



Bojonegoro Local Wisdom as a Source of Social Sciences

Sukma Perdana Prasetya¹(✉), Ketut Prasetyo¹, Riyadi¹, Heny Rachmawati¹, Putri Nabilla¹, and Armawati Hidayati²

¹ Universitas Negeri Surabaya, Surabaya, Indonesia
sukmaperdana@unesa.ac.id

² IAI Al Fatimah Bojonegoro, Bojonegoro, Indonesia

Abstract. Each region has unique potential and can be used as an interesting dish if the local culture can be explored and maximized in its form in a culture in the form of regional culture that has artistic value or performing arts. In the field of culture, Bojonegoro Regency has a lot of local cultural wisdom which is still being preserved, including: Thengul Dance, Tayub Dance, sandur art and so on. This study seeks to explore local cultural wisdom owned by the people of Bojonegoro Regency which can be used as a source and character value in social studies learning. The subjects of this study were observers and performers of the tengul, sandur and tayub dances in Bojonegoro, as well as teachers at SMPN 6 and SMP Al Fatimah Bojonegoro. Source of data is done by interview and field observation. Data collection techniques in this study were observation, interviews, and documentation. Analysis of qualitative data according to the expert opinion of Miles and Hilberman, namely using data reduction techniques, presenting data, then drawing conclusions. This study also uses a symbolic interpretive analysis technique, where the researcher acts as a reader who seeks to understand social actions, as well as seek the meaning of these actions. In this study, researchers found that the values of local wisdom in the performing arts of Thengul, Sandur and Tayub dances can be used as a source of social studies learning and can also increase students' knowledge of character education. The interpretation of the symbolic values of Bojoengoro's local cultural wisdom in the form of religious values, mutual cooperation, togetherness, responsibility and the spirit of joy. From the form of local wisdom values, observation sheets can then be compiled in the form of assessment of student group assignments based on Value Clarification Technique (VCT), so that students are able to clarify the values exemplified by their attitudes at school.

Keywords: local wisdom · Bojonegoro · social sciences

1 Introduction

The implementation of the Social Sciences Education program cannot be separated from the influence of the socio-cultural environment of the community. This means that education in its efforts to shape behavior, instill knowledge, thought processes, values,

ways of learning, essential cognitive and social skills, and truth values will also be determined by how people view the world and its values. Unfortunately, until now social sciences learning is still faced with the problem of not being optimally empowered by the community and life in the environment around the school as a source of learning.

In fact, until now social sciences learning is still faced with the problem of not being optimally empowered by the community and life in the environment around the school as a source of learning. Textbooks or textbooks are still the only sources and teaching materials used by teachers to teach social sciences. Learning is still tightly insulated with the walls of the classroom. It only takes place strictly following the class schedule. Research conducted by Al Muchtar [1] reveals that the approach used in material development is still dominant for mastering concepts, events, and generalizations in scientific fields. Conditions as above, of course, are not in accordance with the goal of social sciences education to produce people who have the ability to think globally, act locally, respect and commit to the nationally [2]. To realize the nature and purpose of such social sciences education, community empowerment as a source of learning should be carried out by teachers in the context of learning social sciences in schools. Community empowerment as a learning resource is in accordance with the objectives of social sciences learning as a social education program that aims to provide knowledge, values and attitudes as well as social skills to students directly.

Local cultural wisdom is related to the special characteristics of a particular area with cultural values that develop in the area, local wisdom itself is sourced from the thoughts of the local community that are maintained, implemented, and passed down from generation to generation [3]. Local cultural wisdom basically has values that can be developed in life [4]. Tilaar [5] states that local cultural wisdom in education is very important, because education should be born and grow from the cultural background in which the education is located. Moreover, Indonesia has a variety of cultures with symbolic elements with important interpretations of human behavior.

One of the elements contained in local cultural wisdom is character values. Lincon [6] argues that values are part of moral implementation, so it can be said that values are characters that are used as a moral basis and are actualized in visible actions. While character is attached to behavior and morals which include attitudes, behavior, mindset, personality, social and emotional skills [7]. Good character has elements of knowledge and good combinations and is applied well [8].

