method, the researcher obtains the data in its entirety and can be described clearly so that the results of this study will be truly in accordance with the existing field conditions. This triangulation of data will use a variety of different sources, namely data sources from informants and previous research documents. Information by interview, observation, and documentation. The sources obtained are primary sources and secondary sources. Primary sources are taken from direct data in the form of interviews and interview documentation. Secondary sources are obtained from books, journals and other forms of literature. Researchers conducted interviews with key informants from cultural observers, teachers and lecturers with a total of 6 people. Culturalists were chosen to be informants because the researchers took themes that needed direct understanding of culture, especially dance. Observations were made by observing the Prawira Watang Dance via youtube. Documentation was obtained from interview evidence using virtual meetings and several photo documents.

3 Results

3.1 Prawira Watang Dance

Prawira Watang dance is a solo dance in Surakarta style. According to (Didik, 2017: 6) Prawira Watang dance is a type of warrior dance that is presented in single or group form. The Prawira Watang dance was created by a dance master at the Surakarta Kasunanan Palace, KRT. Tondokusumo or S. Maridi. Prawira Watang Dance was created in 1962, but it was only standardized in video form in 1980. According to (Didik, 2017: 6), Prawira Watang Dance has the meaning of Prawira which means warrior, strong, powerful. While Watang is a long stick-shaped weapon. According to Mr. Wahyu, one of the team speakers as well as a dance lecturer from the Indonesian Institute of the Arts Surakarta, explained that the Prawira Watang Dance is a type of Wireng Dance. Wireng dance is a dance with a soldiering theme. Wireng dance is a dance with the themes of soldiering or war. He added that the meaning of the word "Wireng" is derived from the words "Wira" which means warrior and "Aeng" which means powerful or authoritative. Therefore, the Wireng Dance can be interpreted as a dance that depicts a powerful and authoritative warrior. According to Mr. Wahyu, the Wireng Dance also has a picture or meaning of inner war. Inner war is a war carried out by humans to fight or eliminate the negative side or lust in him.

Prawira Watang Dance has also been a featured subject at several art institutes. According to Mr. Wahyu, Prawira Watang Dance has been performed in several cities in Central Java by high school or vocational high school students as a form of appreciation for dance works and to invite the younger generation to be interested in learning Javanese dance. The Prawira Watang dance has also been performed, but it is combined with the Gambyong Dance and Jaranan Dance as a form of familiarizing and reintroducing traditional dances that are considered ancient. This opinion was also supported by another resource person, namely a junior high school dance teacher from Magelang, Central Java, named Mrs. Kumala that information related to this dance is still very minimal so that people generally know this dance only from habit or word of mouth.

3.2 National Value

Prawira Watang dance as a warrior dance that has a dance philosophy that describes a warrior who is brave, brave, powerful, and good at playing weapons (sticks) and good at doing pencak silat as a means of self-defense. According to Mrs. Kumala, nationalism is one of the national values that exist in this atrian because it is very clear that this dance carries the theme of nationality, then love for the homeland because on its property it also uses symbols that depict the Indonesian flag, the spirit of knighthood because this dance is danced by male dancers who have dashing movements that symbolize soldiers and people who never give up. As for the movement of worship at the beginning and end of the dance which is the realization of the movement of the value of piety to God, so it is not only against the invaders but also against lust and things that are not allowed by God, the movement forward then backward and parry illustrates an unyielding spirit where we have to keep going forward or backwards but to move forward. In the Prawira Watang Dance there is an element of nationality of soldiers who are tough and intelligent, and persistent in practicing war to prepare everything on the battlefield and equipped with Watang as a weapon. As for the element of gotong royong, but at the beginning of this dance, it was still singular so that the meaning of gotong royong was implied. However, when the Prawira Watang Dance is packaged in the form of a group, the element of gotong royong is seen from the cohesiveness and tolerance between the dancers. In Prawira Watang Dance, it can be used as character education, seen from the movements that lead and have meaning in character education so that it does not only display the movement but can also shape one's character.

3.3 Character Education

Prawira Watang dance is suitable to be used as a learning medium for junior high school students so that they can explore, acquire, and implement the values of the national spirit contained in it. This is also supported by character education in the Prawira Watang Dance which contains the value of the national spirit. One of the team's resource persons, Mr. Suprih, a dance education lecturer from Yogyakarta State University, explained that he strongly agrees that the Prawira Watang Dance is used as one of the dance materials in junior high school or junior high school. This is because he believes that if Prawira Watang Dance becomes one of the dance materials taught, the values of his national spirit can be taken. In addition, the Prawira Watang Dance can also be a means as a form of appreciation for classical Javanese dances or those considered ancient by students. However, the response from other informants, namely Mrs. Rr. Risti Priharsiwi, S. Pd, he explained that this Prawira Watang Dance can only be studied in theory, because in practice the Prawira Watang Dance requires special training, especially with the movement of pencak silat attractions and playing the watang. According to Ajat (2011) good character education includes aspects that are further divided into several parts, namely: Moral knowing (moral knowledge) which consists of, moral awareness (moral awareness), knowing moral values (knowledge of moral values), perspective-taking (hasibu anaf-sakum qabla antuhasabu), moral reasoning (moral reasons), -making decision(taking decisions), and self-knowledge to measure oneself. Moral Feeling which consists of,

conscience (awareness, which is divided into 2, namely the cognitive side and the emotional side), self-esteem/self-esteem, empathy (empathy), loving the good (loving good behavior, self-control), and humanity (humility). Moral action (moral action) includes competence (competence), will (will), and also habits (habit). The state has an interest in determining character, especially those related to ideology, legal nationalism and citizenship, known as the nation's character (Suyanto, 2012). From the description above, it can be interpreted that the process of planting character education or the character of this nation begins as early as possible from small things which then become habits, so that in the stage of character education that is continuous, small habits will develop of course with examples of implementation of education. The character itself.

