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Local Culture-Based Tanggai Dance Learning Material Content for Character Development in Higher Education

Halimah Agustina[✉], Malarsih Malarsih, Deasylina Da Ary
Email: agustinahalimah99@gmail.com

Universitas Negeri Semarang, Indonesia

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Abstrack

In character-based traditional dance learning, the concept of material content is included as a component that cannot be ignored in a lesson because the type of content of dance learning material includes cognitive, psychomotor and affective aspects which aim to develop teaching strategies through content material in the form of Concepts, Facts, Procedures and Principles in the learning process, which aims in the realm of art education to be able to shape the character of students as prospective teachers who are professional in the field of art education. This article uses a qualitative research method of interpretive analysis with the stages of analysis taken using theoretical studies and analysis in the field through direct interviews with the lecturer of the Tanggai Dance study at the Department of Performing Arts Education, PGRI University Palembang. The focus of the research is on the material content which includes concepts, facts, procedures and principles in the learning process of the Tanggai Dance at PGRI Palembang University. The research results are in the form of an analysis of findings that represent a strategic view that is structured in the concept of content-based material content based on character education in the learning process of the Tanggai Dance in Higher Education, not only that the content of material in character-based dance education can encourage the development of local arts which are seen primarily as a means to preserve in the realm of maintaining its original form.

Keywords: Material load, Tanggai Dance, Character, Learning

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INTRODUCTION

Local culture is present as a habit of the local community in the form of daily activities, so that local culture is of course very meaningful to the local community as part of the characteristics that exist in that area. Culture is a noble heritage that has been preserved from generation to generation in various ways and efforts. Including the realm of education which seeks to be able to always preserve local culture through learning. Today's learning offers a cultivation based on local culture including the Tari Tanggai art in the city of Palembang, South Sumatra to enter into the realm of education. These paradigms and effective educational practices have received much response in the field of education which focuses on formal education (elementary, junior high, high school), including in tertiary institutions.

Based on several phenomena of Tanggai Dance learning in formal education both elementary, junior high, and high school in Palembang City, many focus on movement skills in dancing and imitating the movements of the Tanggai dance with the imitation method by the teacher, which is mostly done in extracurricular activities. As is the case with the study of the Tanggai Dance at Public Elementary School 221 Palembang in research (Astriyani, 2019), discussing learning activities in class V shows that in studying the Tanggai Dance it has slow rhythmic movements, where these movements are able to coordinate physically kinesthetic intelligence that is focused on the ability to use all parts of the body in moving, the stages of learning carried out aim at accustoming students to religion in terms of the early stages of learning namely reading prayers, love for cleanliness and the environment, honest attitude, love for the motherland in singing the national anthem Indonesia Raya before the learning material begins.

So based on that further learning is needed which should be able to transform

concepts in terms of knowledge, skills and attitudes into a core combination in learning that can succeed in character education for students through learning by utilizing alternative local culture-based art media. This research is important to study because it offers a novel idea regarding student character development-based learning in the material content that is transmitted through the local cultural values of the Palembang Malay community. Then the values produced contain guidelines for living the activities of the local community, so that the values generated are not just general character values according to Government references.

One of the local arts that is used as material content in Higher Education is the Tari Tanggai art. The art of the Tanggai dance is included in the traditional folk dance, because its existence was initiated and carried out by members of the community and then developed among the people, so that's why the Tanggai Dance contains a strong and harmonious philosophy of life for the people of Palembang.

The Tanggai dance art was created by Elly Soewondo's mother who is often called Elly Rudy, according to research (Katungga & Syahrial, 2019, p. 76), explained the explanation from the interview with Mrs. Elly Rudy that the Tanggai dance was created in 1965 with the decline of the Gending Sriwijaya dance as a welcoming dance typical of South Sumatra, therefore Elly Rudy created the Tanggai dance with the concept of "*rasan tuo*", It was emphasized again in the previous study that the Tanggai Dance did not replace the Gending Sriwijaya dance as a welcoming dance for guests. Gending Sriwijaya dance is still used as a welcoming dance for guests who are specifically related to the Province of South Sumatra, while the Tanggai dance is used as a welcoming dance for special guests of the city of Palembang which is developing among the people.

