Karawitan Learning Ethnopedagogy as a Medium of Creating Adiluhung Character in Students

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Abstract

Globalization dynamics impacts on the students' lowered loving to local wisdom so that students understand poorly the meaning of *karawitan* existence as a cultural heritage rich of life wisdom values. This research aimed to analyze the ethnopedagogy of local wisdom-based character education through *karawitan* learning in SMA Batik 2 Surakarta, Indonesia. The unit of analysis in this qualitative research with case study approach was stakeholders of SMA Batik 2 Surakarta selected using purposive sampling. Techniques of collecting data used were observation, in-depth interview, and documentation. Data validation was carried out using source triangulation, and then data was analyzed using an interactive model. The result of research showed that *karawitan* learning conducted classically through both theory and practice affects positively the development of student character corresponding to local wisdom values. Through *karawitan* learning at school, the balanced affective development could be achieved including conscience sensitivity, supra ritual, and intellectuality of students related to God through philosophical values contained in the symbol of *karawitan* instrument. Synergy was required between all stakeholders of education to create conducive situation for karawitan local content learning for all students.

Keywords: Ethnopedagogy; Karawitan; Local Wisdom; Character Education

Introduction

Social change impacts on the multidimensional crisis in political, defense and security, environment, human rights, social, cultural, moral, and educational areas in Indonesia. Moral crisis reveals worrying mental condition and character indicated with many deviating behavior inconsistent with noble character values and positive law order. Such situation can be called anomie meaning the waning enacted values and the absence of collective norms or values (Soekanto., 1984). Formal education plays a strategic role in the attempt of inculcating character value to students. Character education through school contributes considerably to creating a nation's golden generation and to solving many problems of moral degradation in the next generation all at once (Miller et al., 2005; Leming., 2008; Rokhmana et al., 2014).

Indonesia as a pluralistic nation is multicultural with unique local wisdom values called ethnopedagogy concept. Local wisdom is the alternative source of life wisdom values containing idea or

thought and wise behavior that can be used as a guideline for daily activities in relation to the society's social relation (Alwasilah., 2009). Local wisdom serves as a source of noble values that can be used as the basis to inculcate good character in the students and as the source of balanced life wisdom value, either materially or spiritually. Through local wisdom-based character education, a deliberative education is created in which every member of society transmits fundamental idea related to world's essence, knowledge, and social value implying the message of kindness as the basis of developing community character education (Tilaar., 2009; Sumaatmadja., 2002; Alwasilah., 2009).

Cultural representation is an important practice of producing culture. Through representation, a meaning is produced and exchanged between members of society. Representation works through representation system. This representation system consists of two important components: concept in thinking and language. These two components are interrelated. Concept is something we have in our mind making us knowing the meaning of it. However, meaning cannot be communicated without language. Thus, background of shared understanding on concept, picture, and idea (cultural codes) is required (Mulder., 1996; Hall., 1997).

SMA Batik 2 Surakarta applies local wisdom-based education model through providing compulsory local content subject, *Karawitan*. *Karawitan* as Indonesians' high cultural heritage contains philosophical values, viewed from both artistic and practical dimensions. Philosophically, the name of each instrument and sound produced contains human life wisdom values (Lindsay., 1979; Mulder., 2001). Through learning *Karawitan*, students can learn philosophical meaning of batik related to the meaning contained in any instruments and sounds produced, persistence process, cooperation, leadership, patience, consistency, responsibility, and various dimensions of other positive character.

This research aimed to analyze the ethnopedagogy of local wisdom-based character through *karawitan* learning in SMA Batik 2 Surakarta.

Methodology

This qualitative research was conducted in SMA Batik 2 Surakarta using case study approach (Yin., 2014) and purposive sampling technique to select the sample. Unit of analysis in this research was the stakeholders consisting of students, *membatik* subject teacher, headmaster and students' parents. Techniques of collecting data used were observation, in-depth interview, and library study. Data validation was carried out using source triangulation and data analysis using an interactive model (Miles and Huberman., 1984).