Bojonegoro is one of the districts in East Java which has a variety of biological, artificial and cultural richness. The district is crossed by the Bengawan Solo river which is very important for trade in East Java Province and during the rainy season boats of various sizes transport forest products to the sea. Bojonegoro has several tourism objects such as Pacal Reservoir, Gerak Dam and Kayangan Api. Bojonegoro land can be planted with rice, corn, various types of beans, tobacco and has forest resources such as quality teak trees, salak wedi, ngringinrejo starfruit, Padangan honey guava, tofu ledok kulon, and other commodities which are superior products managed by the community both from household and industrial scale. Bojonegoro Regency itself has obtained a windfall or sudden fortune when it gets a source of oil in the Cepu Block area.

Each region has unique potential and can be used as an interesting dish if the local culture can be explored and maximized in its form in a culture in the form of regional

culture (sculptures, batik, songket, etc.) or the typical arts of a region. In the cultural field, Bojonegoro Regency has a lot of local cultural wisdom which is still preserved, including: Nyadran tradition, Thengul puppet, Thengul dance, Tayub dance, sandur art, gumbregan tradition, Krucil puppet, oklik and so on. According to Setiawan et al. [9], art in the form of performances is the result of local cultural wisdom typical of Bojonegoro, which may not exist in other areas, so it is interesting to explore its symbolic values further.

From the uniqueness of local cultural wisdom in Bojonegoro Regency, various local cultural wisdoms that are so closely related to myths are now mingled with the elements of Islam that are in them. The occurrence of cultural developments from time to time shows the influence of Islam contained in the tradition so as to make the myths that exist in the tradition slowly give Islam variations without erasing the existing culture. Javanese Islamic cultural values have been embedded in Javanese society who adhere to the culture through hereditary inheritance in the family and community. Judging from the growth process of Javanese Islamic cultural values, these values emerged in the transition period between the Javanese Hinduism and Islam periods.

The era of globalization is a time when people around the world uphold technology, information, communication, and various kinds of spectacles. Such as feature films, cinema, orchestra, and television viewing. However, in certain rural areas, local cultural wisdom is still one of the traditions carried out by the village community. Especially in villages in Bojonegoro Regency, where the majority of the population live as farmers. From the local culture wisdom of the Bojonegoro community, then it can be further deepened about what character values can be used as guidelines for living in society.

Social studies education is then used in the curriculum as one of the main vehicles in character strengthening which implies aspects of knowledge, feelings, and actions as a step by the government in building superior human resources and is carried out in every education unit, both public and private [10]. Supported by various educational instruments, namely the enactment of the Merdeka curriculum which emphasizes learning local wisdom, it should be able to have a real impact on the implementation of social studies learning that is more meaningful.

In Supriatna's opinion, social studies teachers at schools have the opportunity to take advantage of the diversity of values that exist in the environment as part of learning. Local wisdom is one of the references in developing the main character education base in social studies education. One of the goals of social studies education is to form a democratic society with diverse cultures and mutual need for one another [11]. In addition, Social Studies provides multicultural notes [12], so that students are given the opportunity to develop cultural literacy, so that it can be manifested as multicultural awareness [13].

Based on the rationale that has been described, this study seeks to explore the local cultural wisdom of the people of Bojonegoro Regency which can be used as a source and character value in social studies learning. Through the integration of local cultural wisdom based on a contextual approach, students have the ability to create meaningful social studies learning which can later increase interest in learning and internalize character values to students.

2 Method

The research approach used is qualitative. While the type of research used is descriptive analysis. This study reviews the target of how the review of Bojonegoro's local cultural wisdom can be used as a source of social sciences learning that is developed, as one of the efforts in realizing an innovative, characterized, and socio-cultural learning process. In line with Sarwono [14], which states that qualitative research focuses on humans and all cultures and their environment.

