

Reog Bulkiyo Dance Learning to Increase Student Patriotism Values

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ABSTRAK

Tujuan penelitian ini adalah untuk mengkaji nilai dan kearifan lokal yang terkandung dalam Tari Reog Bulkiyo, sebuah seni tradisi bernafaskan Islami, yang dianalisis dengan menggunakan etnokoreologi. Selanjutnya, seni ini diaplikasikan dalam pembelajaran untuk penanaman nilai patriotisme di Madrasah Tsanawiyah Sunan Ampel Doko Kabupaten Blitar. Pembelajaran Tari Reog Bulkiyo diperlukan untuk mengisi kekurangan bahan ajar seni daerah ketika kearifan lokal menjadi sebuah dasar penanaman nilai-nilai luhur yang dimiliki oleh seni tradisi daerah dalam pendidikan formal tingkat menengah. Pendekatan kualitatif dengan metode penelitian action reserach digunakan dalam penelitian ini. Implementasi metode pembelajaran kreatif yang sesuai bagi perkembangan anak usia remaja tingkat sekolah menengah menjadi media untuk menanamkan nilai-nilai patriotisme. Hasilnya, siswa memahami nilai-nilai patriotisme sebagai sikap yang berani, berjiwa pemimpin, setia kawan, kerja sama, pantang menyerah dan rela berkorban demi bangsa dan negara.

Kata kunci: nilai patriotisme, implementasi pembelajaran seni, tari reog bulkiyo

ABSTRACT

This research aims to study values and local wisdom in *Reog Bulkiyo* dance, an Islamic-based traditional art, which is analysed using ethno-choreology framework. This method is applied in learning process to instil the patriotism values among students in Madrasah Tsanawiyah Sunan Ampel Doko, Blitar regency. The learning of *Reog Bulkiyo* dance is important to fill the lack of teaching-learning materials of traditional art in which the values of local wisdom is considered as the basis to instil the high values contained in local traditional art in a formal education at the middle level. This study also employs a qualitative approach with an action research method. The implementation of creative learning method that appropriates to teenager's development at the junior high school level can be used as a medium to embed patriotic values. The result shows that the students could understand patriotism as characteristics which reflect bravery, leader's spirit, loyal, team work, optimistic, and patriotic.

Keywords: patriotism value, teaching art implementation, reog bulkiyo dance

INTRODUCTION

Regional art is a local wisdom that symbolizes a society upholding its culture. The potential art as a means for socializing cultural values and characters has been known in the traditions of various ethnics in Indonesia. The richness of ethnic traditions includes folklore, singing, and pantuns containing cultural values. Thus, a traditional art is unlimited resources for conveying cultural values, since it is close and familiar with society and belongs to the society itself. Studying traditional arts brings us to see the past, the present and sets up the future.

Today, the introduction of regional art as one of the local wisdoms began to decrease. One of factors is an environment. The environment forms children into modern human beings without providing spaces for regional art to contribute toward the development of the nation's character. The building of a national character is influenced by various factors, both externally and internally. Montesquieu (in Directorate Character Building and National Character: 11) said that a discussion of the character of a nation called *esprit* including the moral characteristics, habits of thinking and behavior derived from a unique combination among a natural environment or a climate, a religion, law, a government policy, a history, values and social manners.

One nation can be distinguished from others through the pattern of formation that arises in a combination of these factors and moral qualities resulted. Education plays an important role in building characters in addition to the factors previously described. In line with this opinion Hill in Christina (2005: 84), states: "Character determines someone's private thoughts and someone's actions done. Good character is inward motivation to do what is right, according to the highest standard of behavior, in every situation." Character building teaches habitual ways of thinking and behavior that help

individuals to live and work together as a family, a community, and a state, and help them to make responsible decisions (Christina, 2005: 84).

Reog Bulkiyo is one of hereditary arts from Kemloko Village, Nglegok District, Blitar Regency. *Reog Bulkiyo* is one of Indonesian cultural richness that should be maintained and preserved. Dance, essentially, is a creative work of social action i.e the action among individuals or humans in society. Contextually, dance is an immanent and integral part of the socio-cultural dynamics of society (Hadi in Kristyanti, 2009: 173). There is a significant relationship between the development of dance and the development of society, as Soedaersono said, that one region is well-developed when the dance develops in accordance with the development of community as the proponent (Kristyanti, 2009: 173). In line with the values of the nation's character building contained in the regional art, *Reog Bulkiyo* contains the values of local wisdom. Nationalism and patriotism values in this dance make it worth to be a teaching material in school where the national characters are taught.

