

The Role of The Kendang Art As a Local Wisdom in Revitalizing The Value of Indonesian Unity

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Abstract: Indonesia is a country with the Pancasila ideology. So it should be if all aspects of life are based on the values contained in Pancasila. In political life which is always based on Pancasila political ethics. Likewise in the economic field, which always applies the principles of the Pancasila economy. Apart from that, that one thing that is no less important is in social and cultural life which is always in harmony with the values contained in Pancasila. But the fact is there are still actions / behaviors that deviate from Pancasila values. For example, the value of unity which often gets the main spotlight. This happens because the value of unity is an important point in the life of the nation and state. Based on this, In this study, it is intended to determine the role of Reyog Kendang as a local wisdom in the revitalization of the value of Indonesian unity. The research location is carried out in Tulungagung district. The approach used in this research is to use a qualitative approach. The method used is a case study. The data collection techniques used were observation, in-depth interviews and documentation study. The analysis used is by using data triangulation techniques. The result of this research is that there are several roles of Reyog Kendang art in revitalizing the value of Indonesian unity. This role is through the various values contained in this art. The values contained in the art of Reyog Kendang include religious values, tolerance values, aesthetic values, the value of cooperation, the value of unity, the value of responsibility. These values can directly and indirectly shape the character of the players and connoisseurs of this art. In this art performance is also enjoyed by various people with various ethnicities, religions, races and others where all have the same goal to enjoy the art of Reyog Kendang. Through the value of unity contained in this art, it can indirectly shape the character of the community to maintain the unity of the Indonesian nation. race and others where all aim at the same to enjoy the art of Reyog Kendang. Through the value of unity contained in this art, it can indirectly shape the character of the community to maintain the unity of the Indonesian nation. race and others where all aim at the same to enjoy the art of Reyog Kendang. Through the value of unity contained in this art, it can indirectly shape the character of the community to maintain the unity of the Indonesian nation.

Keywords: *The Value Of Unity, Reyog Kendang, Local Wisdom*

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Introduction

Indonesia, which is a country with the Pancasila ideology, should in all aspects of life always be based on the values contained in Pancasila. As in political life which is always based on Pancasila political ethics. The same thing should also be applied in the economic field, which always applies the economic principles of Pancasila. Apart from this, that one thing that is no less important is in social and cultural life which is always in harmony with the values contained in Pancasila. As explained, the ideology regulates the behavior of a group of humans in all aspects of life (Kaelani, 2016).

But in reality, problems can still be found that are not in accordance with the Pancasila values. In the results of a survey conducted by the LSI (Indonesian Survey Institute) in 2019, data showed that 19.1% of residents identified themselves as a certain religious group and 11.9% of residents who acted on behalf of a certain ethnic or ethnic group (Amir & Ridho, 2021). Based on the data above, it can be explained if it turns out that there are still members of the community who do not have a good sense of nationalism towards Indonesia. From the findings above, it can be said that in reality there are still residents who choose to identify themselves as a religion or a certain ethnicity. Thus, the sense of nationalism which is the implementation of the Pancasila values has not been applied by all Indonesian citizens. The nationalism contained in the values of Indonesian unity has not been possessed by all Indonesian people.

Apart from the above, there are other problems that are contrary to the values of Pancasila. In a survey by the Wahid Institute two years ago, it was found that the trend of intolerance and radicalism was increasing. Intolerant behavior further increased by 8%. Meanwhile, the recorded behavior of radicalism is 11.4% of people who are prone to be influenced to do so, and 0.4 of those who have committed radical actions (Subagyo, 2020). From the data above, it can be explained that there are still members of the community who are vulnerable to acts of intolerance and radicalism. Where this is an action that is contrary to the values in Pancasila. Because in Pancasila there are values that teach to always be tolerant of the various differences that exist in society.

From some of the problems above, the researcher tried to identify as follows. First, that the sense of nationalism towards the Indonesian state has not been shared by all Indonesian people. Second, that the problem of intolerance is a trend that tends to increase. Third, that a radical movement or action can occur at any time. Of the three problems above, it can be categorized into problems related to the Pancasila value, namely the value of Indonesian unity. Therefore, it can be concluded that an effort is still needed so that the value of Indonesian unity can always be owned by all Indonesian people.

