

Internalization of the *Pesisiran* Javanese Cultural Values through Fine Art Education at One Roof State Primary-Secondary Schools in Wedung Village, Demak Regency

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Article Info

Article History:
Received 10 December 2017
Accepted 11 January 2018
Published 1 June 2018

Keywords:
Value Internalization,
Java Coastal Culture, Art
Education.

Abstract

As a social institution of education, the school has a mission to instill cultural values in the students' mind. The problems of this research are (1) how is the characteristic of coastal Javanese cultural values at the village of Tambak Seklenting, Sub-district of Wedung, Demak Regency? (2) Why do the values of coastal Javanese culture need to be internalized to the students? (3) What is the form of art in the elementary-junior high school? This research was designed as a case study using a qualitative approach. The focus and targets of this research are (1) characteristics of coastal Javanese cultural values, (2) the importance of the coastal Javanese cultural values to be internalized to the students in the elementary-junior high school, (3) the artwork in the elementary-junior high schools. The data were drawn using observation techniques, interviews, and documentation studies. The research data were analyzed using interactive analysis models consisting of reduction, presentation, and data verification stages. The results of this study are as follows. First, the characteristics of coastal Javanese culture are oriented towards the Islamic religious values and the Javanese culture. Second, the values of coastal Javanese culture are important to be internalized to students for character building. Third, the process of internalization of Javanese coastal cultural values is done through art education which includes objectives, materials, methods, activities, results, and assessment of learning outcomes. Fourth, the students' artworks of the One Roof State Primary-Secondary Schools in Wedung are influenced by the coastal environment and Islam.

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p-ISSN 2085-4943
e-ISSN 2502-4469

INTRODUCTION

Culture is the whole knowledge, belief, and values that humans have as social beings. Its contents are the sets of the knowledge model of meaning systems that are entirely interwoven in symbols transmitted historically. In that sense, it implies that culture is (1) a living guide that serves as a blueprint or a frame of reference for the lives of the citizens; (2) the system of symbols, meanings, and cognitive models transmitted through symbolic signs; (3) adaptation strategies for conserving and developing lives in the surrounding environment and natural resources (see Rohidi, 2000, pp. 22-23).

Cultural values can be well embedded in each individual through a long process of internalization. According to Koentjaraningrat (1990, p.222-229), the process of internalization in individuals is a long process since the individual was born until he/she is near death. Therefore, the child learns to instill into his personality all the feelings, desires, passions, and emotions he/she needs throughout his/her life. A good internalization process is done through education and is one of the efforts of the state in order to build the human character as mentioned in the national anthem of Indonesia Raya "bangunlah jiwanya bangunlah badannya untuk Indonesia Raya". The meaning of the song is very clear, namely that the Unitary State of the Republic of Indonesia has the vision of education to build a whole human, both the soul and the body. Implicitly, this means that cultural cultivation takes place through the educational process (Sugiarto, 2017). The internalization process requires three basic elements that support each other, namely a conducive environment, leadership, and modeling (Wasono, 2015).

As explained by Fakhri (2008, pp. x-xi), education is an exciting arena for being able to engage in socio-political change processes in various social movements that demand social transformation and democratization. In the context of national education, the values of education play a very important role in the formation of student character. The low quality of national education is not only caused by the

weakness of education in equipping academic ability to the students; more than that, there is another thing that is not less important, namely the lack of meaningful value awareness. The weakness in value awareness is actually caused by many things. However, in general, the problem arises because values of education always face a number of increasingly complex challenges.

Whether we realize it or not, one of the most appropriate ways to instill cultural values in students is through education. According to Dewey in O'Neill (2008, p 380), education is conducted through the participation of individuals in their race for social consciousness. It begins unconsciously almost from the moment he/she was born and continues to sustain the individual abilities, fills his/her consciousness, shapes his/her habits, trains his/her ideas, and evokes feelings and emotions.

As an institution, schools need to simplify the existing social life. They need to present these activities in the presence of children and produce them in certain ways so that the children gradually learn about the meaning of the activities and are able to play their own roles in relation to these activities (Dewey in O'Neill, 2008, p. 384). As a subject, art education becomes very important in shaping the character of the students because those who have intellectual intelligence as high as anything will not benefit others if they do not have emotional, social, and spiritual intelligence.