East Java has some regional arts with a similar name, in which the areas are close to each other, and they have the same of language dialect and social characters. These areas are called *kulon* East Java consisting of Pacitan, Ponorogo, Madiun, Kediri, Tulungagung, Blitar. Ponorogo, Tulungagung and Blitar have different type of *Reog* performances. *Reog Ponorogo* has been known worldwide with the form of mass dance presentation and has figures of Daha-Kadiri Kingdom war story. Tulungagung also has *Reog Dhodhog* or *Reog Kendang*. In contrast to *Reog Ponorogo*, in *Reog Dhodhog* students, who play the performance, carry a musical instrument called *dhodhog*, a typical drum of Tulungagung. Students play *kendang* with their different rhythms while

dancing with a distinctive movement. Similar to other areas, Blitar has *Reog Bulkiyo*, the dance performances in which students play *terbang* with different instruments and led by a *Rontek*.

Reog Bulkiyo in Kemloko Village is an interesting because of its unique characteristics. From its name, this performance has the same type of art, *Reog*, but it has a different meaning. In general, the term *reog* is a well known form of presentation in East and Central Java with typical tribal-headed *barongs* accompanied by a group of soldiers or horsemen. However, *Reog Bulkiyo* does not wear *barongan*. Uniform and accessories worn are different one from *reog* in East Java in general. The most visible difference is its musical accompaniment, as well as its dancing movements depicting different backgrounds of warfare. According to some residents of Kemloko Village, Blitar regency, *Reog Bulkiyo* is formed from political, religious, and acculturation influence of Arabian and Javanese cultures as it can be seen from its movement and musical accompaniment.

Neny Agung Wibowo in her research (2011) about *Reog Bulkiyo* has explained the musical aspects and how to play musical instruments in the performance. In addition, Ayu Ridho Saraswati (2013) has published *Reog Bulkiyo Dance learning book for children* containing pictures of how *Bulkiyo* dance movements, how to use costumes, and the name of instruments used.

The learning of *Reog Bulkiyo* at the Madrasah Tsanawiyah (Islamic Junior High School) is a good method to introduce a local art in Islamic way in which it has patriotism values as well as human struggles in overcoming life difficulties. The values contained in *Reog Bulkiyo's* story can be attributed to the struggle of younger generation in facing negative influences of globalization. Globalization is the process of changing or shifting cultures to criteria and

measurement that characterize and represent the general constellation or the prevailing mondial constellation (Martodirdjo in Nasikun et al., 2007: 1). As Martodirdjo points out that to face this globalization it is required a paradoxical movement, that is localization to balance the cultural shifts that occur. As a form of compromising process between globalization and localization, the term of glocalization is created. It is a process to uplift and negotiate ethical and aesthetic values attached to each local knowledge system.

The opinion above is similar to what Mintargo, Soedarsono and Ganap (2014: 250) said that the problems faced regarding the meanings contained in the values of the national spirit and the love of homeland is experiencing ups and downs due to the globalization. The values of nationalism are degraded and can threaten the unity of the nation. Therefore, through art learning process, traditional values derived from local wisdom are need to be reinterpreted.

The art learning model designed in this research is expected to fulfill the learning materials, as this instructional model is not only about teaching teacher activity, but also emphasizing on students' activity to get information, ideas, skills, values, way of thinking and means to express themselves and the way-how to learn (Narawati, 2002: 3,9).

The junior high school students ranging between ages of 12 and 15 are target to apply instilling patriotism through the *Reog Bulkiyo* dance. Patriotism values that are expected to emerge among students are courage, justice, humanity and defending the country. The age period called adolescence that is a transition from puberty to adulthood. In this period of self-attention, someone is focused on oneself, a state that creates confusion about moral and social values that make the child hesitant to choices in front of him.

