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## FORMATION OF CHILD MORALITY THROUGH MUWANG SANGKAL DANCE MOVEMENT IN ELEMENTARY SCHOOL

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### ABSTRACT

The development of a country will not be separated from the role of modernization and globalization. The country is said to be advanced if a country is based on modernity. So when modernization and globalization is a necessity, the Indonesian state must also be able to adjust to these developments. For that, the current of modernization and globalization will have a positive and negative impact on the nation and the State. One of the impacts is the decline of national morality. The next generation of the nation has begun to forget the values of local wisdom and be more proud of foreign cultures. This is why it needs serious handling, especially in the world of education. Morality needs to be established and strengthened, so the role of schools is very much needed in order to improve the decline of moral values caused by a lack of interest in the local culture. One way to overcome these problems is by teaching children about Muwang Sangkal dance. Because in every movement in Muwang Sangkal dance has philosophical values related to moral values. So that by teaching children the concepts and practices of Muwang Sangkal dance will restore the values of national morality that have begun to be eroded by the flow of globalization.

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### INTRODUCTION

The era of globalization is one of the causes of the decline in moral character values of children, especially elementary school age children. This is evidenced by the deviant behavior of elementary school-age children, these forms of deviation are child delinquency and do not respect the values of local wisdom. This phenomenon causes the fading of national identity in children. This certainly needs to be taken seriously by all of us, especially the world of education. Children are more proud of foreign cultures than their own culture. This is where the role of teachers is needed in educating children's morality so that they are in accordance with the expectations of the nation.

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So in such a situation, it is necessary to study how to reinvest nationalism values with students through integrating local cultural values (local wisdom) into the learning process at school. This is intended to provide understanding and understanding of local cultural values and as a filter against the ferocious flow of globalization. Thus it is hoped that the students will not be eroded by the swift flow of globalization that continues to hit the Indonesian nation and the nation's morality will be well built.

Morality is a moral or overall principle and values that are regarding good and bad (Bertens, 2002: 7). In the Indonesia dictionary (1994: 192), morals are interpreted as good and bad conditions that are generally accepted regarding actions, attitudes, obligations, manners, and morality. Moral also means mental states revealed in the form of deeds. Besides that, moral means the teaching of decency.

Morality also acts as a regulator and guidance for humans to behave so that they can be categorized as good humans and can avoid bad behavior (Keraf, 1993: 20). Thus, a human can be said to be immoral if they behave not in accordance with the prevailing morality, a human is said to be moral if they behave in accordance with prevailing morality.

Child moral can be formed by learning that is integrated with local wisdom because it teaches students a lot in respecting and upholding national cultural values. Local wisdom is one form of restoring a sense of nationalism and love for the country. Local wisdom is expected to be able to direct students to uphold moral character values.

Local wisdom integrated with learning must certainly adjust to each region. One example of the form of morality cultivation through local wisdom in learning is by introducing and practicing regional cultural values. For example by teaching children with Muwang Sangkal Dance in the Sumenep area.

Muwang Sangkal dance is a dance that starts from a ritual rite/ritual in welcoming guests at the Sumenep Palace. The context of Muwang Sangkal Dance is slightly different from other dances, Muwang Sangkal dance has a more subtle and simple motion different from Legong Bali dance which has expressive, agile and dynamic movements, music accompaniment is high, dynamic and fast (Nursantara, 2007: 39).

Muwang Sangkal dance can be found in the Sumenep Palace at the guest reception event when guests are given a sprinkling of rice. Previously at the Sumenep Palace, at the beginning of the official meal program, the guests were greeted with sprinkled of rice with crowds. Then the simple ritual was abandoned, the simple ritual process when the Sumenep Palace arrived with great guests sprinkled with yellow rice by the palace daughters and reappeared in a form using choreography (Helene Bouvier, 2002: 191). A gamelan orchestra accompanies the dance. In Sumenep Palace a number of girls (at least three) dressed and hairdo in the style of Sumenep palace. In 1972 Mr. Taufikurrahman took the initiative to create a choreography which was lifted from the Muwang Sangkal tradition in the Sumenep Palace, the tradition of the Muwang Sangkal dance used to be the sowing of yellow rice on welcoming the great guest who came to the Sumenep Palace. The choreography was formed into a dance accompanied by traditional music.

"The Muwang Sangkal dance was only staged in the Palace with typical Keraton dress namely dodot legha which is the name of the kemanten clothing or the bride of Sumenep and hairdressing in the style of the Keraton Sumenep" (Pawitra, 2009: 365).

At the performance of the Muwang Sangkal Dance ended with the sowing of yellow rice by each dancer, this was intended to hinder the catastrophe at the reception of the great guests.