The statement shows how important the role of culture is in art learning, especially the learning of local cultural values. Therefore, cultural arts learning should involve local culture, providing students with an extensive opportunity to engage in active, creative, varied, critical, and fun activities within the local cultural diversity (Jazuli, 2015, p.13). This view of art education is similar to Read's (1970) view of it, that is education through art. That is, as a medium of education, the art forms the character or soul of the students.

The Javanese people can be categorized into two types, namely (1) rural people and (2) urban people, when viewed from their distance from the central government (Thohir, 1999, p.1). Geographically, Javanese society can be

distinguished into communities living around mountains, plains, and coastal areas. Viewed from the cultural area, Javanese society can be categorized into three types of cultural areas, namely (1) Negarigung, (2) Mancanegari, and (3) Pesisiran (Koentjaraningrat, 1984, pp. 25-29). The distinction between Javanese coastal community and other Javanese groups as mentioned above is based on the culture and its structures. The Java coastal community has a pattern of Islam manifested into various social institutions. For example, religious institutions, family institutions, political institutions, and so forth. The Islamic style contained in the coastal Javanese society is the emphasis on the importance of vocational, judgmental, and egalitarian elements (Suparlan, 1999, p.viii-xii).

The Javanese culture of Pesisiran is classified into three parts, namely the western part which covers the areas of Cirebon, Tegal, and Pekalongan, the central part which includes Demak, Kudus, and their surrounding areas, and the eastern part which is centered in Gresik (Pigeaud in Koentjaraningrat, 1984, p.26). Empirically, coastal culture is manifested in various activities and forms of behavior, in the form of habits or traditions in the life of people living on the coast. Coastal communities include supporters of Javanese culture, historically known as a religious society. That is the element of the socio-cultural life of most people who are strongly influenced by the belief system as taught by Islam. The students in the One Roof State Primary-Secondary Schools of Tambak Seklenting Village, Wedung District of Demak Regency is part of the Javanese coastal community.

This study aimed to find out and describe in depth: first, the characteristics of values of Pesisiran culture in Dukuh Tambak Seklenting Wedung Village, Wedung District of Demak Regency; second, the importance of Javanese coastal cultural values to be internalized to the students; third, the fine arts of the students' work in the One Roof State Primary-Secondary Schools of Tambak Seklenting Village, Wedung District of Demak.

METHODS

This study used a qualitative approach, so there is no need to conceptualize a sample for the sake of a generalization of the population. This study examined three aspects of culture: cultural knowledge, cultural behavior, and cultural or artifact results. This research utilized a case study research design. The research was located at the One Roof State Primary-Secondary Schools in the aforementioned village.

The focus and targets of the research are (1) the characteristics of Javanese coastal values; (2) the importance of Javanese coastal values which are internalized to the students; (3) the works of art in the One Roof State Primary-Secondary Schools in the Regency.

In this study, the data sources were recorded through written records or audio, visual, or audio-visual recording. The recording of the primary data sources which was obtained through interviews or observations was the result of a combined effort of viewing, hearing, and inquiring activities. The data sources beyond words and actions were considered as secondary sources, which were additional materials derived from written sources such as books, archives, personal documents, official documents, and photographs.

The selected informant, Maryana, S. Pd. (47), teacher as well as community leader; Principal, Kyai Nursalim (54) imam of the mosque; H. Sofwan (52) a pond fishery farmer; and students in the One Roof State Primary-Secondary Schools in Wedung Village of Demak Regency. In relation to the research on the internalization of Javanese coastal cultural values through art education, the first focus was the characteristic of Javanese coastal cultural values; the second focus was the need for Javanese coastal cultural values to be internalized to the students in elementary-junior high schools, the third focus was the works of art at the schools.

To determine the validity of the data it was necessary to employ techniques. One technique of examining the validity of the data is through triangulation, which is the technique of checking the validity of the data that utilize

something else outside the data to check or as a comparison of the data. The most widely used triangulation technique is the examination through another source called source triangulation. The data were then analyzed using an interactive analysis model. With this model, the researchers went through three phases, namely data reduction, data presentation, and inference withdrawal (Miles and Huberman, 1992, p.19).

