



Exploration of Local Wisdom Values *Jaran Kepang* Dance: A Case Study at an Elementary School

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Received: 12 January 2025; Revised: 22 January 2025; Accepted: 2 June 2025

Abstract: This study aims to explore the integration of local wisdom values into the extracurricular learning of the *Jaran Kepang* dance at Randuacir 3 Elementary School, motivated by the impact of globalisation and students' declining appreciation for traditional arts. Employing a qualitative descriptive approach with a case study method, the research involved dance trainers, students, and extracurricular dance coordinator teachers as participants. Data were collected through observations and interviews, focusing on aspects such as the philosophy of the dance, the meaning of movements, floor patterns, choreographic design, and the incorporation of local wisdom within each element of the dance. The findings reveal that the *Jaran Kepang* dance serves as an effective medium for instilling local wisdom values in students. This study contributes to the preservation and development of traditional dance education by offering a comprehensive documentation of local wisdom values embedded in *Jaran Kepang*, which can serve as a valuable reference for elementary-level cultural learning.

Keywords: art, *Jaran Kepang* dance, local wisdom

How to Cite: Cahyati, A. P., & Nurharini, A. (2025). Exploration of local wisdom values *Jaran Kepang* dance: A case study at an elementary school. *Jurnal Prima Edukasia*, 13(2), 296-312. doi: <https://doi.org/10.21831/jpe.v13i2.82407>



Introduction

Globalisation has had a significant impact on various aspects of life, including local culture. One of the negative effects of globalisation is the erosion of local wisdom values due to the easy influx of foreign cultures into Indonesia (Iqbal et al., 2024; Sopacua et al., 2020). Local wisdom is an integral part of a nation's cultural identity, enabling society to respond to foreign cultures in a manner consistent with its character and values (Nurasiah et al., 2022; Suryanti et al., 2020). However, in practice, the integration of local wisdom values in education still faces various challenges, particularly in efforts to preserve them through extracurricular activities in elementary schools.

One traditional art form that can serve as a medium for preserving local wisdom values is the *Jaran Kepang* dance. This dance has cultural values and philosophies that can be instilled in students to build character rooted in local culture. Unfortunately, many students remain less interested in participating in extracurricular dance activities, including *Jaran Kepang*, due to a lack of appreciation for traditional arts and the perception that dance offers no benefits in their lives (Mardika et al., 2023). Therefore, this study was conducted to identify and explore how the *Jaran Kepang* dance can be integrated as a medium for instilling local wisdom values in elementary schools.

Education research based on local wisdom has been widely conducted, but there are still gaps in understanding and implementing concrete strategies to integrate these values into basic education. For example, Hasanah et al. (2021) discuss the importance of education based on local wisdom, but have not specifically explained how dance can be an effective method for instilling local cultural values. Meanwhile, research by Grosz et al. (2022) highlights the role of art education in shaping students' character, but does not specifically discuss traditional dance as the main medium. Furthermore, Konstantinidou's (2023) research demonstrates that dance has significant potential in developing children's social skills and character; however, there has yet to be an in-depth study on how the *Jaran*

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Kepang dance can be utilised as an instrument for local wisdom education in elementary schools. Therefore, this study aims to fill this gap by exploring the philosophy and local wisdom values contained in the *Jaran Kepang* dance and its application in extracurricular activities in elementary schools.

This study draws upon a range of recent literature related to local wisdom-based education and the use of dance as a learning medium. Relevant references include Irvan and Mustadi (2021), who highlight the role of education in preserving cultural heritage; Nawangsari et al. (2022), who explore the integration of cultural values into school curricula; Rahman et al. (2022), who demonstrate the effectiveness of local wisdom-based education in enhancing students' cultural awareness; Andika and Purba (2023), who examine the history and development of the *Jaran Kepang* dance in Indonesia; and Mazhud (2020), who underscores the significance of traditional dance in shaping local cultural identity. Collectively, this body of literature supports the argument that the *Jaran Kepang* dance can serve as an effective medium for instilling local wisdom values in students, while also addressing existing challenges in the delivery of traditional arts education at the elementary school level.

This study aims to analyse the integration of local wisdom values in the *Jaran Kepang* dance in elementary schools, explore the philosophy and meaning of each movement in *Jaran Kepang* that reflects local wisdom values, identify challenges in implementing the *Jaran Kepang* dance extracurricular activities at Randuacir 3 Elementary School, and formulate effective strategies to increase students' appreciation of traditional dance through education based on local wisdom.