4 Discussion

This research has the title "Revealing the National Value of Prawira Watang Dance as a Form of Implanting Character Education During and Post-Covid-19 Pandemic" which will discuss the relationship between culture and character education. Based on references from previous research conducted by Beniati Lestyarini with the title "Growing Spirit to Strengthen Indonesian Character Through Language Learning" which also discusses the relationship between culture and character education in national values. In this study the author tries to develop an existing topic with a different subject where previously focused on language learning while in this study the author is subject to one of the arts in Yogyakarta, namely Prawira Watang Dance. The research conducted by Yasinta Olivia Eka, Yuliany Daro Dey and Asroful Kadafi with the title "The Role of Counselors in Fostering National Spirit Through Gawi Dance in Ende- Flores" discusses the values and distinctive characteristics of East Nusa Tenggara. This research is listed in the Proceedings of the National Seminar on Guidance and Counseling Number 1 Volume 1 dated May 2017. This study discusses the Gawi Dance in Ende Flores which has a dance philosophy that describes the national spirit shown in unity, togetherness, and brotherhood that are closely intertwined with each other. In this study, there are similarities in taking the value of a culture, namely the value of nationality. Then also have similarities in terms of cultural selection, namely the category of dance. The two studies above discuss the same thing as this research, namely in the field of art. However, this study raised the Prawira Watang Dance as the chosen cultural object, researchers took character education in the form of national values taken from the Prawira Watang Dance. Implement the values of the national spirit contained therein. This was also supported by one of the team's resource persons, namely Mr. Suprih, a dance education lecturer from Yogyakarta State University, he explained that he strongly agreed if the Prawira Watang Dance was used as one of the dance materials in junior high school or junior high school. This is because he believes that if Trai Prawira Watang becomes one of the dance materials taught, the values of his national spirit can be taken. In addition, the Prawira Watang Dance can also be a means as a form of appreciation for classical Javanese dances or those considered ancient by students. However, the response from other informants, namely Mrs. Rr. Risti Priharsiwi, S. Pd, he explained that this Prawira Watang Dance can only be studied in theory, because in practice the Prawira Watang Dance requires special training, especially with the movement of pencak silat attractions and playing the watang.

The impact of the COVID-19 pandemic can indeed be felt by everyone right now, because the COVID-19 pandemic has not yet stopped. Various aspects of life have changed drastically due to the COVID-19 pandemic. One of them is the impact on education, namely online learning policies. Online learning is carried out for all subjects, unless it requires direct practice, that's all, students and educators must strictly implement health protocols. Based on the results of interviews by several resource persons consisting of junior high school dance teachers, dance lecturers, and dancers, the impact of the pandemic is very much felt. In terms of learning for students, based on a team resource person named Mr. Suprih said that as a dance lecturer as well as a dancer, he really felt the impact of the COVID-19 pandemic on the learning system, where students only had to work hard to be able to attend lectures. There was even a student who during his dance practice assignment had to find a place to dance, in a public place, seen by many people, and according to Mr. Suprih this would make students uncomfortable in studying. Meanwhile, the impact as a dancer is the lack of demand for performances in certain events. According to Rr. Risti Priharsiwi, S. Pd, the impact of the COVID-19 pandemic on the world of education, especially the impact felt, namely when teaching students, the teacher cannot explain completely and completely how a dance is danced, how to move correctly, the teacher also cannot correct directly when a student makes a movement error. In addition, according to Mrs. Risti, as a junior high school dance teacher as well as a dancer, what she feels is the reduced income as a dancer due to the lack of demand for performances. Likewise, in dance learning education, it is still trying to teach students to dance, even though the results are not optimal, but at least the value of the vision and mission of learning dance and the philosophical value of the dance is conveyed.

5 Conclusion

Prawiro Watang dance is a solo dance in Surakarta style. According to (Didik, 2017: 6) Prawira Watang dance is a type of warrior dance that is presented in single or group form. The Prawira Watang dance was created by a dance master at the Surakarta Kasunanan Palace, KRT. Tondokusumo or S. Maridi. Prawira Watang Dance was created in 1962, but it was only standardized in video form in 1980. According to (Didik, 2017: 6), Prawira Watang Dance has the meaning of Prawira which means warrior, strong, powerful. While Watang is a long stick-shaped weapon. The national values contained in the Prawira Watang Dance are express and implied, the values that exist in the Prawira Watang Dance include the national value of mutual cooperation, piety to God, humanity, unity, deliberation for consensus, justice, tolerance, and awareness of a place to live. Dance can be used as a means to channel character education, such as the characters found in the Prawira Watang Dance. The pandemic has become one of the obstacles for performing or learning Dance, but this has not discouraged the artists from continuing to work.

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