RESULTS AND DISCUSSION

Characteristics of Coastal Javanese Culture

In general, Demak Regency belongs to a strong Islamic region, more specifically Wedung Village. 100% of the population in Wedung sub-district are puritan followers of Islamic religion who are oriented more towards the life of santri as proposed by Geertz (1983) and Koentjaraningrat (1984). However, they also organize slametan ceremonies of life circles and other ceremonies that are packed with Islamic prayers. The belief system of the community is expressed in several rituals in the form of social and traditional ceremonies (Triyanto, 2015). The Javanese belief named Agami Jawi (Javanese Religion) towards God is profound. This belief is represented by the term Gusti Allah Inggang Maha Kuwaos, i.e. God is the Creator, the cause of all life in the world and the whole universe, and there is only one God (Koentjaraningrat, 1984, p 322). In Islam, the concept of belief is known by the term *aqidah tauhid*, a concept of belief and only belief that there is no god but Allah in Arabic *la illaha illallah* or God Almighty.

The belief system of the people of Tambak Seklenting Wedung Village comes from the teachings of Islam that are often known as the pillars of faith which are the main points of belief. The principal belief consists of six elements, namely (1) believing that there is no god but Allah, (2) believing in the angels of God, (3) believing in God's holy books, (4) believing in Allah's Apostles, (5) believing in the coming of the Day of Judgment, and (6) believing in the Fate of God. The elements of faith are sourced from the Holy Qur'an which is a guide for life or

guidance for people who believe in Islam as their religion.

The piety of the people of Dukuh Tambak Seklenting Wedung Village in running the Shari'a of Islam is embodied in a form that is often known as the pillar of Islam which consists of five elements, namely; (1) reciting the shahada, (2) praying five times a day, (3) fasting during the month of Ramadan, (4) paying zakat, and (5) going to Hajj pilgrimage. Nevertheless, the fifth pillar of Islam is mandatory only to be executed by capable people, both in terms of cost and in terms of physical condition. As Javanese, in addition to believing in the pillars of faith, residents of Dukuh Tambak Seklenting also perform ritual ceremonies to celebrate important events related to their life cycle, namely marriage ceremony, *mitoni*, birth, circumcision, and death. In addition, they also carry out the *manaqib* as a *slametan* relating to economic conditions, religious celebrations of the day, and sea alms.

The marriage ceremony of the santri is similar to the marriage ceremony of the Agami Jawi even though the santri are concerned with the religious aspects (Koentjaraningrat, 1984, p.396). Likewise, the residents of Dukuh Tambak Seklenting generally organize the marriage ceremony in a bigger and lively atmosphere compared to other rites of ceremony although the essence of the marriage ceremony is actually very simple and short in the form of *ijab qabul* or *akad nikah*.

In general, Javanese women who are pregnant for the first time hold a ceremony named *mitoni* or *tingkeban* when the age of pregnancy has reached the seventh months (Koentjaraningrat, 1984). The community of Dukuh Tambak Seklenting also hold a *mitoni* ceremony. The implementation of this particular ceremony prioritizes prayer for the safety of both pregnant women and children in the womb. As a complement to this ceremony, food in the form of rice and side dishes are also provided.

The life rite ceremony associated with other life cycle ceremonies is circumcision. The Javanese generally assume that circumcision is a ceremony to formalize themselves to convert to Islam so that the ceremony is often also called *ngislamaken* which means Islamizing

(Koentjaraningrat, 1984, p.357). The habits of the people of Dukuh Tambak Seklenting are not different from those of Javanese in general; this circumcision ceremony is regarded as an obligation that must be fulfilled by parents who have sons. This circumcision ceremony is usually performed when the child has reached the age of about 10-13 years old or the students who are sitting in the fourth or sixth-grade of elementary school or seventh grade of junior high.