Regarding the value of Indonesian unity, Tulungagung district has a unique way to maintain this unity value. The way this is done is through a regional art that is owned by the area. The name of the art is Reyog Kendang art. This form of art is included in the art of dance. Many values can be taken from this Reog Kendang dance (Nugraheni, 2018). Based on this, the researcher formulated a research problem, namely, how is the role of Reyog Kendang art as local wisdom in revitalizing the value of Indonesian unity.

Literature Review

a. The Value of Unity

Value is the quality of valuing something, which is interesting and useful, and provides benefits and can be maintained. The values contained in Pancasila will later materialize into a value system based on Pancasila. The values contained in Pancasila are the basis for the state so that it can make the Indonesian nation have a solid foundation and stance to be able to develop according to the development of the times and not be affected and shaken by

interference from outside parties who always try and disturb the stability of the Indonesian nation.

According to Notonagoro, the value is divided into three types, namely:

- a. Material value, where this value is the value along with all things that are beneficial in the human physical element. For example, namely fruits, food, vegetables, all of which are beneficial for human physical needs.
- b. Vital value, this value is a value that is useful to support human work. For example, equipment that helps human work.
- c. Spiritual value, this value is a value related to human spiritual needs. In this spiritual value is divided into 4 types, namely:
 1. Value in the form of truth, where this source comes from the element of human reason (copyright), for example, namely all questions in the scientific field.
 2. Value in the form of goodness, where this source comes from the element of human will (intention), such as a prosperous life, contributing wealth to natural disasters.
 3. The value in the form of beauty, where this comes from the element of taste that is owned by humans (taste), such as for example in enjoying a result of a work of art and enjoying the natural scenery.
 4. Values in the form of religion, where this value is rooted in belief in God (belief), and fulfills the commands of God Almighty (Kaelan, 2016).

In connection with the above, Notonagoro explained that the values of Pancasila are included in kerokhanian values, even though these values recognize the existence of material and vital values. Therefore other values are complete and harmonious, whether vital values, truth values, material values, aesthetic values, or beauty values, moral values or virtues, or hierarchical-systematic values of holiness, beginning with the first 'basic' principle. to the last precepts of Social Justice for all Indonesian people which is the 'goal'.

All the values contained in Pancasila are the agreement of the founders of the Indonesian nation. Thus there is a mutual agreement to carry out the values of Pancasila for the life of the nation and state. In (Laku, 2012) it is explained that Pancasila contains essential truth so that in itself it is seen as a noble value and does not need to be debated or contested. This essential truth can be found by thoroughly exploring and understanding the content / substance of Pancasila. The truth about all the values of Pancasila can be determined by finding the meaning and significance of each value of Pancasila for human life.

The concept of the value of unity in Indonesia as expressed by (Bolo, 2012) is unity, nationalism, the state. This is that nationalism which always has the moral of the Almighty God and also nationalism which is humanitic and leads to the dignity of a person as a creation of God.

The value of Indonesian unity means that although in Indonesia there are various ethnic groups, various regional languages, various salts of customs, various religions and races, they are still united. Thus that differences are not an excuse for division, but on the contrary, differences are a vehicle for tolerance with others. As the Indonesian slogan Bhineka Tunggal Ika, where it means that even though it is different, it is still one. Thing deThis is expressed by (Kaelan, 2016) that differences are not to be a reason for problems and hostility but are directed at a synthesis to provide mutual benefits, namely unity in living together in order to realize a common dream.

In this third principle, the nation is based on the foundation of Indonesian unitydrain. In (Latif, 2019) it is stated that there is a concept of nationality where it can express unity in diversity, as well as diversity in unity, which is stated in the country's slogan, namely Bhineka Tunggal Ika. So it is thus clear that the value of Indonesian unity is an effort to unite Indonesia even though the diversity and diversity are created as an effort to unite.

b. Local wisdom

Local wisdom is a characteristic of an area. This characteristic is what distinguishes one place from another. There are many forms of local wisdom. The classification of local wisdom is divided into 3, namely:

- a. Ideology and tradition. This type of group means that a local wisdom is in the form of thoughts that are inclined to an understanding in addressing social life
- b. Social relationships and networks. Golongana of this type means that an individual is bound by social ties in various social groups.
- c. Local institutions. This type of group means that an organization has a function for the benefit of a community group (Rahmatih & Maulyda & Syazali, 2020).