This study is expected to contribute to several aspects. First, it will inform local wisdom-based education, where the results can serve as a reference for other schools in developing strategies to integrate traditional dance arts into a local wisdom-based curriculum. Second, by implementing the *Jaran Kepang* dance in extracurricular activities, this research can support efforts to preserve traditional culture, which is increasingly threatened by globalisation. Third, this study emphasises that traditional dance not only has artistic value but can also instil positive values, such as discipline, cooperation, and love for one's homeland, in students. Fourth, the findings of this study can serve as a foundation for developing education policy recommendations that emphasise the integration of local wisdom into the national education system. Thus, this study is expected to provide deeper insights into how traditional dance can be an effective tool in educating and instilling local wisdom values to the younger generation in Indonesia.

Methods

This study employed a qualitative research design using a case study approach. Specifically, it adopted a descriptive qualitative method, focusing on the in-depth description and analysis of the integration of local wisdom values, as outlined by Waruwu (2023). The objective was to examine how local wisdom values were embedded in the extracurricular *Jaran Kepang* dance, particularly through the philosophy and meaning of each movement. Data were collected using triangulation techniques, which combined interviews, observations, and documentation, following the procedures described by Sugiyono (2019), as illustrated in Figure 1.

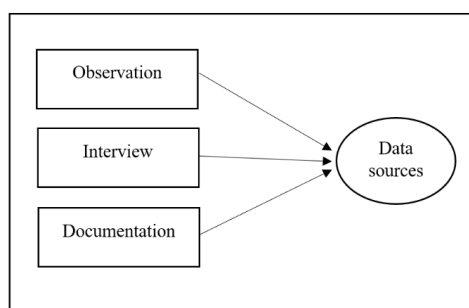


Figure 1. Schematic of the Triangulation Technique

This research was conducted from December 18, 2024, to December 25, 2024. The research took place from 11:00 a.m. to 2:00 p.m. at Randuacir 3 Elementary School, Jl. Argosari Raya No. 81 B, Randuacir, Argomulyo Sub-district, Salatiga City, Central Java, 50735. The steps in this case study

research consisted of three stages. The first stage involved preparation, during which the researcher designed the research plan, obtained permission to conduct the study at the site, selected research subjects, and prepared the research instruments.

The second stage was the implementation stage, during which the researcher conducted observations of extracurricular learning, carried out interviews with relevant parties, including the extracurricular dance coordinator, dance coaches, and students, and ensured that the research took place at Randuacir 3 Elementary School. The third stage was the evaluation stage, during which the researcher collected, processed, and analysed the research data.

The research data were collected through three methods: interviews, observation, and documentation. These data were expected to provide an overview of the process of integrating local wisdom values in the extracurricular *Jaran Kepang* dance at Randuacir 3 Elementary School. The data were analysed in a structured manner to organise, compile, integrate, and describe information from various sources, including interviews, observations, and documentation (Pramesti & Ary, 2024). This process aimed to present the data in a more organised and meaningful form, enabling the researcher to draw clear and understandable conclusions.

In this research, a descriptive-qualitative analysis technique was employed. The study commenced with an in-depth explanation of the subject under investigation. This process involved collecting data through observations, interviews, and document analysis to gain a comprehensive understanding of the topic. The data were then analysed using a qualitative approach to identify patterns and draw conclusions.

Results and Discussion

Results

The extracurricular activity of *Jaran Kepang* dance at Randuacir 3 Elementary School in Salatiga City is one of the activities carried out to realise the school's vision, which aims to foster students' love for the country. The vision of Randuacir 3 Elementary School is the realisation of students who are smart, accomplished, pious, virtuous, care for the environment, and love their country. This activity is also one of the programs to realise the second school mission, which reads: holding extracurricular activities aimed at developing the skills and talents of students.

The *Jaran Kepang* dance extracurricular activity at Randuacir 3 Elementary School collaborates with partners outside the school community to realise the goals of extracurricular activities. Based on the results of an interview with the coach, the extracurricular dance trainer at Randuacir 3 Elementary School, he explained that the purpose of the extracurricular *Jaran Kepang* dance at Randuacir 3 Elementary School is to preserve culture and improve students' skills. Extracurricular activities are attended by students in grades III, IV, V, VI and are an optional program. Activities are carried out every Monday after school for 70 minutes.

The dance coach for the traditional dance extracurricular activities at Randuacir 3 Elementary School is a 40-year-old man who is a partner from outside the school. He is a dance trainer and choreographer who also owns a dance studio in Salatiga City. His skills have earned the school's trust to teach extracurricular dance at Randuacir 3 Elementary School.

The overview of the integration of local wisdom values can be divided into 2 points, namely dance synopsis and dance elements. The results presented are obtained from observations, interviews, and documentation. The following is a description of the research results regarding the integration of local wisdom values in the extracurricular learning of *Jaran Kepang* dance.

This activity also serves as a medium for character education, fostering values such as discipline, teamwork, and a sense of responsibility among students. Additionally, through this extracurricular activity, students can develop self-confidence and creativity in expressing traditional dance arts. With support from the school, parents, and the community, this activity is expected to continue sustainably and provide broad benefits for students' development, both in the field of arts and in their social lives.