The application of character education is dominantly carried out in elementary, junior

high and high school formal education, but if character education has been carried out well at the previous level of education, then character education in Higher Education will be a complement or rebuild and reshape. Besides that, lack of coordination regarding what characters are formed in educational units in Elementary Schools, Junior High Schools and High Schools, making Higher Education the latest educational institution to complete the character puzzle that does not yet exist and can be aligned to shape character into a strong moral building for students. at University (Choli, 2020, p. 68). It was also emphasized in research (Revell & James, 2007), that character development at the University must also be pursued with regular and good planning and management.

Today's universities face the important challenge of justifying the value of education provided to students and their supporting communities, one of the assumptions on all sides regarding the purpose of higher education must be integrated with the good of the local, national and global community (Jubilee, 2021, p. 3). Learning that is based on the ratio (mind) of humans as a source of knowledge, is in line with the philosophy of rationalism by philosophers, namely Descartes, said that human reason is the most important tool in obtaining a subjectivities knowledge of students in Higher Education. Subjectivities and self-awareness in the teaching and learning process in the field of art education, the subjectivities of students are focused on being able to have high creativity and knowledge in mastering the material that has been given.

Learning materials must be chosen properly in order to assist art education students in achieving competency standards and basic competencies, in essence the types of learning materials are different strategies, media and ways of evaluation. So that the scope and depth of learning material really needs to be considered so that it is in accordance with the level of competence (Pane & Dasopang, 2017, p. 344). The existence of

local content in the learning process in South Sumatra Province is currently only guided by the regulations of the Governor of South Sumatra Province regarding local content material contained in each region of South Sumatra., because specifically there is no local content curriculum for the South Sumatra Province region (Hidayatullah, 2020, p. 133).

Therefore, PGRI Palembang University as the only private university with a Department of Performing Arts Education in South Sumatra includes a curriculum containing the Tanggai Dance material as a basic material based on the local culture of the Palembang Malay community which is endeavored to preserve it in the form of maintaining the original form of local regional arts in Palembang city. This attracted researchers to examine more deeply the character education efforts at PGRI Palembang University which transmit local cultural values into curriculum implementation. In implementing the local content curriculum in the learning process, it must be emphasized that learning materials have various types which are distinguished from cognitive, psychomotor and affective aspects, these three aspects are further classified into 4 types namely; Concepts, Facts, Procedures, Principles. The art education strategy by classifying the type of character-based material content is sought to be able to help the learning process in an orderly and effective manner.

The necessity of local content in this challenge requires researchers to go deeper into the content of the material in learning in higher education. As a finding of this research which was conducted to show that students in higher education develop with Culture Basic Education. the contribution of this research can be used as material for reading review to be able to understand the contents of the material in the form of concepts, facts, procedures and principles based on local culture in the development of character education. In the context of academic life in college, local arts-based material content is an

interesting issue to be explored again for students in the field of art education who get learning in the cognitive, psychomotor, and affective domains through learning the Tanggai Dance. By adding cultural-based material content it is used as a support for moral character learning in the future advancement of education in Higher Education, so specifically in this study discusses:

- 1) The content of the Tanggai Dance material in the context of learning in Higher Education as the basis for culture basic education,
- 2) Implementation of character education in higher education that leads to the moral potential of students.

METHODS

The method in this study uses qualitative methods by displaying data by observation, interviews and documentation with interpretive analysis whose data is processed and supported also by document data sources, the educational approach uses Thomas Lickona (1900) character education theory which is seen from 3 aspects of good character namely, knowing the good, feeling the good and acting the good while the Ethnochoreologi approach is from the theory of Choreology by La Meri (1965), namely formulating that to know dance forms can be displayed through the medium of expressing the feelings of the artist or dance choreographer, therefore La Meri in Soedarsono's writing explained that there are several choreographic elements consisting of: 1) Dance Movement, 2) Floor Design, 3) Top Design, 4) Bottom Design, 5) Music, 6) Dramatic Design, 7) Theme, 8) Costume Makeup, 9) Dance Property, 10).

Therefore, the theory of La Meri choreology will be analyzed by researchers in terms of the content of the Tanggai Dance learning material in the implementation of the Tanggai Dance movement learning activities, the analysis in this study is adjusted to the

contents of the learning material which includes dance movement material, musical accompaniment, make-up and clothing. Arts based educational research also focuses on the idea that the arts have particular insights into and enhance our understanding of phenomena that are of interest to educational researchers (Winther, 2018, p. 3).