As for some of the characteristics of local wisdom, namely:

- a. Have the ability to survive in the presence of a new culture
- b. Have the ability to adapt to a new culture
- c. Have the ability to be able to integrate with the new culture that is included in the original culture
- d. Have the ability to be able to control yourself against a new culture
- e. Have the ability to be able to provide direction with existing developments (Amri, 2017)

A local wisdom has many values that can be taken and applied to everyday life. There is a close relationship between local wisdom of an area in shaping a person's character. In carrying out every social process, it can be based on the value of local wisdom that exists in the area as the foundation. In this regard, character is a collection of values that leads to a system which becomes the basis for thinking, behaving and behaving (Philips, 2008; Komalasari & Saripudin, 2017).

c. Reyog Kendang

The emergence of this art originated from a legend that tells of a Bugis king who will propose to a princess from the kingdom of Kediri named Dewi Kilisuci. Several soldiers were sent by the King of Bugis to propose to Dewi Kulisuci. The soldiers encountered obstacles in Madiun so that they took the wrong direction through ponorogo, trenggalek, tulungagung until they reached Kediri. Arriving in Kediri, the messengers said that the Princess Dewi Kilisuci was going to be proposed by the Bugis King. But the proposal was subtly rejected by the princess on several conditions. On the way back to Raja Bugis, some of the soldiers asked the people of Tulungagung to translate the conditions given by Dewi Kilisuci.

The six conditions are first, namely "the eye of a tukang chicken as big as flying sideways which is hung in the hut of a hut". The meaning of this expression is the gong that is hung in the ganor, which is a musical instrument that accompanies the performance. The second requirement is "a rice tree flute as big as a coconut trunk". The meaning of the expression is in the form of a simple musical instrument that accompanies the performance. The third requirement is "jerky tuma sak tetelan pulut". The meaning of the phrase is a kenong musical instrument, which is an accompanying instrument in reyog drums. The fourth requirement is "ati tengu sebesar guling". The meaning of this expression is iker which is the headband worn by Reyog kendang dancers. The fifth requirement is "six bumbung honeymooners". The meaning of the phrase is "dhodog" (drums) carried by each dancer. The sixth requirement is "a gold piece that can sound by itself". The meaning of the phrase is "gongseng" which is a piece of equipment worn on the dancer's feet (Hayuhantika & Rahayu, 2019).

In connection with the above in every reyog kendang performance, there are several things that must be present, namely, the gong which is a kempul hanging in a ganor, slompret or trumpet, dhodong is a small drum carried by every dancer, headband or iker, kenong as an instrument, and gongseng. is a binggél used on the feet of the reyog drum players (Shanti, 2017). Based on the above, even though in this art development is carried out, 6 things as above must

not be left behind. Because the main value in art is in the case above. Every movement in the reyog kendang dance has its own characteristics and uniqueness. Each geran has a deep meaning (Widwi, 2017, Febriansyah, 2020)

In the art of Reyog this kendang also has various kinds of moral values that can be taken. This moral value is reflected in every presentation in this reyog kendang art. This moral value can shape the character of each player of this art. Not only that, that the trainers and the connoisseurs of reyog kendang art performances can also take the values from this reyog kendang art. As stated by (Nugraheni, 2018) that in the art of Reyog Kendang there are values of tolerance, discipline, responsibility, cooperation.

Research Methods

In this study, using a qualitative approach because the data taken is in the form of data (words, pictures, behavior), not written in the form of numbers or statistical figures, but in qualitative form. The same thing is also supported by (Creswell, 2015) that qualitative research can get answers from participants in the form of data in the form of words (interview results), pictures (photos). This is also supported by (Johnson & Christensen, 2014) that qualitative research is a researcher who focuses on exploration, description, and sometimes derives and constructs a theory using qualitative data.