The data and data sources used or determining the subject are intended to be able to obtain accurate data which are divided into two parts, including primary data sources in the form of speech/interviews from several Bojonegoro community leaders who understand Bojonegoro Culture, namely Mr. Susetyo (an observer of Thengul and Tayub dances). in Bojoengoro), Mr. Oki Dwicahyo (Sandur performer). Interviews were also conducted with two social studies teachers from SMPN 6 Bojonegoro and SMP AL Fatimah Bojoengoro. Interviews with teachers were conducted to harmonize the symbolic values that exist in the performing arts on the development of social studies material based on the curriculum that applies in schools. The two schools were chosen because they have implemented an independent curriculum so that they are more flexible in developing materials based on Bojonegoro local wisdom. Secondary data sources in the form of research results in the form of relevant scientific journals or articles, archives, books, news, scientific magazines or documentary data obtained by submitting a permit application to related parties. Hardani, et al. [15], raise the requirement that research data must be objective, which is able to represent all sample issues and be timely.

The data analysis technique used is descriptive data analysis with the data analysis model by Miles and Huberman [16], including data reduction (data reduction), data presentation (data display), and conclusions or verification (conclusion drawing/verification), namely presenting a description starting from how the image of local cultural wisdom, starting from the environment as a result of its culture, exposure to recorded interviews with selected sources, to the relationship with the selected theory. The entire data obtained is compiled into an expanded text and uses literature references from various sources, including journals, relevant documents, and pictures/photos as supporting evidence.

This study also uses symbolic interpretive analysis techniques. Clifford Geertz's symbolic interpretive theory seeks to reveal the meaning of culture that is born from human creativity and is based on people's interpretations [17]. In the symbolic interpretive, the researcher acts as a reader who seeks to understand social actions, as well as seek the meaning of these actions. For example, in Geertz's research in his research on "sabung ayam" in Bali, the tradition is a symbolic act which is interpreted as a symbol of Balinese male masculinity, besides that there is a meaning of "sabung ayam" procedures and rituals [18]. This strengthens Geertz's opinion that symbols are contained in every object, behavior, action, event, value and interaction of the instrument which is conceptualized as a "meaningful" symbol [19].

3 Results and Discussion

In the “Merdeka Curriculum” of Social Sciences Phase D (SMP) Learning Outcomes have been determined, among others, “students are able to understand and have awareness of their own existence and are able to interact with their immediate environment. He is able to analyze the relationship between regional geographical conditions and community characteristics and understand the potential of natural resources and their relation to disaster mitigation. He is also able to analyze the relationship between the diversity of the geographical conditions of the archipelago and the formation of cultural pluralism”. Cultural pluralism is one of the learning outcomes that can be developed in social sciences subject matter in junior high schools.

The results of interviews with Mr. Susetyo and Mr. Oki Dwicahyo, from several cultural pluralities in Bojonegoro Regency, there are three artistic performances that still survive and are often staged in the Bojonegoro community, including:

3.1 Tayub Culture

Tayub or tayuban is one of the Javanese arts that contains elements of beauty and harmony of motion. This dance is usually performed at weddings, circumcisions and big events, such as the celebration of the village head election victory, and village clean-up events. Tayuban is held from midnight until dawn. Tayub art is a traditional dance art that is still in great demand by people in several areas in Central Java, such as Blora, Purwadadi, Sragen, Wonogiri, and even in East Java Province. However, there are often unfavorable impressions from the community about Tayub’s art. This is of course closely related to the existence of tayub art in society.

Tayub is one of the traditional dance arts that is presented to establish community social relations. Tayub also has a meaning of “ditata ben guyub”, arranged to create harmony. This meaning is the value of tayub art that must be displayed. However, the negative views that have been attached to tayub seem to be ingrained in the joints of people’s lives [20].

From the uniqueness of the tayub tradition which is often understood by some Indonesian people, it is different with tayub in Bojonegoro. In several villages in Bojonegoro, traditional arts that are so closely related to myth are now mingled with the Islamic elements in them. The occurrence of cultural developments from time to time shows the influence of Islam contained in the tradition so as to make the myths that exist in the tradition slowly give Islam variations without erasing the existing culture.

