

Educational Value Implementation of Yogyakarta Classic Dance Style: The Character for Children's Media for Facing the Globalization Challenge

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Abstract— Article 3 of Law Number 20 of 2003 concerning the National Education System states that: "National education functions to develop capabilities and manifestations of national character and civilization that are dignified in order to educate the nation's life, which aims to develop students' potential to be faithful and fearful of God the Almighty, noble, healthy, knowledgeable, capable, creative, independent, and a democratic and responsible citizen. "Character education is not entirely new in the Indonesian national education system. The application of character education through three subjects is conducted through the subjects of Religion, Citizenship and Indonesian Language. However, character development through these three subjects has not produced satisfactory results because they tend to only equip knowledge. Second, learning activities in these three subjects generally do not adequately encourage internalization of values. Third, it is not enough to depend on the formation of student character through three subjects. Character development of students needs to involve more subjects, one of them is Art. Understanding art that is related to important value problems in the sense of educating children as a whole. However, in art there are values that can be implicitly applied in life to face global challenges. The influence of globalization is very open, thus instilling the value of education that exists in classical Yogyakarta style dance is very important. There are several things that can be implemented in education related to attitudes, techniques and how to feel (inner). Everything is reflected in the concepts of *wiraga*, *wirama*, and *wirasa*. By forming the character of children through learning this classical Yogyakarta style dance the character value will be me appear right creativity and innovation of students, yangb useful for filtration in facing the challenges of globalization.

Keywords—*implementation, Yogyakarta dance classical style, character education, globalization*

I. INTRODUCTION

Facing the current era of modernization, anything that is unlikely to happen is very possible. Thus, the enormity of this influence spread to all walks of life. From human behavior, information technology to the dynamics of art. In connection with the development of art which is now entering the cultural industry called tourism, it needs to be more dynamic in accordance with the times. What about the attitude of supportive behavior in facing that reality?

The dynamics of cultural change that occur is a necessity that must be faced together, and we cannot avoid it [1,2]. What steps do we need to move forward so that our young generation is not carried away by globalization, but how to respond to globalization as a spirit to advance culture to face the challenges of the times. The question that we deserve in this article is, how to filter children in the face of cultural change in the era of globalization? After that, how do we use the values of art as a means or media to strengthen determination in facing the challenges of globalization.

The rest of this paper is organized as follow: Section II describes rudimentary on art value, character education. and globalization. Section III describes implementation of artistic values in facing the challenges of globalization. Finally, Section IV concludes this work.

II. RUDIMENTARY

A. Art Value

Talking about art cannot be separated from the cultural life that surrounds it. Art was created because of the encouragement of a group of people or a community for a particular purpose [3, 4]. Hence, it is not surprising that art is always related to social activities. On that basis, it becomes clear that values in art are always related to the lives of people where art is located. The function of art in which there is ethics is to find a measure of the assessment of human behavior (good and bad), but in practice ethics get a lot of difficulties or problems. This is because the measure of good and bad values of human behavior is not the same (relative), which is inseparable from the nature of each. However, ethics always achieves the ultimate goal of finding ethical steps that can generally be accepted or accepted by all countries in the world. Human behavior is not the same in terms of taking ethical sanctions because not all human behavior can be assessed by ethics. However, ethics has a variety of meanings. Bertens in [5] mentions three types of ethical meanings as follows:

- Ethics in the sense of values or norms that become a guide for a person or group of people in regulating behavior.
- Ethics in the collection of principles or values of norms (codes of ethics).
- Ethics in the sense of knowledge or teachings about good and bad. This ethics is the same as moral philosophy.

Ethics as ethical or moral values or norms are related to the first ethical meaning. Ethical values are the value of good human behavior. Ethical values are manifested in ethical norms, moral norms or moral norms. Ethical norms relate to humans as individuals because they involve personal life

In relation to art, talking about value problems will relate to standard rules made by humans where humans interact to realize certain rules that they will follow. Therefore, the art and value of human life will always be related. And herein lies the importance of applying artistic values in life

B. Character Education

Democracy education experts in the United States specifically identify characters that are part of democratic practices including "honesty, courage, respect, responsibility and justice - transcending ethical and cultural differences" [6,7]. Honesty, courage, respect, responsibility, and justice are values in the life that every human being must have. In other words, character education is synonymous with value education. Black in [8] argues that character education contains three elements, namely:

- The general core of shared or universal values
- The belief that there are rational, objective, and universally accepted qualities that belong to all nations, beliefs, races, socio-economic status, and ethnicity
- The belief that character (quality) exceeds political persuasion as well as differences in religion and ethnicity.