The last ritual ceremony related to the ceremony throughout the life cycle is the ceremony of death. With regard to the death ceremony, Koentjaraningrat (1984, p.296) argues that the ceremony among the santri is generally not unlike what the Agami Jawi does. The difference is that the Agami Jawi does not pray in front of the corpse, while the santri always perform the ceremony in front of the corpse before being buried. For the people of Dukuh Tambak Seklenting, the death ceremony begins by bathing the corpse, then the body is covered with white cotton cloth, then there is the preface of the family of the disaster or religious leaders, the departure from the funeral home to the mosque for prayers, and bring the corpse to the grave for burial.

As Koentjaraningrat (1984, p.396) has pointed out, a series of ceremonies related to the death of a person is that the santri also perform all slametan ceremonies for the dead on the third, seventh, fortieth, hundredth, and thousandth day in the form of alms or kenduri and dhikr prayer. People in the neighborhood of Dukuh Tambak Seklenting generally run a death ceremony coupled with the slametan fidak qubro, in which people read the Al-Qur'an of Al-Ikhlâs letter as many as one hundred thousand times, then they proceed with tahlilan on the third, seventh, fortieth, hundredth day, mendhak pindho, thousandth, and khaul once a year.

The community of Dukuh Tambak Seklenting also celebrates Islamic holidays such as Idul Fitri, Idul Adha and Mawlid of the Prophet Muhammad. In addition, there is a syawalan celebration, which is a week after the Idul Fitri during which the fishermen community calls a sea alms or feast of syawalan because it is held in Syawal month. The

peculiarity of traditional syawalan in the community of Dukuh Tambak Seklenting is a larban ceremony in the form of slametan performed on a boat in the Java sea as a fish production space.

In addition to the ritual ceremonies, there is an open business ceremony that is often done by the fishermen. This ceremony takes the form of the recitation of the Sheikh Abdul Qadir Jaelani, as written by Thohir (1999, p.303-348). For the people of Dukuh Tambak Seklenting, this ceremony has become a habit, especially the ceremony related to work, called open business. A fisherman who has just owned a boat usually organizes Manaqib by inviting close neighbors and boat crew to follow him.

Based on the above descriptions, it appears that the main points of Islamic beliefs that are believed by the people of Dukuh Tambak Seklenting have a very wide effect on their lives. The ritual ceremonies are related to the life cycle events, religious holidays, annual traditions, and occupational life issues.

Based on the descriptions, especially those related to the religious life and belief system, it appears that the people of Dukuh Tambak Seklenting of Demak Regency have a view of life that is oriented towards Islamic religious values and also syncretistic with the Javanese cultural values. This is different from what was said by Geertz (1983) and Koentjaraningrat (1984) that coastal communities are followers of the puritanical Islamic religion. In other words, they are adherents of a syncretistic Islamic religion-oriented towards Javanese-Islamic cultural values or coastal Javanese culture. The concept of culture is illustrated in Chart 1.

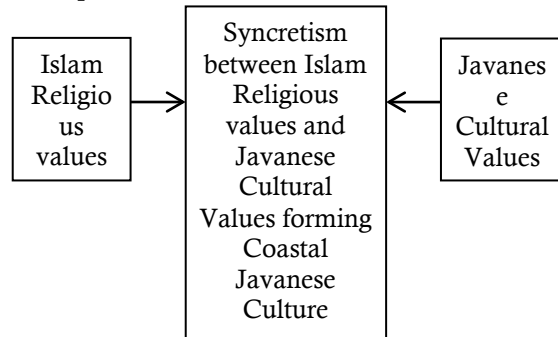


Chart 1. Cultural Characteristics of the Community of Tambak Seklenting Village, Wedung District of Demak.

The Importance of Internalizing Cultural Values to the Students

Kupperman (1983) argues that values are the normative standard that affects humans in their choice between alternative measures. Meanwhile, Kluckhohn in Koentjaraningrat (2000, p.27) defines value as the (individual distinguishing) conception of what is desired, which influences the choice of the intermediate, means, and ends of an action. In this sense, culture is defined as the overall knowledge, beliefs, and values possessed by humans as social beings, which contains the tools of knowledge models and systems of meaning that are entirely interwoven in symbols transmitted historically.

It should be emphasized that the concept of cultural values is (1) a culture seen as a knowledge believed to be true by its supporters, including students; (2) culture is seen as a guide of life for the community of its supporters, including students; (3) a culture is seen as belonging to a community including students, not belonging to the region. Cultural values become the guidelines of human life. As a civilized beings, in facing the challenges of life, people are always guided by cultural values that are believed to be true.