This study uses a single case study design that focuses on local cultural content material based on character education in the learning process in tertiary institutions. According to Stake (1995), case studies are a design of inquiry found in many fields, especially evaluation, in which the researcher develops an in-depth analysis of a case, often a program, event, activity, process, or one or more individuals (Cresswell, 2014).

Techniques are direct observation, interviews with informants interviewed by researchers to strengthen in conducting research namely addressed to the course lecturer, namely Ms. Treny Hera, S. Pd., M. Sn and finally documentation in the form of photo documents from the Tanggai Dance learning process at PGRI Palembang University. The main purpose of this research is to be able to classify 4 types of material content in Tanggai Dance based on character education for 3rd semester students of the Department of Performing Arts Education. The location or place of research is focused on PGRI Palembang University, Department of Performing Arts Education, 3rd semester students. The classification of this type of material content is used as a development in the local material content strategy which can be developed to facilitate educators or lecturers in carrying out the learning process.

Furthermore, the subject and target of the research study are in the form of the concept of character-based material content in learning the Tanggai Dance. Therefore, researchers can process data into something that can be conveyed clearly and precisely, so that it is easier for readers to understand. The following describes the research design chart, namely:

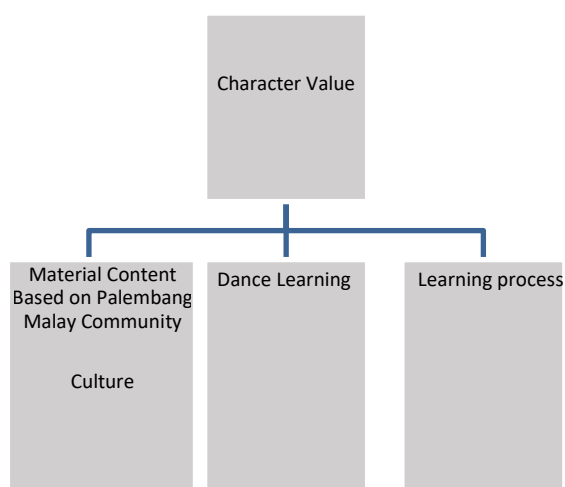


Chart 1. Research Design Character values based on Palembang Malay culture in Dance Learning in Higher Education
(Source: Agustina, Oktober 2022)

RESULTS AND DISCUSSION

The Philosophy of the Arts of Tanggai Dance

During the colonial period, there were many guests who came to the province of South Sumatra, so at that time, the first dance was presented as a welcoming dance typical of South Sumatra, namely Gending Sriwijaya Dance created by Sukainah A. Rozak with Hindu and Buddhist concepts that reflect the splendor of the Sriwijaya kingdom (Katungga & Syahrial, 2019, pp. 76–77). Over time the Sriwijaya Gending Dance experienced many debates which resulted in a setback in the dance in the people of South Sumatra, so with this setback, one of the dancers of the Sriwijaya Gending Dance, Elly Soewondo or often known as Elly Rudy, created a traditional dance that breathes the Sriwijaya Gending Dance.

Elly Rudy tries to create a welcoming dance with the breath that is in the Sriwijaya Gending Dance by using the concept of *rasan tuo* in 1965 with the name Tari Tanggai. *Rasan Tuo* is an activity for parents in the city of

Palembang to find a mate for their son. The Tanggai dance in the city of Palembang is a traditional populist dance that is presented as a form of welcoming guests. Tanggai dance depicts hospitality and the respect of the people of Palembang for the presence of guests implied a welcome greeting from the person having the event to the invited guests (Hera. Treny, 2020, p. 66).

Meanwhile, in the statement of scientific work (Fera, 2016, p. 10). The Tanggai dance is an artistic asset in the city of Palembang, where basically the Tanggai Dance is a group dance and is a welcoming dance where the number of dancers is always an odd number and one of the dancers who is the prima donna will be placed at the very front as a carrier of *tepak* or a box containing offerings in the form of lime and betel nut as a form of respect. dance to welcome guests at a wedding and The Tanggai Dance does not replace the Gending Sriwijaya Dance as a welcoming dance for guests.

The Gending Sriwijaya dance remains a guest welcoming dance for guests related to the Province of South Sumatra, while the Tanggai dance is a special guest welcoming dance for the city of Palembang which has philosophical values, noble values and good values contained in the life of the people of the city of Palembang, so that the Tanggai Dance has now become teaching material in the materials taught in the studios and in schools.