Javanese Islamic cultural values have been embedded in Javanese society who adhere to the culture through hereditary inheritance in the family and community. Judging from the growth process of Javanese Islamic cultural values, these values emerged in the transition period between the Javanese Hinduism and Islam periods [21].

Tayub art performances are easy to find, especially in the good months according to the Javanese calendar. In these months, most Javanese people, especially rural communities, hold weddings, circumcisions and alms of the earth accompanied by entertainment from the art of tayub, which is inherent in the lives of rural communities.

The results of the interview with Mr. Susetyo and the symbolic interpretation of the researcher as well as the support of several literacy, moral values that can be taken from the tayub culture include:

- The value of harmony/mutual cooperation: Tayub culture has several functional values, such as social functions (guyub harmonious, continued srawung), health functions (dancing and sports), and entertainment functions.
- Religious Values. In some areas in Bojonegoro, tayub culture cannot be separated from *Waranggono* and several village clean-up events. According to Juwariyah and Trisakti [22], the existence of *Waranggono* is based on the belief of the population from ancient times that the role of *Waranggana* in the village clean tradition is to channel blessings from “*Dewi Sri*” for the fertility of the residents’ rice fields. Meanwhile, the existence of *Langen Tayub* is believed to be the will of *Danyang* in *Punden Mbah Ageng*. for *Danyang* region, only Tayub art is commonly used. Apart from Tayub’s art, the *Danyang* region also did not want to. If other arts are presented, disasters will occur, such as in the village, crop failure, and disease outbreaks. Apart from being a medium of entertainment for life in the countryside, people also understand tayub as a spiritual activity. The presentation of Tayub was originally believed to have magical powers related to agricultural fertility.
- The value of the symbol of democracy and simplicity. Tayub culture is often found in the celebration of residents who consider Tayub as entertainment for event guests or populist entertainment, especially in agricultural communities. Likewise with *Waranggana*, a series of unique processions added with Tayub dance entertainment creates its own entertainment value which is now starting to fade due to modernization.

The values of local wisdom in tayub culture can be relevant to social sciences sciences learning materials, especially on the theme “Socio-Cultural Diversity in Society”, especially on the sub-theme “The influence of geographic factors that affect cultural diversity”. According to Hungtinton in Dadang [23], in determinist physical theory that geographical conditions affect the activities, politics and culture of a society. For example, in areas with tropical climates with relatively uniform weather conditions, there is a tendency to create a communal type of community with a lifestyle that likes to work together. Meanwhile, in areas with subtropical climates with very extreme seasonal variations, it will give rise to an individualistic and liberal type of society.

Based on Hungtinton’s opinion, it can be concluded that the people of Indonesia, including the people of Bojonegoro, whose climate is tropical with relatively uniform variations, tend to be communal and like to work together. The emergence of tayub culture is a symbol of harmony, mutual cooperation and democracy, such as the typical character of residents with tropical climates. Furthermore, the local cultural values that are instilled in Social Science subjects are the values of virtue, social and religious/religious which are recognized as well as learning through the latest programs, and fostering the profile of Pancasila students.

The values of harmony and populist in Tayub culture when associated with social attitudes in the school environment in the form of caring for fellow friends, being able to work well in groups with classmates, paying attention to teachers when delivering subject matter as a form of respect and respect for someone who speaks in front as

well a sense of empathy for students to help each other (gotong royong). Internalization of local cultural values related to efforts to improve students' social attitudes through Social Science learning is expected to provide more significant growth opportunities for students. Students can get to know the culture around them and apply character values in everyday life in the community.

3.2 Tengul Dance Culture

Thengul dance is a regional dance from Bojonegoro. Bojonegoro is one of the cities in the province of East Java. Based on the opinions of some social studies teachers at SMPN 6 Bojonegoro and social studies teachers at SMP Al Fatimah Bojonegoro, it was revealed that most of the students did not know about the ins and outs of Thengul Dance. Therefore, it is necessary to introduce the Thengul Dance to students, so that this Bojonegoro regional dance does not become extinct.