The three elements above emphasize universal values and trust in diversity and diversity. Black in [8] suggests that to include character education in schools, the first obligation of school is to identify universal values that will be the focus of the program and make a commitment to teach these values. The core values embraced by schools in the United States include: honesty, courage, responsibility, respect, justice, mutual trust, loyalty, love, and compassion.

Na Ayudhya in [9] chooses five human values for integrated learning with the theme of water education. The five human values are love or compassion, virtue, peace, truth, and non-violence. Ayudhya [9] explains that: love is a feeling of pure compassion that motivates selfless service for the benefit of others; Virtue is an act of love carried out with the aim of sharing to help people; peace is joy and tranquility that appears within; truth is something that does not change; and nonviolence is the culmination of previous values that bring peace.

With water education, Ayudhya [9] explains the value of love by reflecting on the bodies of humans and animals that contain 75% of water, so we must love water. If there

are people who lack and need water, then the act of sharing water is a virtue. The act of giving water to others to fulfill basic needs, so that the person gets joy and calm including the value of peace. The truth value in water education makes us aware that the world is a water planet [10].

Dewantara in [11] stated that the values of reading life "Ing Ngarso Sung Tulodo, Ing Madya Mangun Karso, Tut Wuri Handayani" These values are exemplary, creative, and supportive. Values in Sundanese culture are known to take, bake, care for. Choosing respect means respect, love means mutual love and love, and attention that loves or nurtures. Thus, these universal values apply everywhere and to anyone, not limited by the West and the East.

C. Globalization

According to Malcolm Waters, globalization makes geographical and cultural boundaries blurred in one's mind because everything is one. While Mansour Fakhri said that the era of globalization was marked by the increasingly advanced role of markets, investment and the global economic field that are interrelated with each other. It is no longer difficult now to get news and news from thousands of kilometers from where we are at the same time. Everything seems as easy as we know without having to try hard.

Unlike in the past, tell us in other parts of the world that happened a month ago, we will know today. The existence of Globalization is of course also supported by the existence of technology that is increasingly developing and facilitating human life. In this era of globalization, everything we do is easier.

a) Causes of Globalization

- The development of information communication technology that plays a role in facilitating economic transactions between countries.
- International economic cooperation that facilitates close inter-state agreements.
- Progress in science in transportation technology that facilitates the transportation and delivery of goods abroad.

b) Positive Impacts of Globalization

- More and more development
- Faster and easier communication.
- Increasing the economy becomes more productive, effective and efficient
- Tourism and tourism is increasing
- Information and science are easily obtained.
- Community life standards increase.
- Encouraging improvement in self quality.
- Ease of transportation.

c) Negative Impacts of Globalization

- The attitude of solidarity or concern, mutual cooperation, decreased solidarity.
- Creativity decreases because most individuals are consumptive.
- The nation's culture or customs will be eroded.
- Uncontrolled and unfiltered information.

- Domestic companies will lose competitiveness with foreign companies, this makes it difficult for domestic companies to develop.
- Many bad behaviors and attitudes arise.
- Agriculture decreases.
- The attitude of the Western style becomes a lifestyle and is easily contaminated.
- The emergence of individualism.

III. IMPLEMENTATION OF ARTISTIC VALUES IN FACING THE CHALLENGES OF GLOBALIZATION

The Instruction of the President of the Republic of Indonesia (*INPRES*) No. 1 of 2010 in [12] concerning the Acceleration of the Implementation of National Development Priorities, contains improvements to the curriculum and active learning methods based on national cultural values. Changes in the curriculum at the university and at school must pay attention to the president's instructions. How do you include values in the curriculum or in learning?

Dewantara in [11] expressed his views on the values of life in learning art. In a book by Ki Hajar Dewantara published in 1994, Dewantara in [11] said that:

“Teaching music is not only to gain musical knowledge and skills, but also to develop kebatinan, because it always leads to feeling (feeling) ... a sense of beauty (aesthetics) ... a sense of decency (ethical feeling)”

Dewantara expresses this mysticism with the parable of the religious leaders and the church that uses music to open a sense of religion and also as a cultivator (character formation). In addition, Dewantara [11] explained that dance can teach the basis of politeness and morality, and order. In other words, music and dance are closely related to rhythm or *wirama* regularity which will have an impact on order and order in life, feeling happy, and happy. Dewantara also believes that teaching *gending* (music) or art is an effort to foster a sense of pride in the beautiful and noble national cultural wealth. The learning of values expressed by Dewantara is the impact or benefit of the art of learning, the values themselves are not directly planned to be taught.