Based on the conception, it can be said that cultural values have a very important role in the world of education, especially in the building of student character. The role of cultural values as a guide to life and the ideal foundation is essential to guide and direct human behavior, including students, both in speech and action. Therefore, the internalization of cultural values is necessary for the formation of good or noble character.

The coastal Javanese community has a pattern of Islam manifested into various social institutions, whether religious institutions, family institutions, political institutions, and other institutions. The Islamic style existing in the Javanese Coastal community is emphasized on the importance of vocation, exaltation, and egalitarianism (Suparlan, 1999, p.viii-xii). Jakidahan, clarity, and egalitarian are the cultural values of Coastal Javanese and also as models in social life that can be used in the formation of student character.

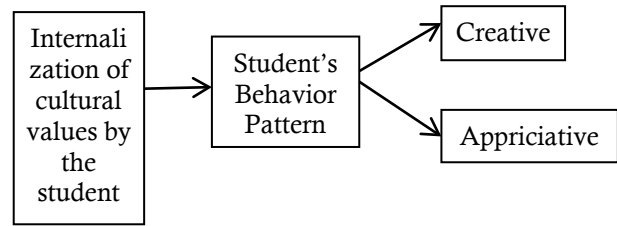


Chart 2. The importance of instilling cultural values to the students

Variety of Fine Artworks

As a cultural expression, works of art can be manifested in various forms and varieties in accordance with the media used and its needs. In accordance with the media used, the embodiment of the form and variety of artworks can be (1) two dimensional and (2) three dimensional. Two-dimensional works of art are works of art that have dimensions of the field or have length and width. Three-dimensional artwork is a work of art that has the dimension of space or form. In other words, three-dimensional artworks have length, width, and height.

Artworks can also be classified into two, namely (1) works of pure art and (2) works of applied art. The work of pure art is a work of art that embodies the value of beauty alone, while the work of applied art is a work of art that embodies the value of usefulness. Nevertheless, the work of applied art is also still considering the value of beauty.

The diversity of artworks created by the students in the One Roof State Primary-Secondary Schools of Tambak Seklenting Village consist of two-dimensional and three-dimensional artworks both in the form of pure and fine arts. In this discussion, the diversity of works of art is categorized into (1) two-dimensional artwork and (2) three-dimensional artwork. Figures 1 and 2 are examples of works of art created by the students.



Figure 1. Arabic Calligraphy



Figure 2. Coastal Nature

Characteristics of Fine Art

Children's artworks, especially drawings, have their own characteristics, among others (1) X-rays, (2) lying, (3) bird eyes, (4) realistic, and (5) overlap images (Kamaril, 1998, p. 2.31). An x-ray image is a manifestation of student images in the form of objects contained in a closed room but visible within invisibility. In the eyes of the child, the objects contained in a closed room, when considered important, are drawn in a transparent view. Although objects such as chairs, tables, or other objects behind walls are in fact invisible in the minds of their children that must be raised. Thus, objects practically appear in the image.

The picture of a student called rebahan is an image that aligns with the child's mind about the objects surrounding it. They hold that all things are perpendicular to the background. Images of trees on the mountain also appear to grow perpendicular to the ridge so that the trees are really perpendicular. The vehicle image looks perpendicular to the highway and the picture of the house appears perpendicular to the ground or the earth.

When drawing, students of a certain age use a bird's perspective. That is, they want to show that all the objects drawn are being targeted. In the image of this bird's perspective, the drawer seems to see objects from space or a high place. With the bird's perspective, the image of the earth is wider than the sky image.

Students between the ages of 9 and 12 are sometimes realistic, meaning that they are already aware of the circumstances in their environment. They are no longer naive, their intellectual development makes them conform to

their environment. They embody images not just obeying their emotions but using their rationale. Awareness of perspective has begun to appear. They draw the object of a person, not just a line and a field, but they are already familiar with the complete human form.

Student masterpieces sometimes overlap between an object with another object. Images of objects that are in the background are simply crushed with the image of the object in front of it so that there is a growing awareness of space, though they are still very simple. This awareness will develop in line with the psychological development of the students.



