

LOCAL CULTURE VALUES FOR THE REORIENTATION OF LOCAL MULTICULTURE EDUCATION

by Ni Luh Sustiwati

Submission date: 30-Apr-2020 02:34PM (UTC+0700)

Submission ID: 1311939374

File name: LOCAL_CULTURE_VALUES_FOR_THE_REORIENTATION_OF_LOCAL.doc (57.5K)

Word count: 3678

Character count: 19934

LOCAL CULTURE VALUES FOR THE REORIENTATION OF LOCAL MULTICULTURE EDUCATION

Ni Luh Sustiawati

Indonesian Institute of Arts Denpasar
sustiawataniluh@gmail.com

ABSTRACT

Information about local culture is the starting point of developing a multicultural attitude of the young generation. An important part of a multicultural education system is how to foster students' sensitivity to the plural society's cultural wealth. This can be done by schools by breaking down the cultural sacs of students and broadening their cultural perspective. Balinese people have local wisdom in the form of traditional art inherent in everyday behavior. The past art heritage is alive, growing and preserved as part of the socio-cultural context of society. In the context of multidimensional, multicultural, and multifaceted Indonesian society, the values of traditional art need to be put forward. Traditional art is expected to attach brotherhood, friendship, and unity, both micro and macro. Traditional art has the advantage of values; First, traditional art becomes the manifestation of national identity. Awareness and pride in the potential of traditional art will foster self-belief as a cultured nation, to avoid the sense of inferiority and marginalized feelings in global life. Second, traditional art has been tested by time in a very long life process and has become part of the people's network living systems. Third, traditional art can be used as a mediation for the development of the soul function, especially those in contact with the development of the affective domain, namely accuracy, diligence, sensitivity, regularity, and discipline. Fourth, traditional artwork offers a democratic life wisdom, an appreciation of plural and multicultural trends. Fifth, traditional art has wisdom as communication medium to educate or criticize life in more subtle ways. Many of the less polite works are packed so smoothly and symbolically that they do not hurt others.

Keywords: Local cultural values, Reorientation, Local Wisdom, and Multicultural Education

1. Introduction

Local cultural information is the starting point of developing a multicultural attitude of the young generation. An important part of a multicultural education system is how to foster students' sensitivity to the society's cultural wealth that is plural. This can be done by schools by breaking down student's cultural chamber and broadening their cultural perspectives (Banks, in Sustiawati, 2008). Added by Banks that the main purpose of multicultural education is "To change the whole educational environment in order to be able to promote awards to other cultural groups and enable all cultural groups to experience equality in obtaining education opportunities.

It is undeniable that responsive to culture requires knowledge of culture. Local cultural knowledge (localgenius knowledge) can be understood as local ideas that are wise, full of wisdom, good value, embedded and followed by members of the community. In Balinese society, local wisdom can be found in fairy tales or folklore, songs, proverbs, advice, slogan, *sendratari* (art of drama and dance), traditional art and ancient books embedded in everyday behavior. One that still lives as a legacy of the past is a traditional art that has its own value context. Traditional art is a representation of a group desire in which the richness of traditions and noble values are imbued by the spirit of togetherness (Suarka, *et al*, 2011:4) which has the advantages of values such as (1) becoming the manifestation of the national identity. Awareness and pride in the potential of traditional art will foster self-belief as a cultured nation, in order to avoid the sense of inferiority and marginalized feeling in global life; (2) traditional art has been tested by time in a very long life process and has become part of the community life systems network. The art of tradition offers harmony of life in line with the life orientation of society