The method used is by using the case study method because it is a type of qualitative method that raises the peculiarities of a problem. Another reason for using this method is because this problem occurs in the real world, with a certain time and place, namely in Tulungagung Regency. As stated by (Yin; Suwama, 2015) that the case study research method as an empirical inquiry that investigates a contemporary phenomenon within its real-life context; when the boundaries between phenomenon and context are not clearly evident; and in which multiple sources of evidence are used.

Data collection techniques in this study were observation, interviews, document study. The data analysis technique used is as explained by Miles and Huberman in (Ali Mohammad, 2019) that data analysis takes three main steps, namely data reduction, data display or data presentation, and verification and / or data reduction. Participants in this research are:

- a. Artist Reyog Kendang. Extracting data from the artist Reyog Kendang is very necessary. Because the artists are the main informants who can answer the proposed research problems.
- b. Tourism, Youth and Sports Office of Tulungagung Regency. The reason for choosing related agencies is that they can be used as a secondary data source to answer the problem formulations in this research.
- c. General public. In choosing this participant, it was to explore how far the role of the community in maintaining the value of unity through the art of Reyog Kendang.

Findings & Discussion

Reyog Kendang art has many moral values that can be found directly or indirectly. The value is directly found in the beauty that stands out from this reyog kendang performance. The clothes worn by dancers are very eye-catching. The clothes also have an aesthetic that is very impressive and beautiful to look at. The sound produced from the results of this musical instrument from Reyog Kendang art also gives a very deep impression. Among the musical instruments used are traditional musical instruments in the form of gamelan. It seems real and clear that the value of good cooperation among the players. Cooperation in playing and performing the Reyog Kendang dance is evident among the players.

Indirectly, the values contained in this seminar are in the form of religious values, mutual cooperation values, togetherness values, social values and unity values. These values can influence and indirectly shape the behavior and character of society. In social construction

theory that views humans as creators of reality who have the ability to engage in objectivity that has been manifested in existing human activities, both for themselves and other people around them as part of collective life (Berger & Luckmann, 1990). Because humans are placed as the creator of reality, people's knowledge of the reality that appears in their lives is the result of social construction. A local wisdom has many values that can be taken and applied to everyday life. There is a close relationship between local wisdom of an area in shaping a person's character. In carrying out every social process, it can be based on the value of local wisdom that exists in the area as the foundation. In this regard, character is a collection of values that leads to a system which becomes the basis for thinking, behaving and behaving (Philips, 2008; Komalasari & Saripudin, 2017)

1. Value in the art of Reyog Kendang

In the observation result, Tulungagung district has a distinctive and prominent art, namely Reyog Kendang art. Almost all areas in Tulungagung regency often perform Reyog Kendang arts, both in festivals and other events. The value of beauty is very prominent from this reyog kendang performance. The clothes worn by dancers are very eye-catching. The clothes also have an aesthetic that is very impressive and beautiful to look at. The sound produced from the results of this musical instrument from Reyog Kendang art also gives a very deep impression. Among the musical instruments used are traditional musical instruments in the form of gamelan. It seems real and clear that the value of good cooperation among the players. Cooperation in playing and performing the Reyog Kendang dance is evident among the players. In the reyog kendang performance, there are several things that must be present, namely, the gong which is a kempul hanging in the ganor, slomporet or trumpet, the dhodhong is a small drum that is carried by every dancer, a headband or iker, kenong as an instrument, and gongseng is a binggel used in the foot of the reyog drum players (Shanti, 2017). Every movement in the reyog kendang dance has its own characteristics and uniqueness. Each geran has a deep meaning (Widwi, 2017, Febriansyah, 2020) Every movement in the reyog kendang dance has its own characteristics and uniqueness. Each geran has a deep meaning (Widwi, 2017, Febriansyah, 2020) Every movement in the reyog kendang dance has its own characteristics and uniqueness. Each geran has a deep meaning (Widwi, 2017, Febriansyah, 2020)

There is a deep meaning in the clothes of the Reyog Kendang dancer, namely, firstly that as an individual human being should always be honest in all his actions and words, have good heart intentions, have a firm stance and have good character and attitude. Second, that as social beings, one should always respect each other in order to create security and peace, not to criticize and overthrow one another, to always maintain good relations with others, and to carry out healthy competition. Third, that as a leader, he should have a strong and tough identity and have a firm, fair, dignified and straightforward character. As a leader, he must also uphold justice and be able to absorb and prioritize the interests of the people (Rahmawati & Achir, 2014).