The term of Madura in Muwang Sangkal dance, "Muwang means 'to throw away, drive away, eliminate'" (Pawitra, 2009: 436). And Sangkal involves disaster or misfortune that afflicts "(Pawitra, 2009: 616)." Thus the Muwang Sangkal Dance means "throw bad luck". (Helene Bouvier, 2002: 195).

According to Mr. Taufikurrahman (interview April 2, 2017), Muwang Sangkal Dance is one of the types of dance in the Sumenep area that has 3 philosophical values in each of its

movements, namely, the value of the application to the Almighty, the value of holiness, and the value of being humble and not arrogant.

1. The value of pleading to the Almighty

This value means that human pleads to the Almighty to avoid distress with a clean heart; human relations with the Almighty are things that can never be separated. Humans as servants and creatures of God have obligations to fulfill everything to get the life that is as expected (Zholihah, 2010: 14).

“Ismail Raji Al Faruqi (in Jamilah, 2013: 32) says that the basic principles in Islamic religion are Khalik and Makhhluk, Khalik is the creator, namely Allah SWT, only He is an eternal and eternal god. He is forever absolute and not in fellowship, while Makhhluk is created, dimensions of space and time, namely: world, objects, plants, animals, humans, jinn, angels, sky, earth, heaven and hell.”

2. Value of Chastity

The value of chastity means that when humans get closer to God, they must be in a sacred state which means clean, not exposed to impurity in all part of the body (KBBI, 2008: 1346). Because of the relationship between human and God is called worship, which means proof of a servant and confirmation of the existence of God; so that the human application to the almighty can be granted. That is why the dancer of Muwang Sangkal Sumenep really considered for her purity.

3. The value of being humble and not arrogant

According to KBBI (2008: 1163), humility is a non-arrogant nature possessed by humans. Humility is a value that is in itself that can be seen through transactions (conversation communication), and human behavior actions (Permatasari, 2016: 106).

In view of the teachings of the Islamic religion that must not be owned by humans is the arrogant nature (arrogance), persecuting, insulting and demeaning others is seen as wrongdoers because it is contrary to the value of morality in the teachings of Islamic religion (Muhammad, 2007: 89).

As a religious person who must have a humble attitude and not have an arrogant nature which means harassing others and rejecting the truth, this disease has spread widely to every human being. The life of humans who have no respect, dignity, and courtesy towards others, and that is all the first part of the pride. Humans who are humble always position themselves as recipients of imperfect and weak divine grace. He felt that he got everything because of the almighty grace. While the non-arrogant nature of human beings is the one who really works for God, we recommend that even the praise or flattery of other people do not enter our minds, because everything that exists on this earth belongs to the almighty (Hawa, 2010: 227).

This philosophy is the basis for the formation of strong morality in children, so the integration of Muwang Sangkal Dance is expected to shape children's morality in accordance with the nation's expectations.

## METHOD

This study used descriptive qualitative research. The researcher used a qualitative approach to describe the form of Muwang Sangkal dance movements in shaping children's morality. This research was conducted at SDN Pandian V Sumenep. The researcher hopes that doing this research can answer several problems related to children's morality.

Data sources in the study are two data sources, i.e. primary sources are data that directly provide data to data collectors, and secondary sources are sources that do not directly provide data to data collectors, for example through other people or through documents (Sugiyono, 2015: 308– 309). To get objectivity and validity data, the data can be retrieved from several sources. The researcher has determined the resource person in this study, that is:

1. The primary data sources in this qualitative research are:

- a. Mr. Agus Widodo as an artist in an expert in dance
  - b. Mr. Taufickurrahman as the creator of choreography Muang Sangkal dance Sumenep.
  - c. Edi Susanto S.Pd as dance coach of Muwang Sangkal at SDN Pandian V Sumenep.
  - d. Norma Ziatin is one of the students who took part in dance activities at SD Pandian V Sumenep.
2. Secondary data sources in this qualitative research, as supporting data sources in this study:
    - a. Books, data sources in the form of books as additional references in supporting this research activity.
    - b. Photo, source of data in the form of photographs when during dance practice activities.

While, the data collection techniques in this study are using observations related to Muwang Sangkal Dance movements, interviews with data sources, and photo documentation related to the Muwang Sangkal Dance movement. The steps in this study, are (1) Data reduction, (2) Presentation of data, (3) Draw conclusions/verify conclusions from the research.