and crystallized into philosophy, life view, norm, and etiquette on the society life structure; (3) Traditional art can be used as a mediation for the function of the soul development, especially those in contact with the development of the affective domain, namely accuracy, diligence, sensitivity, regularity, and discipline. These values are really needed in real life to conditioned a relatively orderly community life, in addition to values that intersect with the development of motoric potential; (4) traditional art offers a life of democratic wisdom, an appreciation of plural and multicultural tendencies. With so coaching the life of the traditional arts will at the same time raise the dignity of society life in the local, national, and international dimension, on the awareness of life in a diverse togetherness and in equality. The respect for pluralism in the traditional arts basically has resistance to conflict, and traditional art can serve as a means of social integration when other social institutions have been paralyzed; (5) traditional art has wisdom as a medium of communication to educate or criticize life in more subtle ways. Many of the less polite works are packed so smoothly and symbolically that they do not hurt others. Arts education with multicultural approach according to Gyorgy Kepes as cited by Fisher (1978, in Sustiwati, 2008) has a role to develop the social sensitivity of children, instilling awareness of differences and cultural diversity. Arts education with a multicultural approach is to build, cherish, and foster a sense of pride in pluralist cultural diversity, both culturally owned or other's culture. The paradigm to be developed in multicultural art education should be developed along with the rights and diversity of learners' backgrounds as individuals learning together, should respect mutual tolerance, democracy and harmonious life in diverse cultural societies. James Banks (1979) explains that multicultural education has several dimensions that are related to each other: first, content integration, which is integrating various cultures and groups to illustrate the fundamental concepts, generalizations and theories in or subjects/disciplines. Second, the knowledge construction process, which takes students to understand the cultural implications into a subject (discipline). Third, an equity pedagogy, that is to adjust the teaching method by means of student learning in order to facilitate students' academic achievement which is various in terms of race, culture, or social. Fourth, prejudice reduction, which identifies racial characteristics of students and determines their teaching methods. Then, train groups to participate in sports activities, interact with all different ethnic and racial staff and students in an effort to create a tolerant and inclusive academic culture.

The learning of dance in elementary school relates to the 2013 Curriculum (K-13) of the material orientation related to the characteristics of students, leading to aspects of local culture and the values of the *Nusantara*. The basis of the local culture and the nurturing values that have been grown from elementary school are expected to form personal values that include (a) demonstrating a positive understanding of self and confidence. This is the result of a positive personal formation. All ethnic dance performances in Indonesia show a positive personality pattern, that is gallantry, courage, tenderness, or loyalty; (b) shows the ability to interact with others and the environment. This is the result of the formation of social values to realize that life is a process. The kind of regional ethnic dance in Indonesia shows a process to reach a truth, that is, about evil will end in defeat, good will attain nobility; (c) show coherent thinking. This shows the value of the process toward the results achieved. Ethnic dance in Indonesia has a conceptual basis. There are values of thought, logic, and rationality; (d) communicating effectively, this shows that intellectual selection and sorting is a human potential that is capable of achieving a level of quality of life. Ethnic dance in Indonesia basically has the potential as a medium of communication, not only communicate between humans, but also as a medium of communication with the spirit and the universe; (5) accustomed to a healthy life, this is the value that leads to an appreciation of life, so that life has important meaning. Ethnic dance in Indonesia addresses the basic formation and maintenance of the body, so as to maintain the beauty, strength and dexterity; (e) shows physical maturity. It is a value that values the function of the body/body as a medium for attaining the skill level. That this life will be confronted on a number of jobs. All types of ethnic dance in Indonesia are derived from the results of discipline and hard work, because in it has a concept of high aesthetic value.

2. Research Methods

This research is a developmental research, through the stages of research to identify local cultural knowledge (local genius knowledge), especially the traditional arts associated with the theme as a binder of the relationship between one subject with other subjects in the 2013 Curriculum in Elementary School. This data is obtained through: observation, interview, documentation and directed discussion. Data analysis method used descriptive analysis through three activity path that is data reduction, data presentation, and verification or withdrawal of conclusion. To obtain validity of data or valid data used triangulation, reference material, and hold member check. Furthermore, the result of identification of Balinese traditional art as representative of several districts in Bali, among others (1) *Gebug Seraya* is a traditional art of Karangasem Regency (representing East Bali); (2) *Med-medan* is a traditional art of Denpasar City (representing South Bali); (3) *Megoak-goakan* is a traditional art of Buleleng Regency (representing North Bali) and (4) *Makepung* is a traditional art of Jembrana Regency (representing West Bali), selected *Magoak-goakan* art tradition for the development of dance teaching design in elementary school is adjusted to two themes namely the theme of "Living in harmony" and the theme of "Proud as the Nation of Indonesia" on the subjects of art and culture in the 5th grade of elementary school (Curriculum-13). Contents selection of learning the art of *Magoak-goakan* tradition, based on several reasons, namely: (1) in terms of artistic, *Magoak-goakan* can be cultivated into a dance; (2) philosophically, *Magoak-goakan* contains nationalist value, that is, the people willingly help their leader (King) to defend his country; (3) in terms of structure, motion and ideas, can be highlighted or displayed heroic nature, have spirituality value (there is belief, have spirit) when staged will make environment in conscious society (awareness and enlightenment); (4) in terms of character education, *Magoak-goakan* educates people to maintain unity and unity, strengthen identity, respect, confidence, strengthen identity.