Therefore, learning in Tanggai Dance is a form of appreciation of works of art that need to be given to students as a provision for them to love and understand and preserve and pass on the local dance culture, especially the local area in a learning process in formal education (Faradillah & Hera. Treny, 2017, p. 43).

From the description above, it can be concluded that the form of dance in the life of traditional society has a very complex role in it because it is used as a medium or communication tool in channeling a very important meaning of life. The main media or means of communication in dance is in the

form of a movement originating from the human body, so that here from the explanation explained above that the dance in the traditional dance of the city of Palembang, namely the Tanggai Dance, the main media in its presentation is motion. The motions in the Tanggai Dance have a variety of rhythmic movements and other supporting elements, to be able to channel the expression of the souls of dancers and artists in conveying the theme of this Tanggai Dance in Palembang city.

Content of Tanggai Dance Material in the Context of Learning in Higher Education as the basis of Culture Basic Education

Analysis of the content of local arts material in learning at the PGRI Palembang University includes an analysis of the Tanggai Dance teaching materials and an analysis of the learning process of the various movements of the Tanggai Dance. Analysis of Material Content is classified into 4 types, namely Facts, Concepts, Procedures and Principles in the Cognitive realm. Furthermore, in the psychomotor domain, it can be known through the learning process in the skills of demonstrating the Tanggai Dance material and finally the affective domain includes the emotional experiences of students obtained in the process of learning dance which can improve behavior. In the following, it will be explained using a chart of 4 types of material content in the cognitive domain.

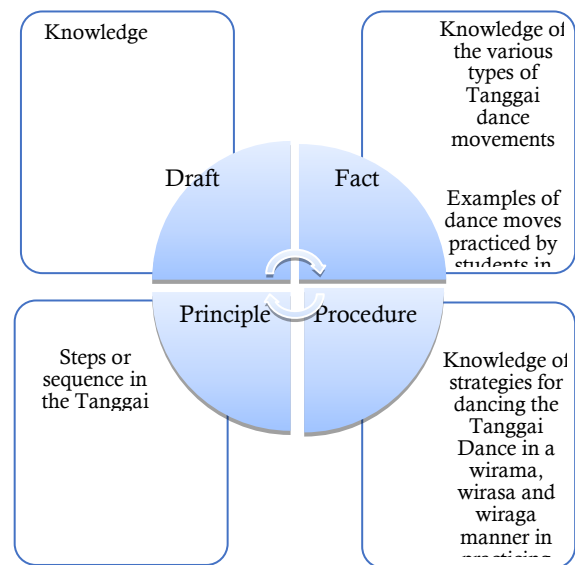


Chart 2. Material Load in the Cognitive, Psikomotorik and Afektif Realm
(Source: Agustina, Oktober 2022)

Concept Load in Learning Tanggai Dance

Educationally relevant materials is that the vast majority of studies in which such materials are used do not concern the complex learning that is required in many curriculum areas and that is the main goal of most curricula (van Gog & Sweller, 2015, p. 248). The material content in the form of concepts is all things in the form of new notions that can arise as a result of thought, including definitions, meanings, special characteristics, nature, core/content, for example, in the analysis of the Tanggai Dance learning material, it contains: The Arts of Tanggai Dance and Elements of the Forms of the Tanggai Dance.

The Arts of Tanggai Dance, at the stage of material content in the form of this concept, students ask questions, listen to several learning resources including the explanation given by the learning lecturer regarding the meaning of Tanggai Dance from several experts, the function of the Tanggai Dance for the people of Palembang city, the elements of the Tanggai Dance form. In the explanation of the concept of this material, it has been stated in the learning process whose aim is for

students to gain knowledge, skills and good attitudes through learning the Tanggai Dance.

Movement is body language that is formed into a beautiful movement and can convey the desires of the dance being demonstrated, motion also has elements of arrangement so that a form of motion is formed (Murcahyanto et al., 2020, p. 71). Therefore, it can be clarified again regarding the choreographic elements in La Meri's theory that the dance form is a basic combination of dance elements which are combined into a unified whole in the form of the performance, the elements of the dance form can be in the form of various movements, floor designs, dance accompaniment music, make-up and costumes, props, and performances. So, students in terms of knowledge can explain and explain the art of Tanggai Dance such as in terms of understanding, function, and elements of the forms that exist in the art of Tanggai Dance.