METHOD

This research uses qualitative approach. The general principle of qualitative research is the development of specialized research by inductive means (sampling to infer the problem). Inductive means doing a problem-solving system with a general-specific system, from specific things developed in such a way that based on existing theory so that it becomes clear. According to Malik & Hamied (2014: 187), qualitative research has multiple strategies and methods. This research is not only a numerical approach but also uses interview approach, observation, and field data collection.

The qualitative research approach not only represents a technical or philosophical explanation. In fact, the research was developed with a wider range than intellectual and traditional principles (Mason in Malik and Hamied, 2014: 188). The specialty of this research is that a researcher is allowed to identify a problem through our perspective as a researcher and interpret a behavior that they (objects) did, and the researcher is a main instrument/main determinant. Qualitative research is called naturalistic research because the research is done in natural condition. Called qualitative, because the data collected and analysis is more qualitative (Sugiyono, 2016: 8).

There are three common practices according to Craig A. Metler (2011: 213) as typical aspects of qualitative research studies, which can help ensuring data reliability. The first is triangulation or use of various data sources, various data collection methods. The second practice is data checking. This procedure includes exchange/sharing interview transcripts, analytical thinking (such as observation notes with observer commentary), and preliminary design with research participants. The third procedure is long involvement and continuous observation. The longer they spend "in the field", the more they will be able to grow their be-

liefs and acquire participants, learn their culture, and observe patterns of behavior until it becomes a routine activity (Glesne in Metler, 2011: 214).

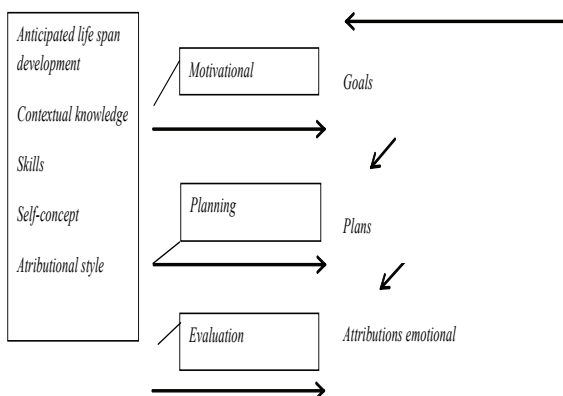
The qualitative approach is used in this research applying the action research method. This method performs a recurrent cycle in accordance with the qualitative approach procedure. Observation records and observer comments are also part of the action research method procedures.

Action Research Method

The action research method is a systematic research carried out by teachers, education providers, or others interested in the teaching-learning process or environment with the aim of collecting information on how schools work, how to teach teachers, how their students learn (Mill in Metler, 2011: 5).

Action research is described as a systematic study of our own practice (Johnson in Metler, 2011: 5). Action research enables teachers to learn their own classes relating to their own teaching methods, students, and judgments, in order to better understand them as well as to improve their quality and effectiveness. Action research offers a process to change current practices toward better practice. This research is done by repeating the cycle to instill patriotism value of students through *Reog Bulkiyo* Dance. In general, the process of action research is in the form of a four-stages procedure (Metler & Charles, 2011: 27): planning, action-taking, development and reflection. The model used by researchers adopts Lewin's action research spiral, with some steps: identification of initial ideas, exploration or fact-finding, planning, taking the first action step, evaluation, reflection, and taking a second action step.

The above scheme is reinforced by Nurmi's opinion in Desmita (2012: 200) about the cognitive scheme of the forming process of future orientation for adolescents:



Interaction between cognitive schemata with the three stages of future orientation (adapted from Nurmi, 1991a) (Source: Desmita, 2012: 200).

1. Planning

The first step in action research is to define an object to be studied. The purpose of action research is to improve certain specific practices, or to correct something that is not working properly (Fraenkel & Wallen in Mertler, 2011: 61). The cultivation of the patriotism value is the implementation of action research objectives that is to make something better by instilling patriotism in the junior high school. At this stage the researcher will explain the background of selecting object and research subject.

2. Action taking

At this stage of action taking, the researcher designed the cycle in this study.