Result and Discussion

Karawitan learning belongs to compulsory local content subject in SMA Batik 2 Surakarta. *Karawitan* becomes a typical lesson or special identity of SMA Batik 2 Surakarta as local content. Technically, *karawitan* learning in this school is conducted using various learning methods such as lecturing and discussion of *gamelan* instrument playing theory in the classroom, facilitation method during practice in *karawitan studio* and project or assignment method. In implementing lecturing method, *karawitan* learning theory is delivered orally to students in the class. Teacher delivers general theory and concept about *ngrawit* technique and internalizes knowledge on history, use, *gamelan* instrument types and character values in the philosophical meaning contained in every name of instrument and sound produced. Through learning the theory, students are taught about the basics of *karawitan*, *gamelan* classification by *ricikan* (*laras* and notation), various instruments, function, philosophical meaning, and concept of playing *karawitan*.

Classical learning is conducted with group discussion model by involving students in the topic discussed. Facilitation method is conducted when students practice *ngrawit* in *karawitan* studio. In facilitation process, teacher gives direction about how to-*ngrawit* correctly, and helps students finding difficulty in *mengrawit* process. Meanwhile, *gendhings* that can be played include *kebo giro, pepiling, prau layar, gambang suling, kelinci ucul* and many other Javanese *gendhing*. In this facilitation process, teacher can give the students the character education learning in which students learn about patience, persistence, consistency, responsibility, and perseverance from the beginning to the end process of a gending played (Kunts., 1973; Lindsay., 1979; Hartoko., 1984; Rahmatullah., 2010).

Karawitan is one of compulsive subjects in SMA Batik 2 Surakarta beneficial to the improvement of individual capacity and to create attitude and behavior harmonious with values and norms enacted in society. It can be seen from the result of interview with an informant:

"*Gamelan* creates affective development (*olah rasa*). It creates tolerance in which the tapping sound of one instrument is different from that of another, but they should tolerate it. It creates mutual respect, in which it will not stop unless the *gong* ends the performance. It creates orderliness, in which students should be orderly in *unggah-ungguh*, rhythm, and etc. It creates discipline so that if the drum is hit fast, other instruments will be hit fast, and vice versa. It also expresses a soul and therefore reveals feeling, skill, auditory sensitivity, and thought" (Sunaryo., *Karawitan* Teacher, Solo, November 29, 2017).

All *karawitan* instruments have different function and way of playing between one and another. In addition to *gong* instrument, other *gamelan* instruments such as *kenong, gender, bonang, kethuk kempyang, rebab, demung* and *kendhang* also have their own values or philosophies. *Bonang, kenong*, Nang meaning '*ana*' (abide), ning meaning *'bening'* (clear), nong meaning 'plong' (understand), and nung meaning 'conscious'. If coupled in a sentence, it can be interpreted as follows: after human being is born (abide), he/ she should think with clear heart thereby can understand the essence of God's existence. Another instrument is *Kethuk Kempyang*; the name *kethuk* is taken from *thuk* sound produced meaning *mathuk* (agree) so in other words, human being should agree with God's command and prohibition. *Kendhang* is taken from *dang* sound meaning *ndang* (immediately). This meaning refers to doing worship immediately and not delaying it. *Kempul* in Javanese is defined as assemble or invitation to do worship to God collectively (*berjamaah*). *Saron* comes from Javanese language *'sero* (aloud)' symbolizing the strong faith. *Gende* derives from the word '*gendera*' meaning flag symbolizing the beginning of *gamelan* performance. Its philosophical meaning is that an initiative of Islam proselytizing early movement should arise in Java. *Rebab* derives from word '*kareb + bab*' = *karep* (purpose), meaning that the purpose of an action should be clear. *Gambang* derives from word *gamlang* (clear) + *timbang* (balanced) = *gambang*, meaning that the Islam tenets transmitted to all Javanese people are clear and shows the balance between world and hereafter. *Suling* is defined as '*eling*' (remember), meaning that human being should always remember his/ her obligation and life in hereafter. *Gong* means *agung* (huge) referring to Almighty God's power (Soeroso., 1982).