This is seen in the wise nature of the King against his subjects; (5) In terms of cultural strategy, *megoak-goakan* as an ancestral culture can be preserved and developed by making the dance in order to compete and live in the global era; (6) in terms of religious magic, *Magoak-goakan* is highly valued in ceremony (Hindu ceremony), because there is a belief if not staged will happen something that is not desirable; (7) in terms of ethics, logic, aesthetics, practical, *Magoak-goakan* still (appear) densely in Buleleng society. The selection of the theme "Proud as Indonesia Nation" is based on the phenomenon that the sense of nationalism and love of the motherland is running out. The presence of an attitude of indifference from some citizens leads to a lack of sensitivity to threats that could jeopardize the stability and integrity of our country. This ignorance can be seen in the fewer students knowing and studying their cultural arts, the fewer students who know the name of the hero, the less it feels the school performing the flag ceremony. Certainly a joint duty to reinvigorate the love of the homeland that is increasingly thundering from the citizens of Indonesia so as to grow the willingness of every citizen to participate in efforts to defend the country.

The values of state defense developed in the framework of national defense, among others (1) the value of loving motherland, that is to know, understand, and love the national territory; guarding the land and yard as well as the entire space of the territory of Indonesia; preserve and love the environment; contribute to the progress of the nation and state; maintaining the good name of the nation and state and proud as the nation of Indonesia by being alert and ready to defend the country against the threat of challenges, obstacles, and disturbances that endanger the survival of the nation and the country from wherever and by whomever; (2) The conscious value of the nation and the state, by fostering harmony to maintain unity and unity of the smallest neighborhood or family, community environment, educational environment, and work environment; love and preserve national culture and domestic production; recognize, respect and honor the *merah putih* flags, the national symbol and the national anthem of Indonesia; exercising rights and obligations in accordance with prevailing laws and

regulations and prioritizing the interests of the nation above personal, family and group interests; (3) Assured value to *Pancasila* as state ideology, that is understanding the nature or value of *Pancasila*, implementing *Pancasila* value in everyday life, making *Pancasila* as the unifier of nation and state, and confident in *Pancasila* truth as State ideology; (4) The willingness to sacrifice for the nation and state, which is willing to sacrifice time, energy, and mind for the progress of the nation and state, ready to sacrifice body and soul to defend the nation and state from various threats, actively participate in the development of society, nation and state, love to help fellow citizens who have difficulty, as well as believe and believe that sacrifice for the nation and the country is not in vain.

3. Research Results

3.1 History of *Magoak-Goakan* Traditional Art

Magoak-goakan name taken from the name of the Crow (dashing *Goak*) that was inspired when the bird was seen its targeting prey. *Magoak-goakan* is estimated to have existed during the reign of Ki Gusti Ngurah Panji Sakti in Buleleng (Suarka, 2011:32). *Magoakgoakan* retell the history of the hero Ki Gusti Ngurah Panji Sakti when conquering Blambangan Kingdom in East Java. Attack of "*Taruna Goak*" to Blambangan using a fleet of boats, sailing through *Segara Rupek* to *Tirta Arum* beach. Balinese troops are very expert to use chopsticks weapons so many fall victim from the troop of *Macan Putih* and Blambangan Kingdom can be conquered. Blambangan warriors surrendered to *Patih I Gusti Tamblang* and swore allegiance to I Gusti Anglurah Panji Raja Den Bukit. After some time in Blambangan, Ki Gusti Ngurah Panji Sakti appoint his eldest son I Gusti Ngurah Wayan as King Blambangan with 600 soldiers troops (Simpin, 2003: 4). *Magoak-goakan* traditional art has become a folk traditions or villagers of *pakraman Panji* Buleleng which was held on the day *Ngembak Geni* (the day after *Nyepi* holiday) in the field of *pakraman Panji* Buleleng village.