Figure 3. Arabic Calligraphy



Figure 4. Mosque



Figure 5. Coastal Nature

Periodization of Artwork

Periodization of children's art especially drawing works is presented by education experts; one of which is Lowenfeld & Brittain (1982) who put forward their theory as follows. Mine time: age 2-4 years, pre-chart: age 4-7 years, chart time: 7-9 years, early period of realism: 9-12 years of age, pseudo-naturalism: age 12-14 years, and adults: 14-17 years of age. Lansing (1976) divides the child image period to six, the moreng stitching period: 2-4 years of age, figurative time: 3-12 years of age, figurative beginning submission period: 3-7 years of age, mid-figurative submissive: 9- 10 years of age, final figurative age: 9-12 years of age, and artistic period: 12 years of age and over.

At the age of 2 years or below, the child has the motor ability to do doodles or perform drawing movements. However, their drawings cannot be categorized as works of art because their awareness of the activities of artworks only appear at the age of about 3-4 years. What children do at age 2 is a sign of motor development. The image that appears is only a moreng streak like a complicated thread that is not clear in meaning.

At the age of 3-4 years, the child has noticed scratches. However, sometimes adults have not been able to recognize the shapes children draw. In general, their drawing ability just enters the stage of making simple basic shapes such as repeated loops. At Dukuh Tambak Seklenting, children of this age have just entered kindergarten. The new image is vertical lines, horizontal lines, slashes, curved lines, lines in circles or square shapes.

Children aged 4-7 years (kindergarten) enter the pre-chart period. At this time, the children's image has the following characteristics. (1) If apart from the whole, with the geometric shapes they draw, the image becomes blurred; (2) the image objects they create are not related to each other; (3) the placement and size of the object of the image are subjective; (4) their images function as a medium of communication; (5) they have been able to draw geometric fields such as triangles, rectangles, and pentagon. In children aged 6-7 years, their images begin to show unity with the other images. They begin to be sensitive to the

environment, always curious, happy to try, full of questions. They are always encouraged to express their ideas in any way (Setyobudi, 2003).

Children aged 7-9 years as low graders of elementary school have produced images that have the concept of form, and even tend to repeat the form that they draw. However, if there is something to say, they make another form. Images of children in this age have not given the impression as a three-dimensional space image but still, impressing a flat or two-dimensional image. Children at this age interpret space, among others, by still placing the image object with a footing line. They use the bottom edge or side of the paper as a footing line. The presence of the tread on the children's image is a manifestation of their unity with the environment.

Students aged 9-12 years in their high grade of elementary school have entered the early period of realism that is close to reality. Awareness of perspective is beginning to appear. In the past they drew with a single line so that the image stacked, but now the lines have been evenly distributed in the right setting even though the actual image of the students in this period has changed shape compared to the previous period. The pictures of the State Elementary School students are in the form of natural scenery around them, namely the life of fishermen, ponds, boats, and fish.

At the age of 12-14 years, namely the age of primary-junior high school, the children have started moving quickly. They have started to realize, like, and enjoy the picture. From the pictures, they show false characters, not as children but also not as adults. They have begun to think abstractly; the perspective of this world rests on their social consciousness.

Pictures of students ages 14-17 as junior high/high school/vocational children show that they feel the art around them in life. At this time the development of art skills is more stable. The haptic type that interprets nature subjectively begins to be abandoned, while the visual type of children loves a detailed pictures, especially the image relating to light. They have started to master the material well and their expression is under control.

The artwork of the students in the State Secondary School 3 of Wedung, in addition to having the characteristics mentioned above, seems to be oriented to Islamic art. The students' artwork is in the form of Arabic calligraphy that characterizes Islamic art. In addition, the coastal natural environment as a residence provides inspiration that will not run out along with the development of their soul.

Figure 6 is a mosaic artwork done by cutting and sticking techniques, i.e. cutting the material and then sticking with adhesive glue material. The materials used are pieces of shellfish and chicken eggshell.