Cycles: 1) Introduction of patriotic values. The researcher invites students to appreciate video and discuss the value contained in *Reog Bulkiyo*; 2) Understanding values and creativity. The students begin a creative process as a method to instill patriotism values through *Reog Bulkiyo*; 3) Deepening the value of patriotism. At this stage, a joint practice between dance groups and musical groups is conducted. After grade VIII, students make a final process of this creative process, and the researcher helps to refine their works.

3. Development

At the stage of development, the re-

searcher conducted activities outside school with students of class VIII. This activity is joint practices using musical instruments, and then creating other creative dance for intermezzo so that students not only develop motion and floor patterns with patriotism values but also other dance creations in the archipelago.

4. Reflection

At the reflection stage, the researcher presented the research result explaining that the application of *Reog Bulkiyo* Dance with creative method is applicable in MTS Sunan Ampel to instill patriotism values. Because of this process, students can get to know more about their local arts and its values they learn can be well-internalized. Patriotism values that include courage, justice, humanity, loyalty, hard work and defending the country is gained in this creative process. This includes their discussions, group leader's attitudes to equate motion, their hard work attitude in performing their tasks, and their struggle to stay in school and carry on learning activities despite all the obstacles and obstacles.

RESULTS AND DISCUSSION

Values of Patriotism in Reog Bulkiyo Dance

In various forms and types, traditional arts contain abstract values. The values contained in a number of ethnic groups in Indonesia show differences and similarities of art values, including aesthetic values and ethical values. The values are instilled to fill the knowledge of the members of the community through learning processes, so that it belongs to them entirely (Devi, 2016: 280). Jakob Sumardjo in his book *Philosophy of Art* (2000: 115) also states that there are two values commonly found in art works, namely the value of form (sensory) and the value of content (behind the senses). The value of form is also called the intrinsic values of art. This value is first caught by the recipient or

art connoisseur. It consists of the value of art material or is also called a 'medium' of art forms. In dance, the medium is the motion, and attributes in the fashion/costumes is a symbol that contains meaning.

Choreography Design

Reog Bulkiyo is divided into two rounds called *pambuko* and *perangan*. In the first half there are students who are solidified as soldiers with ready and full of loyalty under their respective leaders departing for the battlefield. In the second half the leaders do fighting which is finally won by a leader, who is told in the story, as the one who is on the path of virtue. The choreography in the motion of *pitik irek-irek*, *rubuh gedhang*, *lincak gagak* and walking movements as well as motion portraying to sharpen weapons (swords), is a choreography that reflects attitudes and nature of soldiering. Strong impression like the warrior is seen from the top design (Soedarsono in Cokrohamijoyo et al., 1986: 105). This can be seen in walking, salute, *lampah biasa*, *lincak*, *rubuh gedang*, *untir-untir* and *perangan* movements.

It is also implied that patriotism values appearing in various movements depicting the combatants who are exercising with a solid design that are aligned with the values of the Javanese character Tri Rahayu (Three Welfare), one of them is *Mamayu hayuning bangsa* 'how to fight for the nation'. (Ki Tyasno Sudarto (2007) quoted by Ekowarni (2009) in Samani and Hariyanto, 2011: 65).

Reog Bulkiyo Dance Fashion

a. *Udheng bawang sebungkul* is head decoration like *blangkong* (*peci Jawa*) twisted by rope (*udheng*) with red and white.

b. White shirt symbolizes holiness. The use of white color has been used long before Indonesia became independent as a symbol of peace and unifier.

c. The belt (*stagen*) is a long black cloth that is worn around the waist. It is wrapped

around the waist. *Stagen* is not only to hold the pants but also to slip the *keris*.

d. *Jarik* used by students *Reog Bulkiyo* in machetes motifs. The machetes has a pattern of swords representing power. This motive pattern is only used by knights or rulers/warriors.

e. *Srempang* is a long cloth thrown from the right shoulder to the left waist. *Srempang* in East Java is used by students for the dance of soldiers genre, such as *Remo* and *Jathilan*.

f. *Boro samir*, worn on the right side of the *stagen* and left side of the waist as the rearguard of the soldier.

g. *Kace*, worn as a chest cover. The soldier dance in East Java uses *Kace* as one of the accessories just like in *remo* dance, *jathilan*, and *reog dhogdhog*.

Musical Accompaniment of Reog Bulkiyo Dance

This dance accompaniment has a dynamic pattern that is played by following story line:

a. *Accelerando* is a dynamic pattern by speeding up the tempo.