According to information from Mr. Susetyo, the Thengul Dance has very distinctive characteristics with movements and makeup that resemble the Thengul puppet. A Thengul dancer will dress up with facial makeup that resembles a white mask with beautiful makeup and paes/cengkorongan that connects to the hair. The dance costumes used are long sleeves, mekak, ilat-ilatan, belt, jarik with Thengul batik motif, right and left raps, inner front raps, black pants, and anklets. Thengul Dance accessories include bun, jrebeng, cunduk thegul, and earrings/earrings. Thengul dance is lifted from the accompaniment of the Thengul dance, which is sophisticated in its unique craftsmanship combined with the typical Mataraman gending ladrang.

During the performance, the dance, which is usually performed by seven female dancers, begins with a set of gamelan instruments. Opened by gender, then followed by slentem with Oklik. First, the dancers walk out like Pinocchio, then open the cluluk, then dance with the gending Tenggor. Followed by a playon accompanied by musical instruments, jokes, dancing and then closing the kayon. Among the movements are stiff elbow movements in hand movements and firm movements in head movements. The Thengul dancers are made up of white and their cunduk is like a doll [24]. The philosophy of Thengul Dance itself contains the values of social skills that should be mastered by students, including: communicating, cohesiveness, respecting others and interacting with others, this is in accordance with aspects of social skills.

Thengul dance with unique makeup, namely a white face like a pantomime and using the typical accompaniment of the Bojonegoro area with a busy sengga'an. The Thengul Dance movement is made funny, because it is inspired by the Thengul Puppet character with the characteristic becul expression (pencilak'an).

The results of the interview with Mr. Susetyo and the symbolic interpretation of the researcher as well as the support of several literacy, the moral values that can be taken from the Thengul Dance culture include:

- The value of cooperation and mutual cooperation. In the Thengul dance performances, it requires harmonization of cooperation between dancers so that it creates interesting and simultaneous entertainment movements.
- Exciting joy value. The characteristics of this Thengul Dance function as entertainment. Dance The traditional Thengul has a comedic character. As a symbol of intimacy in a social relationship, the dancers don't stop showing smiling expressions.
- The value of the populist spirit has the meaning of motivational content in every movement. Thengul dance takes the character of the motion of the Thengul puppet, namely its rigid, broken and dynamic movements. This shows that the characteristics of the Bojonegoro people who are agile in daily activities are conveyed through a variety of Thengul dance movements.
- The value of individual skills. This traian requires the dancers' ability to perform stiff swaying movements and the dancers' broken feet like wayang puppets.

3.3 Sandur Art

Linguistically, the word sandur has jarwadasa or an acronym, namely sanepane donya lan urip which means a metaphor for the world and life. Sandur, which was originally just a traditional game, began to develop over time. Elements of art began to enter into this game so that sandur was not only a game but had leveled up to become a public art performance [9].

In developments in modern times, Oki Dwicahyo and the *Sandur Kembang Desa* art group continue to develop to introduce sandur to young people so that the art of sandur can be loved by the millennial generation. This sandur group began to explore the digital world by starting to upload their performance activities on social media accounts owned by *Sandur Kembang Desa*. This is done so that young people or the millennial generation at least know more or less about the art of sandur, even though it is limited to existing social media.

The results of interviews with Mr. Oki Dwicahyo and symbolic interpretations from researchers as well as the support of several literacy, moral values that can be taken from the culture of sandur performances include:

- Religious values: One of the teachings contained in the art of Sandur is the teaching of monotheism or divinity. This can be seen from the initial process where wayang children look for "pengengeran" which in a narrow sense can be interpreted as looking for work or protection. However, if studied more deeply, the word "pengengeran" is only a metaphor or figure of speech which actually refers to the word "pengeran" which means god. This describes the process of seeking God as a protector and protector of creatures in this world. Then the word in the sandur song, namely hulaelolalelola, is actually also a sanepan which implies the tahlil sentence, namely Lailahailallah which means there is no god but Allah.
- The value of Kindness in the message of the lyrics of the song. In the sandur show there are many songs that are played. The songs that are played are not just songs or sounds, but each song has a value or message to be conveyed. The songs in the sandur show are divided into three types, namely kawit or opening songs, scene songs, and finished songs to end the show.