Fine Art Typology

Children's artworks consist of three types, namely (1) visual type, (2) haptic type, and (3) mixed type (Kamaril, 1998, p.226). In fact, these types rarely appear discretely; in general, these types tend to be mixed or in combination. However, there are sometimes also one or more students who have a visual type. Visual type students' artwork seems to highlight the sensory responsiveness. In the artwork, they prioritize the appropriateness of works made with real objects. In addition, students of the visual type pay attention to proportions and details; they even start to know perspectives.

The students' artworks of haptic type are not oriented towards real objects, but their expressions prefer the mood or emotion of the soul. Haptic students are very prominent in expressing emotions. Elementary age students who are still strong in emotion tend to be haptic type. From the empirical data obtained, more students of the One Roof State Primary-Secundary Schools of Tambak Seklenting Village are haptic type in their drawing, while the students of visual type are very few, even very rare. Nevertheless, there appears to be students who have mixed types in the drawing.

Figure 7 is a batik craft work done by batik cover-dip technique combined with painting technique. The materials used are cotton cloth, wax, and dye. The tools used are *canting*, brush, wok, and stove as a candle diluent. The visible elements of visual art are bright spots, lines, planes, colors, and darkness. The principle of organizing the elements used is

the principle of unity, balance, and center of attention, organizing the image using the principle of unity of marine world elements. The principle of balance used is centered and the center of attention is the image of the crab in the most dominant size. The drawing theme is the marine life such as crabs, squid, fish, starfish, shellfish, sea plants, and seawater. Such images include the visual type because the visualization resembles an actual object called realism.



Figure 6. Mosaic

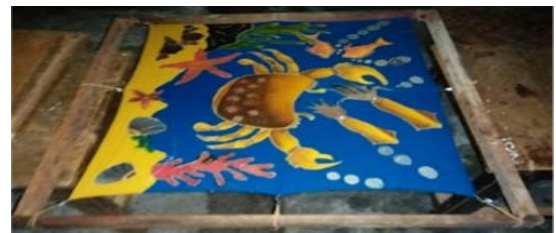


Figure 7. Visual type

Based on the description, it can be inferred that the work of art is a result of the creative process of creative ideas in the form of two or three dimensions and has meaning. The two-dimensional artworks are in the form of images, paintings, graphics, and mosaics. The works of art are presented in Chart 4.

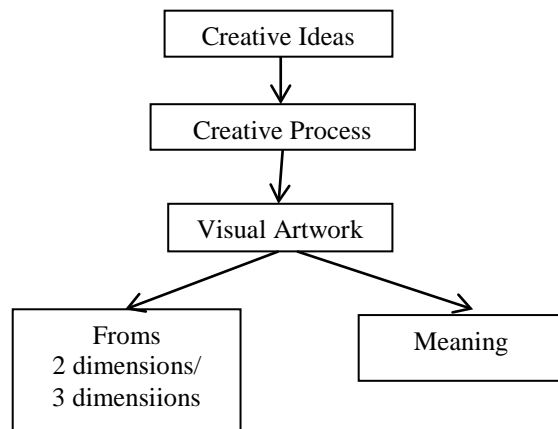


Chart 3. Works of Art

CONCLUSION

With regard to the subject matter studied, it is generally possible to draw conclusions from the research findings. The first is that the cultural characteristics of the community in Dukuh Tambak Seklenting Wedung Village, Wedung District, Demak Regency, appear syncretistic between Islamic values and Javanese cultural values. In other words, the coastal Javanese culture is a Javanese-Islamic culture. Second, the cultural values have a very important role in education, especially in the formation of the student character. Third, the artworks of the students are manifested in the form of drawings, paintings, and mosaics with elements of Arabic calligraphy, mosques, sea, ponds, rivers, boats, and fish that reflect the nature of their mind. The condition of the natural and social environment greatly influences their ideas. The orientation of the artworks is based on the premises of Islamic and syncretic belief, namely the social and cultural conditions of the Islamic coastal environment greatly affect the minds of the students.

ACKNOWLEDGEMENT

We would like to express our most heartfelt and sincere gratitude to Prof. Dr. Tjetjep Rohendi Rohidi for his encouragement, patience and invaluable supervision and guidance. His kind, generous, and thoughtful assistance meant a great deal to us in completing this article.

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