This pattern is played when the soldiers began to fight. Students who are affirmed as leaders begin to confront and attack each other. *Ceng-ceng* players as the holder of rhythm began to accelerate the rhythm so that students and audience become tense.

b. *Crescendo* is a dynamics pattern by strengthening or hardening the movement (the energy aspect that is deployed to make a strong or strong impression). This pattern is played out when the leaders are at war and start to *beleh* each other. The movements accompanied by jumping as *ancang-ancang* are also accompanied by strong music.

c. *Forte* is a dynamics motion pattern that is achieved by providing pressure. These pressures are played when strict movements are made. Like when doing *pitik irek-irek*, series of motion *ngededare* continued with *untir-untir*.

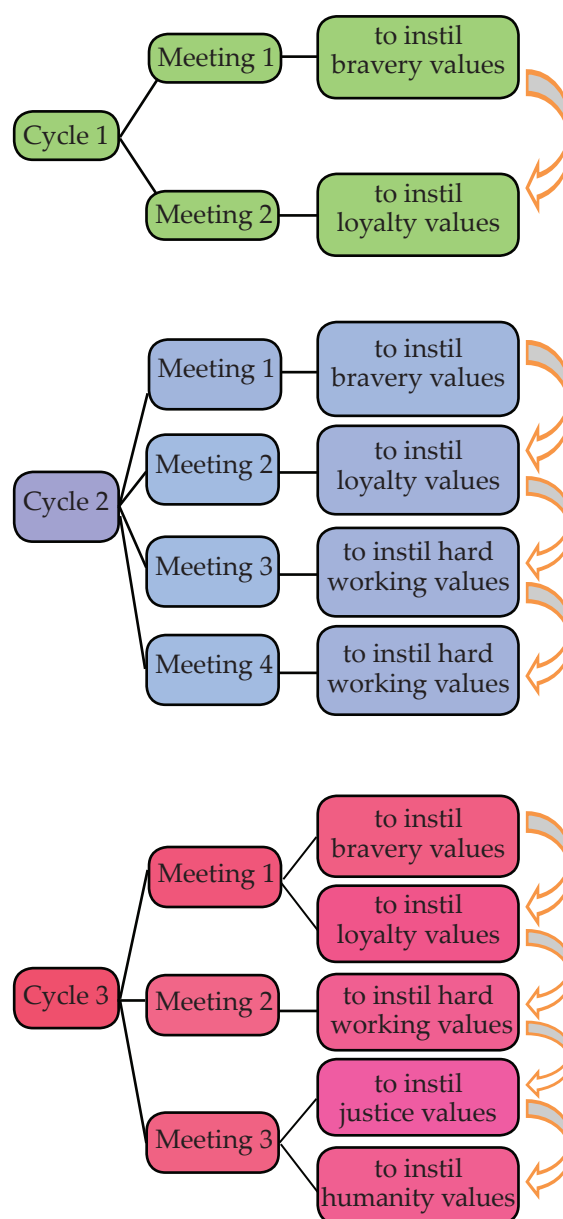
Implementation of Learning Dance Reog Bulkiyo in Madrasah Tsanawiyah Sunan Ampel Doko

This research was conducted in Madrasah Tsanawiyah Sunan Ampel Doko. This is a private school under the Ministry of Religion, and students mostly come to this school as a 'second choice' from other schools they intended to choose. Poor selection of students leads to lack of respect and pride to the school that give impact on learning process that does not run smoothly. This situation needs treatments to arouse pride and increase self-esteem and instill the value of heroism among students. Therefore, creative methods are implemented using an active learning method that is from students-by students-to students.

Good character building becomes a strong foundation for the students to develop their skills with good morals. Thomas Lickona in his book *Character Matters* (2013: 3) argues that children are 25 percents of the whole population, but they are 100 percents of the future. If we want to reform society, we must raise the generation of children who have a strong moral culture, and for doing it, we have two responsibilities: first, modeling a good character in our own lives, and second, promoting character development to our youth.