From the results of interviews conducted with several research sources, it is concluded that in the art of Reyog Kendang there are values including: artistic value, aesthetic value, religious value, mutual cooperation value, togetherness value, social value and unity value. The value in the Kesenina Reyog Kendang has a direct visible effect as well as an indirect value. Many values can be taken from the Reog Kendang dance, in art there are various moral values including discipline, tolerance, cooperation and responsibility and mutual respect (Nugraheni, 2018).

The value of beauty (aesthetics) that can be seen directly in this art performance is the sound of music produced from the musical instrument used. In this art, the musical instruments used are in the form of a gong, kempul, trumpet, dhodhong. Besides that, the clothes or clothes

of the players were of very various colors and models. It has its own meaning and indulges every time the eye looks.

The religious value contained in this art is found in the song lyrics played in the performance. The impression of the song lyrics produced from this art implies that we always carry out our obligations to worship God. Apart from this that. The value of cooperation contained in this art is found in the success of the performances that are held. This collaboration exists between the dancers and the players of the musical instruments used on this Monday.

The social value in this art is evident in performances that can foster a sense of society among other connoisseurs. It appears that the connoisseurs of this art consist of various elements of society. From the people in the village environment to the people in various formal government circles. The value of unity is also evident in this art in the form of members of art actors consisting of various religions. Members of the perpetrators of this Monday also consist of various different groups of society. Most of the informants in the interview explained that in the art of Reyog Kendang there are many values that can be taken and applied in everyday life. One of the informants in this interview revealed that;

We can see the value of beauty directly in this art performance. The dancers' clothes that look beautiful and spoil every time people look at them. In addition, the chanting of the sound produced from the sound of this art music is very beautiful. In addition, in this art cooperation between dancers is very necessary. Cooperation is needed due to success in performances. Besides that, discipline is very important in this art, every given role must be carried out seriously and well. There are also many other values that exist in this art. Among them are the values of religious values, the value of mutual cooperation, the value of togetherness, the value of social and the value of unity. Even some members of the dancers of this art also have different religions. But they can tolerate each other. This art is also often held in various events. Starting festival in the formal realm of government and in events held by the community. This art is also used as an extracurricular activity in public schools in Tulungagung district. So that these artists consist of students to adults in the community in Tulungagung district.

Based on study results documents obtained data that the art of Reyog Kendang has values that are embedded in people's lives, whether consciously or not, it can shape and foster the character and unity of the Indonesian nation. The values embedded in this art include: piety, faith, order, loyal friends, harmony, harmony, discipline, self-respect, tolerance, warmth, effort, competition, togetherness, besides theatrical and aesthetic values are very thick in the art of Reyog drums. The results of the documentation study show that this art has a very complex value. The complex here shows that in this art there are all the values that exist in Pancasila. All values in Pancasila are summarized in the art of Reyog Kendang. Starting from divine values, human values, unity values, deliberation values and justice values.

A local wisdom has many values that can be taken and applied to everyday life. There is a close relationship between local wisdom of an area in shaping a person's character. In carrying out every social process, it can be based on the value of local wisdom that exists in the area as the foundation. In this regard, character is a collection of values that leads to a system which becomes the basis for thinking, behaving and behaving. From the above discussion it is clear that in the art of Reyog Kendang there are very complex values including the value of unity. The value of Indonesian unity means that even though Indonesia has a wide variety of ethnic groups, a wide variety of local languages, a wide variety of customs, diverse religions

and races but still united. Thus, differences are not an excuse for division, but on the contrary, differences are a vehicle for tolerance with others. As the Indonesian slogan *Bhineka Tunggal Ika*, where it means that even though it is different, it is still one. This is expressed by (Kaelan, 2016) that differences are not to be the reason for problems and hostility but are directed at a synthesis so as to provide mutual benefits, namely unity in living together in order to realize a common dream. which means if even though it varies, it is still one thing. This is expressed by (Kaelan, 2016) that differences are not to be the reason for problems and hostility but are directed at a synthesis so as to provide mutual benefits, namely unity in living together in order to realize a common dream. which means if even though it varies, it is still one thing. This is expressed by (Kaelan, 2016) that differences are not to be the reason for problems and hostility but are directed at a synthesis so as to provide mutual benefits, namely unity in living together in order to realize a common dream.