3.2 The Function of *Magoak-goakan* Traditional Art The *Magoak-goakan* art tradition has a role and function in multicultural education that is able to attach brotherhood, friendship, and unity. Some of the functions in question include, ritual function, educational function, entertainment function or performance and growth and development function for children. (1) Ritual function, *Magoak-goakan* this is a benchmark of the people of *Panji* Village to pay homage to King Ki Gusti Ngurah Panji Sakti with his troop called *Teruna Goak*. *Magoak-goakan* traditions can be associated with the teachings of Hinduism that is the concept of *Tri Hita Karana* means three harmonious relationships that cause happiness for mankind. For that must be maintained and preserved in order to achieve a harmonious relationship. Three harmonious relationships between man and his creator (*prahyangan*), man with nature (*palemahan*), and man with his neighbor (*pawongan*) (Windia, 2006:26). Implementation of *Magoak-goakan* tradition begins with praying at *Pajenengan Panji* temple to ask for salvation to the Gods and the ancestors, so that people can establish a sense of brotherhood and always preserve the environment; (2) The function of education, namely as a medium for the cultivation of educational values such as: (a) Value of Truth and Honesty. Elements of truth and honesty in *Magoak-goakan* can be seen from the character Ki Gusti Ngurah Panji Sakti when he saw his people play *Magoak-goakan*. He promised to give any gifts requested, if the warriors caught the tail (the soldier at the back). After the soldier succeeded, Ki Gusti Ngurah Panji Sakti fulfilled what he had said. Honesty and truthfulness of Ki Gusti Ngurah Panji Sakti's attitude can reflect good actions to make himself a trustworthy person in words, actions, and work, both to himself and to others. The attitude of honesty and truth is very important and should be applied to the environment; (b) Value of Anti-Violence. Non-violent actions in *Magoak-goakan* can be seen from the players who run and fall over and over again without anyone feeling disadvantaged, the players also guard the ranks by holding tightly the friends who are in front of it and keeping each other in order not to be separated in *Magoak-goakan*, and this shows the attitude of mutual care. Because violence is strictly prohibited, the non-violent behavior embodied in *Magoak-*

goakan dance is very important and should be applied to the people themselves; (c) Values of Virtue or Generosity in *Magoak-goakan* can be seen when Ki Gusti Ngurah Panji Sakti see his people playing *Magoak-goakan*, with no shame he directly participate in the game. His society is surprised because this game is usually done by ordinary people, but a king wanted to come play. He is a king who can mingle and be courteous with the community. The generosity of Ki Gusti Ngurah Panji Sakti includes character education (*dharmadana*) which should be imitated by everyone; (d) The value of Persistence and Hard Work in *Magoak-goakan* can be seen from the *goak* players running around and eyeing the tail (the rearmost dancer). *Goak* here with effort and perseverance targeting the tail to be caught, and very meticulous in seeing the movements of the tail that always shy away from the pursuit, but the *goak* still rose and the spirit of chasing the tail until it can finally be caught. Other players are also working hard to block the goats who want to target the tail. The value of diligence and hard work contained in the *Magoak-goakan* can be applied to the community to always strive with hard work and diligence in order to get the results to be achieved; (e) Mind righteousness in the *Magoak-goakan* can be seen from the attitude of social solidarity, the solidarity of the players with agile movements that sometimes run, dance, squat, creep around, turn around, or jump around to keep and maintain sequence to avoid the target of *goak* players, although in the end the tail is caught. The local wisdom of *Magoak-goakan* can provide strengthening values and reinforce current social solidarity behaviors, need to be revived as the foundation for strengthening diversity and strengthening social restoration; (f) The Value of Heroism. Implanting early hero values is precisely followed by a school curriculum that supports the cultivation of these values. Here learners will begin to understand the importance of remembering the services of heroes and applying the noble values of heroes. The hero is very close to the war army who fought to defend the country, defend the independence, keep the security, sacrifice, love the motherland, the same fate has extraordinary philosophical value that makes unselfish, not arrogant and always put the public interest above personal interests and groups. It is said that the great nation is a nation willing and able to appreciate the history of the struggle of its predecessors, therefore the excavation and preservation of traditional arts laden with heroic values continue to be performed and disseminated and actualized by all components of the nation; (3) Entertainment or Performance Functions in *Megoak-goakan* seen that the art of this tradition that is still in demand by Balinese people, especially the District of Buleleng as a medium of entertainment and spectacle that its social life is very strong and can still thrive; (4) Growth and Development Function for Children. The Elementary School period is a period of physical education and sensual vision. At this time the child also likes activities that are physical. Expression and self-actualization is one of the important psychological needs for elementary school children. This aspect can be facilitated through the arts, because each child actually has a creative talent that is brought from birth even though the quality is different from one child to another. The traditional art of *Megoak-goakan* serves as one of the assisting tools to develop children's abusive motor development in running, jumping, jumping, and agility of children and nurturing a sense of cooperation. In addition, this *megoak-goakan* game can train the balance and coordination of children's motion.