## FINDINGS AND DISCUSSION

### A form of Presentation Muang Sangkal Dance in Pandian V Elementary School

Dance activities at SDN Pandian V Sumenep School are held twice a week, on Wednesday and Sunday at 15:00 WIB. The dance activity is held so that children can hone their talents and continue to develop the potential that is in each of them (interview Mr. Edi Susanto, August 9, 2017). In addition, based on the results of interviews with one student that is participating in dance activities especially the Muwang Sangkal dance, they can also find out the form of presentation and philosophical values in the Muwang Sangkal dance in a whole, for example in the dance Muwang Sangkal dancers must be women and must be in a holy state or not in a state of menstruation, and as humans we must have a non-arrogant nature, always humble and always respect God Almighty (interview Norma Ziatin, et al, August 02, 2017).

In the form of the presentation of the Muwang Sangkal Sumenep dance specifically for elementary school students of the sixth grade of SDN Pandian V Sumenep, the children emphasized the understanding of movements and their order. Because at the age of them they are still not perfect in carrying out a movement, different from an adult child who can make movements and enjoy every movement with sense (interview Pak Edi Susanto August 9, 2017).

### Muang Sangkal Dance Movement

Movement is a rhythmic motion that is produced by the human body from head to toe. The movement at the Muwang Sangkal Sumenep dance refers to daily life at the Sumenep Palace which has the courtesy, charisma, and gentleness of the daughters of the Sumenep Palace. According to Mr. Edi Susanto (interview August 9, 2017), The movement arrangements for the Muwang Sangkal dance are as follows:

- a. Motion *Aleles* or *Panongghul*

*Aleles* motion is part of the opening movement at Muwang Sangkal dance, this dance movement begins with a sign from the accompanist of Muwang Sangkal Sumenep musical instrument, namely gong. Gong is a sign at the beginning of each movement and the end of the movement in dance activities because the gong is the biggest tool in the Javanese gamelan instrument and greatly influences a movement.

The children enter the stage in sequence by carrying a bowl in the left hand of the dancer and straight with the shoulder and the dancer walks into the performance area and plays in their respective positions. This movement symbolizes that the Sumenep people have unchanging thoughts and words convinced of the decisions that have been taken and cannot be contested.



**Figure 1: Ales motion**

b. Motion *Ngaot Panjhung* (motion picking up a scarf)

The motion *Ngaot Panjhung* (picking up scarf) is a movement with the position of the child's hand taking the scarf and the body's position leaning forward and moving right and left with the position of the head down as a sign of respect to the guests and gratitude to the Almighty God.

This movement symbolizes that the Sumenep people are always grateful for the blessings given by God Almighty, and also symbolize the elegance of the daughters of the Sumenep Palace and always respect others.



**Figure 2: Ngaot Panjhung motion**

c. Lalampah motion (walking)

It is the footwork of the child when dancing steps very slowly with the position of the hand still like *Ngaot Panjhung* (picking up scarf) and turning back and stepping back as much as eight steps. This movement illustrates how to walk the daughter of the Sultanate of Sumenep who is very elegant and gentle.



**Figure 3: Lalampah motion**

d. Lalampah Rarambai motion (walking waving)

The movement of Lalampah Rarambai which is almost the same as the motion of Lalampah because the motion of the lalampah rarambai is a unity of the motion of the lalampah, the child goes forward with the position of the hand in front and rotated. Then the dancer is ended by throwing the *sampir* (shawl) back three times as much (throwing) the tip of the *sampir* (shawl) behind. This movement is a motion of one unity from the motion of Lalampah so that the movement of the lalampah rarambai symbolizes the graceful and gentle way of walking the Keraton princess.



**Figure 4: Lalampah Rarambai motion**

e. Right and Left Lotang motion *Tompang Tale*

The right and left lotang movements of the *tompang tale* are movements with the position of the child's hand clambering or between the two ears of the dancer and touching the gird flower which is the decoration on the dancer's ear. And the dancer's hands are moved up and down like a rope tie. This movement illustrates that humans must always look down and always remember the Almighty God and the Sumenep people who have the character of dignity are always respected by others through attitudes and behaviors that contain leadership and full of attractiveness and good manners.



**Figure 5: Right and Left Lotang motion *Tompang Tale***

f. *Lalampah Salose* motion (smooth walking)

Hand movements that are next to the dancer's body by holding the *sampir* (shawl) and stepping slowly to the right and the foot stepping forward three times with the same pressure between the dancer's feet and hands and must be balanced between dancers with one another. This movement symbolizes that the daughter of the Sultan of Sumenep is very graceful and gentle with the position of a body that is half down bowing to authority, politeness and not arrogant always humble.



**Figure 6: Lalampah Salose motion**

- g. Ukel Gheddeg motion (Play Geleng) Right and Left

This motion is a hand movement that performs *ukel* (swivel) and the movement of the head that is shaken three times right and left. This movement is carried out while stepping forward one step. This movement suggests that Sumenep people always care and need each other and will meet each other.