Furthermore, in terms of skills, students can display and demonstrate the various movements of the Tanggai Dance in the final assessment. In the affective aspect, students get religious attitudes, politeness, great curiosity, independence, responsibility, self-confidence and tolerance in respecting the opinions of fellow classmates or groups and a compact attitude.

Fact Load in Learning Tanggai Dance

The Tanggai Dance Learning consists of several types of facts including the history of the Tanggai Dance and the Variety of Movements of the Tanggai Dance. The Tanggai dance was created in 1965 with a very different time period from the Gending Sriwijaya dance. According to the creator of the dance, Mrs. Elly Rudy said:

"Initially, I created the Tanggai dance, sis, because the Gending Sriwijaya dance experienced political constraints in the past and the Gending Sriwijaya dance had too many trinkets to display, for example, there must be 9 female dancers because the number 9 indicates a tributary of the Musi Batang Hari Sembilan River in South Sumatra.

Furthermore, the dancer in the back must carry a complete spear and the female dancer in the middle as the prima donna must bring a slap filled with betel nut, so it's a pity if the children of the people who can't afford it then they can't dance the Gending Sriwijaya dance at that time. So that's why I created the Tanggai Dance as one of the traditional dances in Palembang City to make it easier for children to learn and gain knowledge about the traditional culture of Palembang City".

The Tanggai dance can be danced in an odd number of 3, 5 and 7, because the Tanggai dance is based on the traditional concept of Rasan Tuo. The compositions of the Tanggai dance forms and philosophies originating from the daily life habits of the surrounding community are contained in the Tanggai dance created by Elly Rudy, so from this explanation, Elly Rudy's version of the Tanggai dance is included in formal education lessons in schools in the city of Palembang, especially as basic material in learning at PGRI University Palembang, Department of Performing Arts Education since 2017 until now in 2022.

The main element in dance is in the form of motion, motion is the medium or raw material for dance (Hartono, 2017, p. 27). The range of motion in the Tanggai Dance is an arrangement of a series of motion motifs from the beginning of entering the stage to the final movement of leaving the stage. In the grouping, the variety of initial movements consists of the princess walk or the long tiptoe walk entering the stage, followed by the doormat walk, the standing prayer movement, the downward and upward movement of the amethyst, the thread stretching motion.

Content Principles in Learning Tanggai Dance

The content of the material about the principle is defined as a paradigm, the relationship between concepts and so on. In the Tanggai Dance lesson, students gain knowledge about strategies or how to dance properly in the form of the Tanggai Dance dance to be displayed in the final evaluation

assessment. The dance strategy is well executed so that students can dance in wirama, wiraga and wirasa,

Therefore, the final stage of the assessment is adjusted to the 3 aspects of student assessors dancing the Tanggai Dance movements with full appreciation in wirama, wiraga and wirasa, as well as the final assessment stage of students using all elements of dance forms from a variety of movements, musical accompaniment and make-up and clothing in groups.

Procedure Load in the Learning of Tanggai Dance

The procedure content in the Tanggai Dance learning material is sought to assist the teacher in achieving the goals that have been set. The content of procedure material is systematic or sequential steps in working on an activity and the chronology of a system, for example: In learning the Tanggai dance, it has a learning component and steps in the learning process.

The steps in the Tanggai Dance learning material contain the Planning Phase which consists of learning materials, learning methods, learning strategies, learning objectives, assessment or evaluation of learning. The implementation stage consists of initial prayer and warm-up activities as well as providing motivation.

In the content material, the Tanggai Dance applies steps which include sequences of elements of the Tanggai Dance according to La Meri's theory (1965), contains a variety of movements, musical accompaniment, make-up and clothing. The elements of the dance form were adjusted by the researcher on the analysis of the Tanggai Dance material in learning Local Dance courses in semester 3 A.

Dance Movement

The range of motion in the Tanggai Dance is an arrangement of a series of motion motifs from the beginning of entering the stage to the final movement of leaving the stage. In the grouping, the variety of movements for the

initial entry consists of the princess walk or the long tiptoe walk to enter the stage, then proceed with the doormat walk, the standing prayer movement, the downward and upward movement of the amethyst, the thread stretching motion.