To implement the values, we should use an appropriate method. Applying school curriculum is one of the considerations in selecting of learning methods. The curriculum at MTS Sunan Ampel uses the Curriculum Level Teaching Unit (KTSP) in which art lessons consist of appreciation, creations and expressions. In fact a method used in this lesson is still not enough rooms for students to express their ideas and creativity. Therefore, to implement patriotism values, that is important for students as future nation builders, in this research applies a creative method with *Reog Bulkiyo* Dance as a medium.

The following is a syntax of *Reog Bulkiyo* Dance learning activities in 8th grade MTS Sunan Ampel Doko:



The Value of Patriotism Embedded in Learners

This study takes the subject of 8th grade students at MTS Sunan Ampel. When the researchers were in the field for 1 month, they conducted heart-to-heart discussions with students frequently, and the students told them unpleasant situation on how they were often compared to other classes.

However, the students respond the issue by their act of ignorance. This is what teachers and adults need to understand that when students in their age of puberty or adolescence, they need to be treated in a different way other than children in primary school age. According to Desmita (2012: 36), developmental psychology of learners in adolescence is very volatile. They have a high tendency of ambivalence, between desire to mingle, desire to be free from dominance, and the need for parental guidance and assistance. They are started to be able to compare rules, ethical values or norms with the reality that occurs in adult life, and begin to develop standards and expectations for their own behavior in accordance with their social world.

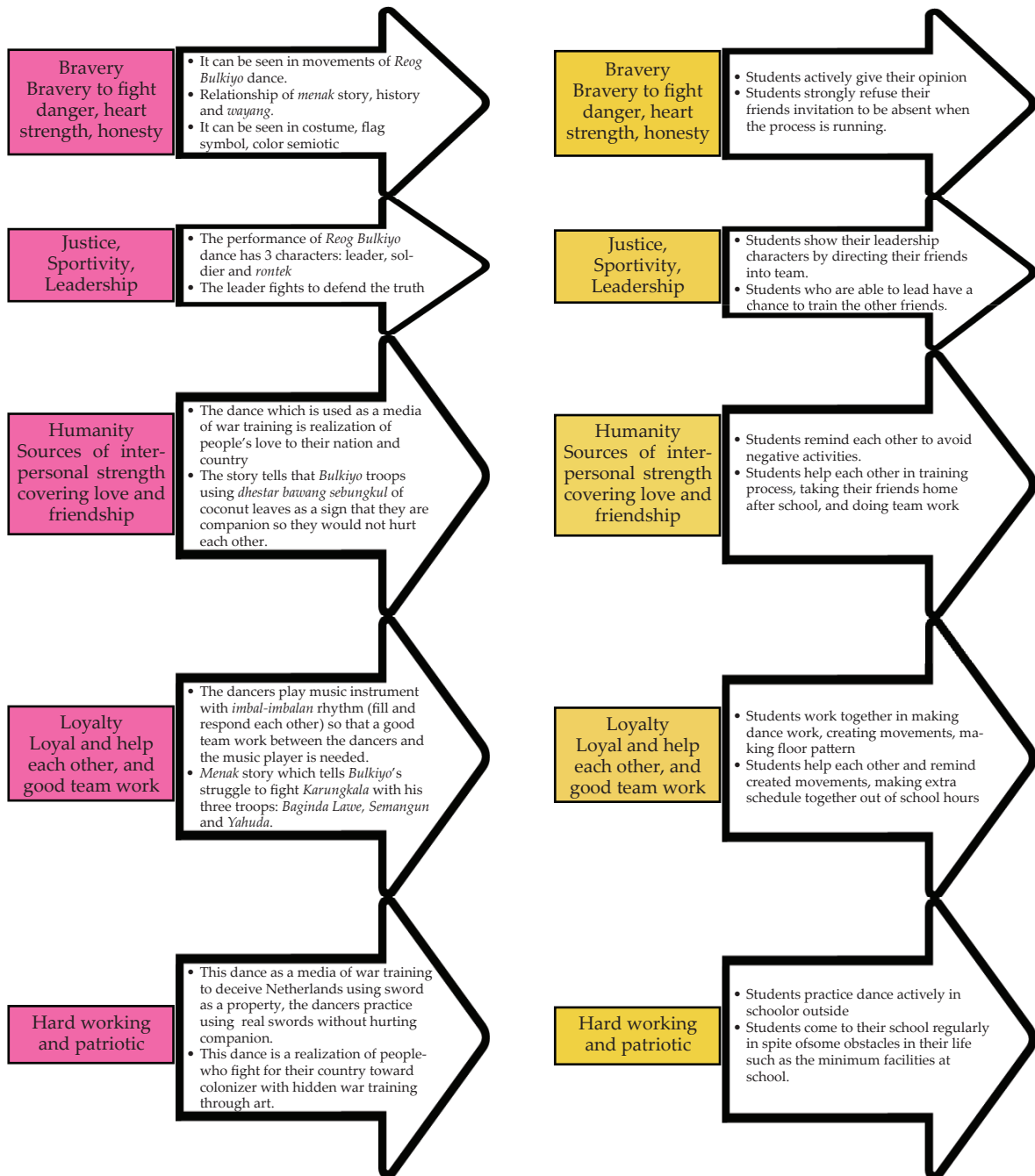
This is what happens during the process of research, so it requires adult to trust in them that they can be independent and be responsible, but still under our guidance. Students tend to be more responsible for tasks and obligations when they are trusted. In such situation, the implementation of patriotism value, which has several indicators, is needed, to prepare the self-persistence for them in facing the future. As Mamik Suharti (2010: 122) argues that efforts to improve the quality of human wholeness are determined by a balanced and integrated education, among the ability of logic, ethics and aesthetics. Through the balance of these three elements, society is expected to be able to face various challenges in the present and future.