**Figure 7: Ukel Gheddeg motion (Play Geleng) Right and Left**

- h. Rarambai (waving) motion Turn right

This movement is a stepping forward movement with the position of the hand waving alternately between right and left while holding *sampir* (shawl) in each child. This movement is done while turning right to form a circle. This movement symbolizes that humans blend into each other blending social life because human life is always spinning nothing human life that always above or below.



### Figure 8: Rarambai (waving) motion Turn right

- i. The movement of removing Yellow Rice or the Motion of the Rejection

After the dancers did all the movements described above, then the child took a brass bowl containing yellow rice, each child placed the bowl over the left hand and formed a circle while walking slowly and making a movement to throw yellow rice as a sign of wasting havoc. This movement to throw away yellow rice is believed to drive away from the havoc at the event.



Figure 9: The movement of removing Yellow Rice or the Motion of the Rejection

- j. Lalampah Rep motion

Lampah Rep is a movement that signifies that Muwang Sangkal dance has arrived at the end of the performance. This motion is a forward movement by carrying a bowl in front of the dancer's chest while stepping slowly forward, the dancer throws away the remaining yellow rice ahead as the sign that the Muwang Sangkal dance performance has finished. Then the dancer returns to play and exits the performance stage in the sequence. This movement symbolizes that the Sumenep people are always together in doing anything. Because work that done together produces something good.



Figure 10: Lalampah Rep motion

### Muwang Sangkal Dance Movement and Moral Value

All dances have movements that have philosophical meanings, including the Muwang sangkal dance. Every movement in Muwang Sangkal dance teaches the value of a typical philosophy to each dancer. These values are then expected to be able to shape the moral values of the dancers in particular. According to Bambang Mahirjanto (1995: 414), Moral is a teaching about manners, noble, decency. Morality is customs, manners, and behavior. The values of morality that can be learned in each Muwang Sangkal dance movement include:

- a. Honesty value

Muwang Sangkal dance teaches the value of honesty in its movements. The *Aleles* or *panongghul* movement teaches that every word that is said must always be consistent and in accordance with the facts and believe in a decision that is not allowed to change. In the Curriculum Research and Development Center (2010: 9) explained that Honesty is a behavior based on efforts to make himself a person who can always be trusted in words, actions, and work.

b. Respect for others

In the Muwang Sangkal *Ngaot Panjhung* dance movement also teaches that always respect other people. Respect for others is a form of tolerance value. In the Curriculum Research and Development Center (2010: 9) explained that tolerance is an attitude and an action that respects differences in religion, ethnicity, ethnicity, opinions, attitudes, and actions of other people who are different from themselves.

c. Gratitude to God

*Ngaot Panjhung* also teaches about always give a thank to God. Gratitude is one form of obedience to the servants of God Almighty.

d. Politeness

The movement of Lalampah, Lalampah Rarambai, and Lotang Kanan and Kiri Tompang Tale at the Muwang Sangkal dance containing politeness. The movement teaches that every human being must respect his nature as a creature of God Almighty, for example, a woman has to be gentle, graceful and delicate the way she walks.

e. Humble

Lalampah Salose's movement in the Muwang Sangkal dance movement teaches humble behavior.

f. Not arrogant

The movement of Lalampah Salose in the Muwang Sangkal dance movement also teaches that always has behavior that is not arrogant. Being humble and not arrogant is one of the moral values.

g. Cooperation and mutual need

Ukel Gheddeg (Rotated) Right and Left, Motion Rarambai (Waving) Rotate Right, and Motion Lalampah Rep is a Muwang Sangkal dance movement that has the value of cooperation and mutual need for each other. Every human being needs a helping hand from others, and will not be able to live alone without the help of others. All work carried out together will be easily resolved. Cooperation and mutual need cannot be separated because it is part of social attitudes.

## CONCLUSION

The formation of child moral is very important to note, given the development of the era of globalization. The development of children's morality is a shared responsibility; it needs to be strengthened especially when children are at school age. Thus, the school business must rely on the formation of children's morality as the initial foundation in initiating the moral development of children so that they are not easily trapped in child deviations.

Thus, based on the results of the study, the formation of children's morality can be done by strengthening and learning based on local wisdom. One form of local wisdom is to teach Muwang Sangkal dance to elementary school age children. At this age, the child will be introduced and learn about each movement even the child will learn philosophical values at each child's movement at Muwang Sangkal Dance. By teaching Muang Sangkal dance to children from an early age it is hoped that it will be able to shape children's morality, nationalism, and love for the motherland.

In addition, based on the results of the study also showed that every movement in Muwang Sangkal dance teaches children about the value of honesty, respect for others, gratitude to God, politeness, humility, not arrogant, cooperation and mutual need.

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