When listening to Black's recommendations above, schools need to identify the values of life that will be referred first. That is, human values are planned to be included in various programs or learning, including cultural arts. These human values can be taught simultaneously by teaching art and cultural material and using causality or connectivity thinking.

In this context, art as a tool and method is a way to achieve its goals. The subject of dance includes the elements of dance, choreography, and traditional dance forms. Dance elements including energy, space and time. The choreographic principles include unity, balance, repetition, variation and contrast. Traditional dance forms include local, national and international art. From there we can see that educational dance is not a form of creative dance or dance, but a dance learning approach that prioritizes

creation and appreciation. Like the competency standards formulated in the Education Unit Level Curriculum (KTSP) in 2006, namely expressions and awards. To understand values, it is necessary to add one competency standard, namely connection.

Yogyakarta Style Classical Dance as another example, is abstract and symbolic dance, which contains the purpose of playing a line in dance without meaning, but in the arrangement carried out there are character symbols contained in various dances. For example, in various *impur* and *kambeng* dances symbolizing calm, steadfast and modest traits, meanwhile, for diverse girls it is a symbol of firm beauty and gentleness.

Basically, the Yogyakarta style of classical dance style has two movements, namely the nature of the girl's dance movements and the nature of the child's dance movements. The nature of the son's dance movements is divided into two, which includes the nature of the son of Alus's dance and the manly nature of the male dance moves. Both the nature of the movement varies about the position of the movement and the pressure of the movement and the feeling of doing so must be in accordance with the individual nature of the movement, but regarding the functions or standard of motion.

In learning Yogyakarta style dance, we are introduced to three elements of mastery, which consist of: *wiraga*, *wirama* and *wirasa*. *Wiraga* means the movement of all equal members of the body. That is, to learn Yogyakarta-style dance, an understanding of the existence of standard benchmarks in terms of certain movements is very important. The movements included in the standard benchmark include: *pandangan* (direction of eye), *pacak gulu* (neck movement), *deg* (body posture), *cethik*, *mlumahing pupu* (opening of thigh position), *nylekenthing* (toes up), *mendhak*.

All the above movements are individual movements. However, between one and the other are interrelated, so that synchronization of perfect *wiraga* will be created when carrying a particular dance. *Wirama* is a dance aspect that is always associated with accompaniment. Assistance in classical Yogyakarta-style dance is *gamelan*, *lagon*, *mating*, *exist*, *suluk*, and *kandha*. The position between dance and music are interrelated with each other in their respective functions. In this connection, *Bedaya* and *Srimpi* dance can be used as examples. In this dance there is clearly a strong bond, namely in terms of themes and movements that bind themselves to *karawitan*. Likewise, for *Beksan Lawung Gagah*, the ups and downs of the *gendhing* rhythms that accompany dance correspond to the rise and fall of dance movements. Dance movements adjust to the sounds of *kethuk*, *kenong*, *kempul*, and *gong*, while *karawitan* is parallel to the theme and dance movements.

In addition to the ones mentioned above, in practice, dance is almost always accompanied by *gendhing* (*gamelan* accompaniment). In this connection a person or group of dancers must have sensitivity to rhythm. The rhythm sensitivity that must be mastered by students is three types, namely

- The rhythmic sensitivity of the rhythm, namely the sharpness of the feeling to be able to follow the drum beats carefully with pressure on the ketuk, kenong, kempul and gong.
- The sensitivity of the rhythm of motion, namely the sharpness of the feeling to be able to move a limb with a stable or fixed tempo, produces a flowing motion.
- Sensitivity of distance rhythm, which is the sharpness of feeling in taking distance between moving limbs. This distance must be fixed, according to the possibility of the condition of the dancer's body and in accordance with predetermined tastes. For example, how wide is the distance between the right and left foot tumor when stepping and so on
- And the last one is Wirasa. As stated by GBPH Suryobrongto in [13] it is said that in general dance includes two things, namely wadhah and content. What is the container is a dance technique, while the contents are Joged Mataram. In connection with the three elements mentioned above, he is closer to Joged Mataram. This is implied in dance techniques, namely greget (enthusiasm) or inner dynamics (inner dynamic), sawiji (self-confidence or self-confidence), concentration or total concentration, and compassion, strong will and not breaking promises.