The value of patriotism implanted is not through activities that indoctrinate or prosecute students with activities they do not like. The approach in the method of learning becomes an important key for researchers to be able to internalize the values of patriotism on them. Elements that make students less enthusiastic in learning should be anticipated, and one of them is the proper

learning model. This is supported by Rahayuningtyas et al. (2011: 38) saying that the low quality of skills is caused by a wrong method of learning, improper organizing of learning materials or even less appropriate learning media. Creative methods used with the medium of *Reog Bulkiyo* Dance is an appropriate approach to instill positive values among students. They can do creativity as freely as possible but still guided by researchers. One of the important points in the success of applying this method is when researchers entrusted students to do something they enjoy and bring positive impacts to them and their environment. When they are allowed to be creative, fresh ideas unexpectedly appear and interesting to be done. For example, when students see the video of *Reog Bulkiyo* Dance that never seen before, the first response is this dance is not interesting, old and boring. However, when exploration activities began they had the idea to use jaranan movements that are more familiar to them and then nicely packaged in a new dance creations that comes from the Dance of *Reog Bulkiyo*. Dance is one of communication media and character implementation for students in a school. As Nanik Sri Sumani (2001: 38) suggests that wayang performances (wayang purwa) not only as a medium of entertainment but also means of communication, counseling and education (Sujatmo in Sumarni, 2001: 38).

These values are embedded through the creative process with the material of *Reog Bulkiyo* Dance:

1. Courage, the emotional strength that includes the use of will to achieve goals facing with both external and internal challenges. Students have dared to express their opinion. Their subsequent findings had a strong determination when during the process there were some students who did not follow the process diligently and ditch the school firmly they said that "*kulo mboten ngoten niku bu .. mesak ne wong tuwo lek kulo melu-melu nakal*" (we do not like that



mom, pity for our parents if we go along like naughty) .

2. Justice, forces that underlie healthy communities, for example sportsmanship, leadership.

In the creative process, students divide into two groups: groups of dancers and musicians. Both groups discussed the movements and music they were performing, when experiencing difficulties some students tried to mediate and provide so-

lutions for other friends. It naturally forms the responsibility of a leader in the group.

3. Humanity, the power of interpersonal including love and friendship that is seen when some of their friends have trouble in risky schools.

4. Loyalty which means having a sense of loyal friends and helping each other and work together in a group.

Good cooperation is seen in the process of making music and dance in groups.

CONCLUSION

1. The patriotism values among the 8th grade students have built them to be more outspoken in delivering opinion, having a strong leader spirit with a high sense of responsibility, punctuality in doing practices and fostering solidarity.

2. Another impact obtained from this research is the increase of students' creativity in raising dance tradition that was initially considered boring to become a more interesting and renewable dance.

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