Integrating Bojonegoro Local Cultural Wisdom into Social Science Learning

Based on the decision of the head of the Curriculum Standards and Assessment Agency of the Ministry of Education, Culture, Research and Technology number 033/H/KR/2022. At the level of the junior high school education unit, it is in phase D. The achievement of learning social studies in junior high school is at the end of this phase, students are able to understand and have awareness of their own existence and are able to interact with their immediate environment. He is able to analyze the relationship between regional geographical conditions and community characteristics and understand the potential of natural resources and their relation to disaster mitigation. He is also able to analyze the relationship between the diversity of the geographical conditions of the archipelago and the formation of cultural pluralism. He is able to understand how people work together to meet their needs. He is able to analyze the role of government and society in encouraging economic growth.

Students are also able to understand and have an awareness of the social changes that are happening in the contemporary era. He can analyze economic developments in the digital era. Students understand the challenges of development and Indonesia's potential to become a developed country. He is aware of his role as part of the Indonesian society and the world in the midst of ongoing regional and global issues and contributes positively.

Based on the Junior Social sciences learning achievement above, especially on the ability to "analyze the relationship between the diversity of the archipelago's geographical conditions on the formation of cultural pluralism", there is a common thread that ethnopedagogy is very important given to junior high school students in the social sciences subject to understand the cultural diversity of the archipelago as a way of community efforts to adapt. to its geographical environment. Internalization of local cultural values in social sciences learning has been developed in secondary schools as part of efforts to inculcate traditional cultural values in the Bojonegoro community which accommodates all the needs of students, both the inheritance of cultural values, strengthening the competence of religious and social attitudes of students in the community in Indonesia surroundings.

After determining the social sciences learning outcomes developed from the values of local cultural wisdom, then internalization is carried out which is listed in the local culture using the Value Clarification Technique (VCT) learning method in order to achieve the results of the internalization of these values (Table 1).

The impact of the school curriculum based on Bojonegoro's local cultural wisdom is to support the achievement of internalization of local cultural values in the surrounding environment as the formation of student attitudes or character. The results of the study are in line with the theoretical basis used, which is related to cultural-based learning from Piaget (in McLeod) [25] that students develop the concepts they learn through interaction with the learning environment as support for cultural learning obtained through social cooperation between students and the learning environment.. In line with Nasehudin [26], the formation of students' social attitude competencies is always associated with students' social attitudes so that later they become honest, disciplined, responsible, caring people and an environment where they can express themselves, present themselves as helpful, cooperative, and cooperative people. tolerant and peaceful, this shows that there

Table 1. The ethnopedagogical value of B18ojoengoro's local cultural wisdom

The Form of Local Wisdom of Tayub culture, Thengul and Sandur Dance	Values developed in social science learning	Implementation in social sciences learning at school
<ul style="list-style-type: none"> • Waranggono as a symbol of the goddess Sri (goddess of prosperity) in the agricultural community • The teachings of monotheism in the lyrics of sandur 	Religion/Godhead the One and Only	Describes belief in God the creator of Nature and a form of respect for ancestors. When in class students show respect for the teacher, and pray before and after learning.
<ul style="list-style-type: none"> • Gending tayub Java contains poems that are full of the teachings of social goodness and togetherness. 	Social and gotong royong	Togetherness in doing gotong royong activities improves students' interaction skills when in the school environment.
<ul style="list-style-type: none"> • Thengul dance performance which requires teamwork to create a harmonious dance • Sandur performances that require cooperation between characters to give rise to an • Tayub's performance requires harmony between waranggono and the musicians. 	Cooperate	Describing cohesiveness in completing tasks by working together.
<ul style="list-style-type: none"> • Thengul dance is performed in groups, each individual has a responsibility in each particular movement to create overall harmony. 	Responsibility	Explain and practice a sense of responsibility for all assignments and student roles in the classroom.
<ul style="list-style-type: none"> • Thengul dance has a characteristic that is staged with comedic characters. The Thengul dancers never stop showing smiling expressions as a symbol of intimacy and joy in a social relationship 	Motivation/spirit of joy	Generating passion to face life with optimism through joy and productivity