The core range of motion consists of spanning motion, sitting worship motion, sowing motion, simpuh motion, contemplation motion, siguntang mahameru motion, the amethyst motion of sitting down and up, the motion of the stupa, the motion of hearing sitting. The final range of motion is the stretching of the thread up, the movement of the flying eagle, the motion of repulsion, the motion of hearing and standing, the motion of combing, the walking of the mat, the motion of standing worship, the motion of Borobudur, and finally the movement of the princess or the way of tiptoe out. The following describes a description of some of the various movements in the learning of the Tanggai Dance by students at tertiary institutions



Figure 1. Borobudur Movement Early Opening

(Source: Agustina, Oktober 2022)

Description of Motion

Parallel lined position facing forward with hands placed in front of the chest and the fingers of the right hand on top of the left hand (Borobudur) and a forward smile. This movement symbolizes the movement of praying to be given smoothness in the event to be carried out or this movement is likened to the movement of worshiping the god Shiva in

Hindu teachings during the era of the Srivijaya kingdom



Figure 2. Standing Amethyst Movement
(Source: Agustina, Oktober 2022)

Motion Description

This movement is carried out with the position of the right foot supported behind the left leg and the position of the body lying on the wood and the hands are rotated in front of the chest towards the lower right one full rotation followed by a body swing movement. At the end of the movement, the two hands are snapped and then done twice with the gaze facing the hands.

This movement is done alternately down left and right and up left and right. The meaning of the amethyst movement is to indicate that nobility belongs to the almighty, the amethyst movement symbolizes an amethyst flower that is in the Musi River which is useful for curing diseases. Then the flowing amethyst is like the Musi River flowing calmly with the current.



Figure 3. Yarn Stretching Movement
(Source: Agustina, Oktober 2022)

Description of Motion

This movement swings both hands alternately left and right like someone stretching out a thread (the position of the dancer's body slowly rises towards the bottom of the sitting timpuh). The meaning of this movement implies a girl's activity in the city of Palembang in weaving songket. The Palembang girl is visualized as someone who is graceful, graceful and wise



Figure 4. Scatter Motion
(Source: Agustina, Oktober 2022)
Motion Description

In this movement the position of the body is slightly leaning forward with the right-hand position like a person who is sowing something that is done 4 times to the right and vice versa to the left, then the left right hand is placed in front of the solar plexus. The view on this movement follows the position of the right/left hand sprinkles. This movement is called the people of Palembang City with the movement to sow goodness in all directions and ward off evil from all directions.



Figure 5. Sempuh Movement
(Source: Agustina, Oktober 2022)

The position of the body lying backwards by sitting cross-legged and both hands in the giting position are placed on the thighs. The simpuh movement is signaled as a prayer movement to the one and only God, During the era of the Sriwijaya kingdom, the Simpuh movement was a prayer movement to the god Shiva in the teachings of Hinduism.



Figure 6. Meditation Movement
(Source: Agustina, Oktober 2022)

Motion Description

The position of the legs is squatting and the direction of the body is to the right with the right hand slowly forming a semicircle towards the top of the left hand then clap slowly and vice versa. Gerakan Tafakur memperlihatkan bahwa sebagai salah satu ciptaan Tuhan Yang Maha Esa harus senantiasa berserah diri kepadanya dan meminta ampun, posisi jari tangan pada gerakan ini menguasai dewa Tri Murti yaitu dewa Siwa, dewa Wisnu dan dewa Brahma.



Figure 7. Siguntang Mahameru's Movement
(Source: Agustina, Oktober 2022)

Motion Description

The position of the body is straight with a sitting position, then the position of the hands is placed above the head, then the position of the right hand extends to the side with a view looking to the side of the right hand. This movement symbolizes the robustness of the Siguntang hill in the city of Palembang, it is said that according to the people of Palembang who live on the earth of Sriwijaya, people must listen to and carry out the teachings obtained from the mind which are poured in the form of good deeds originating in a clean heart.



Figure 8. Stupa Movement
(Source: Agustina, Oktober 2022)
Motion Description

The body position is sitting simpuh with the right hand bent above the head then the finger position is *ngiting* with eyes looking at the fingers, then the position of the left hand with the finger *ngiting* placed in front of the solar plexus. This movement is performed alternately right and left. Stupa movement symbolizes that everything we do positively can be felt by those around us, so that if we have a positive aura then wherever we are we will be appreciated by others.