3. Conclusion

The diversity of local cultural values needs recognition and affirmation for the existence of Indonesian nationality. With regard to the effort of ethnic culture excavation that is filled with noble values of Indonesian culture should continuously be done to enrich the national cultural elements. Excavations can mean digging in order to discover something new, in example from the unknown to be known or from nothing into being. Excavation can also means understanding deeper ethnic culture that already exists, to get deepening, understanding and contextualized meaning contained in it. This appreciation of the culture noble values is expected to help learners to recognize their identity and understand the plurality of national identity. In turn, they will be able to respect differences and diversity, and wisely accept the reality of the cultural plurality of Indonesian society, this is a form of multicultural attitude.

REFERENCES

- Banks, J. 1979. Shaping The Future of Multicultural education. *The Journal of Negro Education*. XL VIII, Summer No. 3, halaman 238-239.
- Dibia, I Wayan. 2001. "*Pluralisme Budaya Sebagai Potensi Membangun Indonesia Baru*". Makalah disajikan di dalam Seminar Pluralisme Budaya Dalam Kehidupan Bangsa, Dalam rangka Festival Kesenian Indonesia II, badan Kerjasama Perguruan Tinggi Seni Indonesia, tanggal 3 April 2001', Padang Panjang.
- Simpen, I W. 2003. Riwayat Kerajaan Buleleng (Buku Sejarah Ki Barak Panji Sakti). Surabaya: SIC.
- Suarka, Nyoman, dkk. 2011. *Nilai Karakter Bangsa Dalam Permainan Tradisional Anak-Anak Bali*. Denpasar: Udayana University Pers Kampus Universitas Udayana Denpasar.
- Sustiawati, 2008. Pengembangan Manajemen Pelatihan Seni Tari Multikultur Berpendekatan Silang Gaya Tari Bagi Guru Seni Tari Sekolah Menengah Pertama Negeri Di Kota Denpasar. *Disertasi* tidak diterbitkan. Malang: Program Pascasarjana UM.
- Windia, Nyoman, 2006. *Konsep Tri Hita Karana Dalam Tradisi Bali*. Surabaya; Paramita

LOCAL CULTURE VALUES FOR THE REORIENTATION OF LOCAL MULTICULTURE EDUCATION

ORIGINALITY REPORT

8%

SIMILARITY INDEX

4%

INTERNET SOURCES

3%

PUBLICATIONS

7%

STUDENT PAPERS

PRIMARY SOURCES

1

Submitted to Universitas Negeri Jakarta

Student Paper

3%

2

Submitted to Universitas Negeri Surabaya The State University of Surabaya

Student Paper

2%

3

Submitted to Universitas Negeri Makassar

Student Paper

1%

4

Submitted to Flinders University

Student Paper

1%

5

dakwah.unisnu.ac.id

Internet Source

<1%

6

jurnal.isi-dps.ac.id

Internet Source

<1%

7

www.idmac.usm.my

Internet Source

<1%

8

Submitted to Universitas Pendidikan Indonesia

Student Paper

<1%

Exclude quotes On

Exclude matches Off

Exclude bibliography On