are relevant values from the study of the symbolic meaning of Tayub Dance, Thengul and Sandur Dance, there are still many things that are relevant to the values that students must have as part of strengthening students' character or attitudes. From the symbolic values of Bojoengoro's local cultural wisdom, observation sheets can then be compiled in the form of an assessment of student group assignments based on Value Clarification Technique (VCT), so that students are able to clarify the values exemplified by their attitudes at school.

4 Conclusion

Bojonegoro's local cultural wisdom in the form of Tayub dance, Thengul dance and Sandur dance can be a source of social sciences learning, especially on the sub-theme "analyzing the relationship between the diversity of the geographical conditions of the archipelago and the formation of cultural pluralism". Some of the symbolic values that can be taken from the local cultural wisdom of Bojonegoro are: the value of Religion/Godhead in One God, Social and gotong royong, togetherness, responsibility, and the spirit of joy. The symbolic values of local cultural wisdom that have been accommodated in the school curriculum are supporting factors for the success of internalizing the symbolic meaning of ethnopedagogical values.

Acknowledgments. The researcher's gratitude goes to the rector of the State University of Surabaya, Prof. Dr. Nurhasan, M.Kes and the Unesa Community Service Research Institute who have facilitated this research through the policy fund scheme of the Faculty of Social Sciences and Law.

Authors' Contributions. The author comprises six members who also contributed to writing the article. Article writing is separated into numerous stages of research and writing that are completed in 3 (three) months. The author investigates related themes based on observations made in the field over many months. The writer offers the ideas in this scientific article based on observable data.

References

1. S. AlMughtar, *Epistemologi Pendidikan Ilmu Pengetahuan Sosial*. Bandung: Gelar Pustaka Mandiri, 2014.
2. U. Winataputra, *Jati diri Pendidikan Kewarganegaraan sebagai Wahana Sistemik Pendidikan Demokrasi (Suatu Kajian Konseptual dalam Konteks Pendidikan IPS)*. Bandung: Universitas Pendidikan Indonesia, 2021.
3. Kurniawan and Toharudin, "Values of Local Wisdom: A Potential to Develop an Assessment and Remedial," *Int. J. Eval. Res. Educ.*, vol. 6, no. 1, pp. 71–78, 2017.
4. C. Pornpimon, A. Wallapha, and C. Prayuth, "Strategy Challenges the Local Wisdom Applications Sustainability in Schools," *Procedia - Soc. Behav. Sci.*, vol. 112, no. Iceepsy 2013, pp. 626–634, 2014, doi: <https://doi.org/10.1016/j.sbspro.2014.01.1210>.
5. H. Tilaar, *Perubahan Sosial dan Pendidikan: Pengantar Pedagogik Transformatif Untuk Indonesia*. Jakarta: Rieneka Cipta, 2012.
6. N. K. Lincoln, *Handbook of Qualitative Research*. California: Sage Publication, 2009.
7. Harun, A. Jaedun, Sudaryanti, and A. Manaf, "Dimensions of early childhood character education based on multicultural and community local wisdom," *Int. J. Instr.*, vol. 13, no. 2, pp. 365–380, 2020, doi: <https://doi.org/10.29333/iji.2020.13225a>.
8. S. Suhartini, B. Sekarningrum, M. M. Sulaeman, and W. Gunawan, "Social construction of student behavior through character education based on local wisdom," *J. Soc. Stud. Educ. Res.*, vol. 10, no. 3, pp. 276–291, 2019.
9. S. A, H. N. A, and H. M, "Ethnographic Study of Sandur's Art as Bojonegoro's Local Wisdom," *J. Pendidik. Edutama*, vol. 9, no. 2, pp. 1–9, 2022.
10. Hermanto, M. Japar, and E. Utomo, "Implementasi Pembelajaran Ilmu Pengetahuan Sosial (IPS) dalam Membentuk Karakter Siswa (The Implementation of Social Science Learning in Building Students' Characters)," *J. Pendidik. Dasar Islam*, vol. 6, no. 1, pp. 1–6, 2019.