Figure 9. Hearing Movement
(Source: Agustina, Oktober 2022)

Motion Description

The position of the right hand extends then the wrist is bent into the left with the finger position *ngiting*, then the left hand with the position of the finger high placed parallel to the left ear and look towards the left hand. This movement is performed alternately right and left. This movement implies that a practice that is obtained or heard well must be taught to others with good practice as well



Figure 10. Flying Eagle Motion
(Source: Agustina, Oktober 2022)

Motion Description

The position of the body leans to the right side then the right foot is tipped and the left foot looks to the side of the left foot with both hands stretched to the right side and the two fingers positioned together. This movement is carried out alternately to the right and left side. The Flying Eagle Movement symbolizes the figure of a woman who must be firm, strong, have character and be able to protect herself from the dangers that

come. Not only that, women or girls in the city of Palembang in making decisions must be careful and there must be a consideration so that the actions they take do not seem rash.

Accompaniment of Tanggai Dance Music

Music is a very important unit in a dance, so that music is defined as an entity that is always present in human life even though in reality each person has different understandings regarding the concept of music according to Julia in (Sinaga, 2020, p. 980). Also supported in research (Krisna Dewi Mustikasari, 2013, p. 22), explained that music is a part of the performing arts. Therefore, in the Tanggai Dance there are several musical instruments that accompany the dance, namely violin, accordion, Malay drums, bass and gong.

Tanggai Dance Makeup and Clothing

Make-up and clothing are aesthetic elements in the form of dance in La Meri's theory (1965), make-up and clothing are used as a complement to a dance that is used to beautify dancers in performing dances on stage. Make-up and clothing on traditional traditional clothing is one of the elements of culture produced through human thought, its manifestation is inseparable from a series of messages to be conveyed to the public through symbols that are known in traditions passed down from generation to generation. (Shanie et al., 2017, p. 50). So based on this, the material for the Tanggai because according to the results of an interview with the creator of the dance, namely Mrs. Elly Rudi explained that the dancers who dance the Tanggai Dance are girls who are still virgins and beautiful and have a polite attitude in welcoming invited guests who come.

While the clothes and accessories in the Tanggai Dance use traditional clothes and accessories typical of the city of Palembang which consist of, kurung dress, songket cloth, teratai, gandik, pending, kebo mungghah necklace, sempuru bracelet, jemputan scarf,

rampai bracelet, crown, cempaka, gunung, sumping, malang bun dan tanggai nail.

Implementation of character education in Higher Education which leads to the moral potential of students

Based on the results of the analysis that has been described by the author above, as a local arts-based learning material that contains character education to build a culture of critical knowledge for students that has the potential to be recommended teaching materials in local culture-based learning of local traditions. This teaching material is expected to have a broad reach in the future, namely reaching and coloring industrial developments in the realm of teaching materials containing character education on a national scale and reaching the need for learning local cultural content in Higher Education.

The character education-based learning process in the Tanggai Dance material produces an interaction. Social interaction can be defined as a relationship between individuals, humans and groups or groups and groups in which there is an action and reaction resulting from the relationship (Puspitaratna et al., 2022, p. 142). The learning material for the Tanggai Dance was analyzed by the author with theories that fit the scalpel in this study. This learning includes material containing character education values that are integrated in the material and learning activities in it. So based on the description described above regarding the local culture-based content of the Tanggai Dance art which contains character education at PGRI Palembang University which includes 4 aspects of coverage, namely; Concepts, Facts, Principles, and Procedures. The content in the Tanggai Dance learning material is sought to be able to assist teachers in achieving the goals that have been set. According to Aunurrahman in (Latifah, 2019, p. 152), describes several learning provisions in the content of the material including attention and motivation, transfer and retention, activity, direct involvement,

repetition, challenge, feedback and reinforcement. So, in line with the above ideas in learning the Tanggai Dance, the researcher can describe the implementation of character education that is adapted to the content of the material in the learning process as follows:

Attention and Motivation

Attention and motivation can be divided into two parts, namely motivation or attention that exists in a student who achieves something in terms of the teaching and learning process such as the desire within oneself to be able to know and master the various movements of the Tanggai Dance. While the second motivation is obtained from the second party, which can come from an educator, in learning the Tanggai Dance, a lecturer or educator must provide motivation to students in the learning process that will take place.