2. The role of reyog kendang art in revitalizing the value of unity

In the art of Reyog, this drum has a very important value in contributing to maintaining the unity of the Indonesian nation, which the community has not been aware of has long been practiced and carried out. The artists and connoisseurs of this art, which consist of various elements of society, have indirectly shaped the value of Indonesian unity. The results of the observations show that the audience in the reyog kendang performance consists of various elements of society. Starting from various communities of different religions and various groups in general society to government. It seems that this show is often held in various festival events. Starting from events on the scale of formal government to events held by the community in non-formal events. Often held events commemorating a religious holiday to a national holiday. In this performance is also often held in various governmental events to festivals held by the general public. There are also players and artists in this art consisting of various ethnicities and religious groups. different. Starting from elementary school students, middle school students and high school students.

According to the results of interviews from several sources, it was found that, first, in the membership and management in this art which consists of various elements of society of different religions but has one goal to learn the art of Reyog Kendang. Second, through performances in this art that are enjoyed by various people with various ethnicities, religions, races and others where all have the same aim to enjoy the art of Reyog Kendang. Thus that indirectly has formed a value of unity which is not realized by the community. Most of the informants explained that this art is an effective tool in fostering a sense of unity and unity of the Indonesian nation in facing the various changes that exist. One of the informants in this interview revealed that;

The members of our reyog kendang art performers consist of various ethnicities. There are some dancers from this art who come from Chinese descent. The success was that he was studying at one of the public schools here. He is still in middle school level. But they also can still socialize and there is no problem with these differences. In some of the studios in Tulungagung district, there are also artists and performers of various religions. Some of them are Hindu. There are also Christians. Even though most of them are Muslim. But so far there have also been no problems with all these differences. all of them can maintain tolerance between the other. They also really appreciate the differences between their fellow members.

Conclusion and Summary

Based on the results of the document study, it was found that the values contained in the art of Reyog Kendang can shape a person's character. This proves that through the art of Reyog Kendang can form a person's character so that the value of unity is embedded, in this case, namely to revitalize the value of Indonesian unity. From the above discussion it is found that indirectly the values found in the art of Reyog Kendang can form a person's character so that it can be embedded. the value of unity, in this case, is to revitalize the value of Indonesian unity.

Based on the above, the role of Reyog Kendang art in revitalizing the value of unity can be done by constructing values into the form of people's daily activities, this is in accordance with the needs. Social construction theory that views humans as creators of reality who have the ability to engage in objectivity that has been manifested in existing human activities, both for themselves and to others around them as part of collective life. Because humans are placed as the creator of reality, people's knowledge of the reality that appears in their lives is the result of social construction.

Thus, the art of Reyog Kendang which plays an important role in the revitalization of the value of Indonesian unity must always be preserved absolutely as an effort to strengthen the unity and integrity of the Indonesian nation. In this third principle, the nation is used as the foundation for the unity of Indonesia. In (Latif, 2019) it is stated that there is a concept of nationality where it can express unity in diversity, as well as diversity in unity (unity in diversity, diversity in unity), which is stated in the country's slogan, namely Bhineka Tunggal Ika. So it is thus clear that the value of the unity of Indonesia is an effort to unite Indonesia even though the diversity and diversity is created as an effort to unite.

The art of Reyog Kendang has various values which are very useful to be implemented in everyday life. Among them are art value; Value of beauty (aesthetics); Religious value; The value of unity; The value of mutual assistance; Mutual value; Social value. This value appears implicitly or explicitly. Values that can be seen directly as well as values that are indirectly in the art. One of the most important values is the value of unity, because it can be a solution to the problems faced by the Indonesian state. Through the value of unity contained in this art, it can indirectly shape the character of the community to maintain the unity of the Indonesian nation.

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