Representation system means thinking and feeling, functioning to interpret something. To accomplish it, the background of shared understanding on concept, picture, and idea (cultural codes) is needed. Meaning is a construction. Human being constructs the meaning very firmly so that a meaning seems to be natural and unchangeable. Meaning is constructed through representation system and fixated through code. It is this code that makes the communities in a same cultural group understand and use same name that has passed through convention process socially and in turn results in a consensus (Hall., 1997; Mulder., 1996).

The purpose and objective of *karawitan* learning as the part of local content learning is very important to teach to students. *Karawitan* local content learning serves as an attempt of introducing,

understanding, and bequeathing local characteristic value to students and inculcating cultural values according to environment where the students live. Representation system is defined as thinking and feeling, functioning to interpret something. To accomplish it, the background of shared understanding on concept, picture, and idea (cultural codes) is needed. Meaning is a construction. Human being constructs the meaning very firmly so that a meaning seems to be natural and unchangeable. Meaning is constructed through representation system and fixated through code. It is this code that makes the communities in a same cultural group understand and use same name that has passed through convention process socially and in turn results in a consensus (Hall., 1997; Mulder., 1996).

In *karawitan* learning, teacher transfers knowledge about *karawitan* from philosophy, types, sound characteristics to *mengrawit* technique. Through such activity, teacher has indirectly produced the meaning of *karawitan* as ethnopedagogic practice. *Karawitan* learning ethnopedagogy contains fundamental idea related to essence of world, knowledge and social values contributing to create student character. Students find out idea and conception of *karawitan* that can create student character through thinking and refection process inside the students. The interpretation of philosophical kindness values contained in *karawitan* can be an alternative source of student character development. Ethnopedagogy of local wisdom value through *karawitan* learning represents the balance between conscience interacting with nature and Almighty God based on reasoning arising from intellectuality in the materials of (Mulder., 2001; Rahmatullah., 2010).

In addition, through theoretically learning process, *karawitan* learning is also conducted using practical method exerting positive effect on student character creation and reinforcement. Difficult *mengrawit* process needs affective development (*olah rasa*) including skill, persistence, carefulness, patience, perseverance consistency, tolerance, harmonization, cooperation, and sensitivity so that it becomes a distinctive challenge to students to complete the *gendhing* notation from the beginning to the end. *Feeling* in *karawitan* performance is emphasized more on strong tolerance between performers and the feeling to *karawitan* itself. If someone can feel the *karawitan* performance, it is easy for him/her to express or to make it sense. The meaningfulness of *karawitan* music as the manifestation of love arises from transcendental feeling to other performers' feeling or *karawitan* instrument can unite more into *karawitan* performance itself. *Rasa* (feeling) in Javanese culture is not only an emotion, but also the combination of intuition, mind, and health reasoning. Feeling is the form of conscience. Conscience is Javanese context is driven by feeling. Human beings that have entered into spiritual feeling process will reach the process of "*nglaras*", enjoying the feeling itself that will be a habit in his/her life (Endraswara., 2003; Prasetyo., 2012).

Performing or singing Javanese *gendhing*, compactness will sharpen compactness and self-confidence among students. The meaning obtained from *ngrawit* activity can be used by students (either boy or girl) in interacting socially with their fellows in daily students. In *karawitan* performance, an individual will unite into another creating harmony with affective development including sympathy, mutual understanding, and mutual appreciation (*padha ngrasakke*). Thus, students are indirectly taught to manage emotion or feeling, and to have self control in order to result in harmonization in every notation performed. In this harmonization process, students are taught to adapt to others, so that when it is internalized continuously, it will have implication to daily intercourse through *karyenak tyasing sesame* (pleasing the fellows' heart) (Ciptoprawiro., 1986). In *mengrawit* process, students construct a meaning more firmly through the philosophy of instrument art value as a code or sign giving philosophical meaning of human life to the creation of *adiluhung* character among students.

Conclusion

Karawitan learning through both theory and practice represents cultural code as an ethnopedagogic practice of local wisdom-based character education. Students can internalize the philosophical meaning replete with life wisdom values contained in the name of instrument and sound produced or teacher's explanation and literature study. In addition, students can learn practicing *mengrawit* through teacher's guiding so that they can acquire various positive characters including patience, cooperation, consistency, persistence, responsibility, discipline, self-confidence, and perseverance in daily life.

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