Transfer dan Retensi

At the stage of the transfer and retention principle in the Tanggai Dance learning, it is aimed at paying attention to the learning objectives and learning memory provided by the lecturer which includes a gradual training process, providing material with knowledge about history, dance functions, as well as providing various movement techniques skills that must be followed. stored and remembered by students. Retention and transfer can be strengthened by the stage of drawing generalizations at the end of the learning that has been carried out.

Liveliness

Activeness in learning the Tanggai Dance is intended as a form of activity in learning that requires the role of students to be more prominent so that if students can play an active role in learning, then there is also a great chance of success in the learning process that has been implemented. Learning activeness is characterized by optimal involvement both emotionally and physically in learning the Tanggai Dance.

Direct Engagement

It is emphasized that students in the learning process do not only play an active role, but students must be directly involved in carrying out or demonstrating the various movements of the Tanggai Dance in groups after learning in stages.

Repetition

At the material charge stage there must be a repetition as evidenced by an initial evaluation carried out by educators in seeing the progress and progress of learning demonstrated by students, this repetition stage aims to see where the students' lack of understanding of the material that has been given can be given. and in the future, the level of success of learning in the final evaluation stage can be successful.

Challenge

The challenge given by the lecturer in learning the Tanggai Dance is in the form of learning to strengthen knowledge in the form of discussion papers presented by students in front of the class after the learning process at the stage of mastering the various movements is carried out.

Feedback and Reinforcement

Feedback or reinforcement aimed at giving in the form of verbal motivational words and grades or scores at the final stage of the student. In the final stage, students carry out a project, namely being able to perform the Tanggai Dance in groups in the form of performances on the stage they have prepared. Strengthening aims to be able to motivate students to be more willing and deeper into local arts in the local area, especially in the City of Palembang, South Sumatra.

So based on the explanation regarding the implementation of character education in the learning of the Tanggai Dance which is transmitted from the cultural values of the Palembang Malay community, it produces a tangible value through the Tanggai Dance

learning activities for the development of student character as a graduate standard in the field of professional teachers. The researchers will describe these values in the following chart.

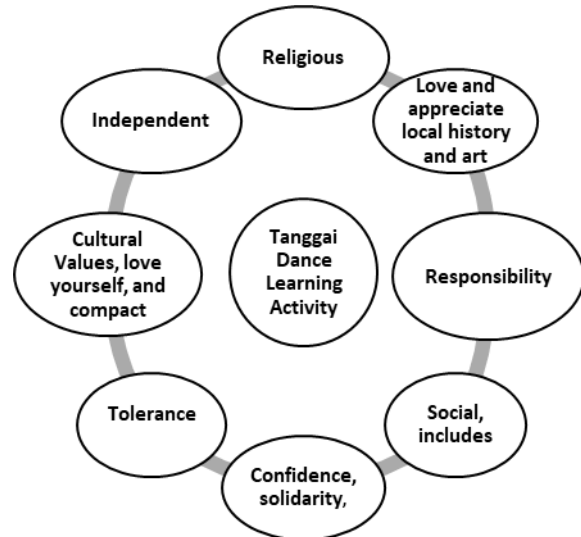


Chart 3. Character values that are transmitted in local culture in the learning of the Tanggai Dance at the Palembang PGRI University (Source: Agustina, November 2022)

CONCLUSION

The content of material based on traditional local arts culture in tertiary institutions based on character education is to build a culture of critical knowledge for students who have the potential as recommended teaching materials in learning that contains local culture and local traditions. This teaching material is expected to have a broad reach in the future, namely reaching and coloring industrial developments in the realm of teaching materials containing character education on a national scale and reaching the needs for learning local cultural content in Higher Education. This teaching material is expected to have a broad reach in the future, namely reaching and coloring industrial developments in the realm of teaching materials containing character education on a national scale and reaching the needs for learning local cultural content in Higher Education.

This learning includes material containing the value of character education that is integrated in the material and learning activities in it. The content of the material includes 4 elements, namely: 1) Concepts, 2) Facts, 3) Principles and 4) Procedures in the learning process of Tanggai Dance in Higher Education. The value of Character Education in the learning process at the initial, core and final activity stages is sought to be able to clarify so that students not only get dance skills but students must also have a mindset in developing themselves to become the best graduate, namely to become a professional teacher in the field of arts education. Not only that, the Tanggai Dance learning material also teaches students to be able to think critically in achieving their awareness of local local arts that must be preserved in order to maintain their original form.

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