With the greget principle, a dancer is needed to channel or express his inner dynamics through and into plastic movements with perfect self-control to avoid overreacting. The principle of anxiety implies that a dancer must appear confident in his abilities (but not in pride). He must be able to perform together with the dance and the role he plays as a complete phenomenon.

Furthermore, Suryobrongto explained that the manifestation of the realization of Joged Mataram has two types, namely self-discipline, which means inner and outer recognition, and ecstasy. In total concentration, a dancer will achieve a level of confusion, namely the level when one's attention is only directed at what is happening on the stage. Even so, the soul of the body is still fully controlled, because concentration does not lead to physical or spiritual tension. Therefore, Yogyakarta style dance students must be able to understand and apply the principles of the four items mentioned above.

In addition, the standard standards of Yogyakarta style dance in detail must be well understood so that the quality of the dance can be maximized. The standard benchmark that refers to Yogyakarta style dance includes: Pandengan (direction of eye sight), Gulu Pacak (neck movement) is a beautiful movement of the neck that starts from the movement of bending the neck and pushing the base of the neck (*jiling*). In the Yogyakarta style dance, there are four types of traces: (a) Very standard boy; (b) *tolehan*, which consists of two types, namely ordinary food and *ngelengot*; (c) Chocolate; (D) *Gedheg* Then Deg (posture), which is a posture that is perpendicular without trying to shoulder or spine, but also does not relax. This attitude will lead us to a feeling of being summed up or established. Movement of *cethic* (groin), this movement is useful for enlargement of the legs and stomach.

Thus, this movement functions as a controller of excessive motion. If this movement is done correctly, the dance performed will feel calm and stable. In order for it to function properly, the thigh must also be in the right position. *Mlumahing Pupu* (opening of thigh position), this position is intended to make dance movements stable, flexible and light. If the thigh is in the right position, the movement will be balanced. *Nyekenthing* (erect toes). In this position the feet will become sturdy. This exciting position will test the intensity of all movements and attitudes throughout the body. *Mendhak*, this position allows more obvious foot movements, so the dance looks big. *Mendhak* is done by focusing the movement on the *cethic* movement. On the other hand, non-standard benchmarks are intended as the freedom of a dancer in interpreting specified dance patterns or variations. The consideration is that physical dancers with each other are not the same. Therefore, based on these considerations, a dancer may deviate from a predetermined standard in accordance with the interpreter and taste of the dancer himself. It's just that the interpretation and deviation he does still have to consider a number of conditions, which are flexible, accurate, clean and careful.

Creation will be exemplified by learning to use creative methods and the topic of learning is water. If water is used as a topic in dance activities, the teacher can identify the material and values that will be applied in the learning process. For example, if it is related to art material, water can be analogous to the concept of energy: strong, weak, and flowing. Strong water when flooded, big waves and small waves. Water calm can be compared with smooth flow and energy. Then the concepts in the material are related to the values of life. For example, the idea of causality from flood events is the attitude of humans who do not care and are responsible for their environment. Thus, the values of life through the topic of water are caring and responsible. The teacher's role is to encourage students to think about the relationship between dancing activities through creative processes and environmental care for survival. This is where there is a connection between art material and the values of life whose understanding is aided by the right method.

In the creative process, democracy can be automatically implemented. Students can develop the freedom to search for their own movements or with groups, arrange movements to become a dance that can be presented. The teacher acts as a facilitator that stimulates students with various questions about good water that are directed at understanding concepts, and connecting them with student awareness about health and the environment. Learning in this way is expected to balance the achievement of three domains, namely cognitive, affective, and psychomotor. In particular, the affective domain relates to the character of caring and responsible students.

Learning appreciation is exemplified by the form of dance material. Art contains visible values and invisible values. Traditional art is full of values that do not look good as moral messages or values that apply to society or are called local wisdom. Through the award process, students have the experience of seeing, hearing, doing, thinking,

responding, and criticizing artwork. The thought of connectivity between art and its values needs to be analyzed first, then these values are applied through the activities of expression, creation, and appreciation. Students / students can connect these values with real life, for example health, work, social, cultural, political and economic issues. However, the key to the success of this learning process is determined by the strategies and methods used by the teacher. Therefore, teachers need to understand the values of life and apply them in their daily lives.

IV. CONCLUSION

The values of people's lives that are role models are the results of people's behavior in the past. Therefore, the tradition in art that has educational value is proof that values exist and can be used from time to time with various *improvements*. This happens because of the dynamics of life that always changes. Therefore, the educational values that exist in the art of security must be implemented in life. Thus, the application of educational values can contribute to shaping the character of children that are more in line with the cultural conditions around the child's life

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