11. W. L. Smith and C. R. M., "Social Studies Needs (New) White People: The Case for Including Allies in the Curriculum," *Soc. Stud.*, vol. 109, no. 4, pp. 202–214, 2020.
12. S. Waters and M. Hensley, "A national survey of U.S. social studies teacher educators' professional habits and preferences," *J. Soc. Stud. Educ. Res.*, vol. 11, no. 3, pp. 1–17, 2020.
13. Sohyun, "Learning Racial Literacy While Navigating White Social Studies," *Soc. Stud.*, vol. 111, no. 4, pp. 174–181, 2020.
14. Sarwono, *Statistics For Thesis Research*. Yogyakarta: Andi, 2018.
15. N. H. Hardani, Andriani, H., Ustiawaty, J., Utami, E.F., Istiqomah, R.R., Fardani, R.A., Sukmana, D.J., & Auliya, *Metode Penelitian Kualitatif & Kuantitatif*. Jakarta: Pustaka Ilmu, 2020.
16. A. M. Miles, M.B dan Huberman, "Drawing Valid Meaning from Qualitative Data: Toward a Shared Craft," *Educ. Res.*, vol. 13, no. 5, pp. 20–30, 1984.
17. L. Pranata and R. Ikhsan, "Tauh Dance Ritual in Kenduri Sko (Study of Symbolic Interpretivism: Lolo Hilir Village Community)," *Sej. dan Budaya*, vol. 12, no. 1, pp. 49–59, 2018, [Online]. Available: <http://journal2.um.ac.id/index.php/sejarah-dan-budaya/article/view/4119>
18. N. P. Kleden, "Understanding Methods for Anthropological Research," *Antropol. Indones.*, vol. 30, no. 2, pp. 159–173, 2006.
19. M. S. Nugraha, "A Representation of Javanese Culture in Pasung Jiwa and Entrok Novel by Okky Madasari: The Study of Clifford Geertz Interpretive Symbolic," vol. 338, no. Prasasti, pp. 199–203, 2019, doi: <https://doi.org/10.2991/prasasti-19.2019.34>.
20. A. Mujahidah, "Gembyangan Waranggana: The Process of Abjection toward Warangganas and Langen Tayub Tradition.," *PALASTREN J. Stud. Gend.*, vol. 13, no. 2, p. 337, 2020, doi: <https://doi.org/10.21043/palastren.v13i2.7349>.
21. R. Ni'mah, S. L. Kusna, and E. Fithriyana, "Character Education Based on Local Wisdom at Boarding Schools in Bojonegoro," *J. Stud. Islam MIYAH*, vol. 4, no. 2, pp. 118–147, 2018.
22. A. Juwariyah and T. Trisakti, "Media Construction of Langen Tayub Dancers in the Millennial Era," vol. 255, pp. 145–149, 2019, doi: <https://doi.org/10.2991/icade-18.2019.33>.
23. D. S, *Introduction to Social Sciences. A Structural Approach*. Jakarta: Bumi Aksara, 2018.
24. B. F. Putra, "Perkembangan Tari Thengul Di Bojonegoro Antara Tahun 1991–2020," *Pendidik. Sej.*, vol. 11, no. No 3, pp. 1–8, 2021.
25. S. A. McLeod, "Jean Piaget Cognitive Theory," 2009.
26. Nasehudin, "Establishment of Social Attitude Through Communication in The Family," *J. Edueksos*, vol. 4, no. 1, pp. 1–19, 2015.

Open Access This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