Synopsis of *Jaran Kepang* Dance

The *Jaran Kepang* dance is a traditional folk dance that has developed rapidly in Java, characterised by the use of the *Jaran Kepang* as a support for the expression of dance movements. This

dance also incorporates various elements, including the number of dancers in groups, makeup, dance costumes, additional props, musical accompaniment, and performance locations (Kiswanto et al., 2024). Based on an interview with the coach, he explained that the choreography of the *Jaran Kepang* dance taught to students is the result of his creation. The *Jaran Kepang* dance features a series of movements rich in meaning and spirit, incorporating a modern touch while maintaining traditional elements. This dance tells the story of a brave young man's struggle. The performance begins with the initial *Budalan* movement, in which the dancer enters the arena with confident steps while carrying a braided horse, symbolising the readiness of the hussars. This is followed by the *nglumba* movement, which imitates a fast-running horse, accompanied by the up-and-down movement of the braided horse with an energetic rhythm.

Furthermore, the *Sabetan reto-retro* and *Sabetan biasa* movements display the dancers' skill in controlling the horse symbolically. After repeating the *nglumba* movement, the dancers perform the *Sembahan* movement as a form of respect. This dance is even more interesting with the *Oyog* movement, which depicts a playing horse, and the *Ngecek* movement, featuring a foot stomp that symbolises the fighting spirit. At the peak, the dancers form a stunning *Kumpul sirah* formation, then close with a *Bambangan* movement that reflects the impression of an authoritative knight. With a duration of approximately 7 minutes, this dance is performed by 5-6 dancers, accompanied by a modernly arranged Javanese gamelan. The dancers wear costumes of headbands and *jariks*, reflecting traditional values. This dance is specially designed for students in extracurricular activities, combining cultural essence and adaptation to their physical abilities. The following is an explanation of the various movements in the *Jaran Kepang* dance.

Jaran Kepang is a traditional performing art that holds high cultural and social value in society. According to Andika & Purba (2023), this performance art is not only a form of entertainment but also a symbol of cultural identity that is continually preserved. Furthermore, the study by Mardika et al. (2023) highlights the Jaranan Festival's role in safeguarding intangible cultural heritage in Central and East Java.

Jaran Kepang also contains strong spiritual elements and social values. Fitriyani et al. (2020) emphasise that this tradition is connected to socio-religious values that are passed down through generations. In line with this, Ghofir & Jabbar (2022) state that the *sungkeman* tradition, which is often associated with various traditional performing arts, including *Jaran Kepang*, serves as a means to strengthen social relationships and build Islamic culture in society.

From an educational perspective, Haniah et al. (2020) affirm that strengthening character education and critical thinking skills can be achieved through arts and culture-based learning. This aligns with the study by Hasanah et al. (2021), which shows that multicultural education based on the arts can enhance students' pluralistic attitudes.

In addition to its cultural and educational aspects, globalisation also influences the existence of traditional arts, such as *Jaran Kepang*. Hasan et al. (2024) highlight that globalisation can threaten local cultural identity, but it also opens opportunities for innovation and adaptation to ensure its sustainability. Thus, the sustainability of *Jaran Kepang* largely depends on preservation efforts that involve various aspects, including cultural communities, education, and innovation amid the currents of globalisation (Kiswanto et al., 2024).

Budalan Awal Movement

The description of the 4x8 count *budalan awal* movement is

1. Counts 3x8 (from counts 1-2 to 7-8) where in the count the position of both hands holding the horse property faces forward with a straight forward view. The left hand holds the horse's head and the right hand holds the horse's tail. The body is in an upright position with the legs in a medium position. The left foot is in front while the right foot is open to the back. The movement is performed by stepping forward in a circular pattern.
2. Counts 1x8 (from counts 1-2 to 7-8) where on the count the position of both hands continues to hold the horse property facing forward with a straight forward view. The body is upright with the legs in a medium position. The left foot is in front while the right foot is open to the back. The movement is performed in place without moving positions.



Figure 2. *Budalan Awal* Movement

As shown in Figure 2, the floor pattern during the *budalan awal* movement is a circle where dancers enter the arena and immediately form a circle pattern. Based on an interview with the coach on December 22, 2024, he explained that the circle floor pattern is unity and togetherness.



Figure 3. Circle Floor Pattern of *Budalan*

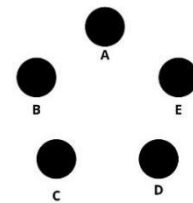


Figure 4. Circle Floor Pattern Illustration

Figures 3 and 4 shows the dance design in the *budalan awal* movement which is of a medium level. Based on an interview with the coach on December 22, 2024, he explained that the term "medium level" refers to daily activities that demonstrate balance and stability. The meaning of the *budalan awal* movement is the opening movement, in which the dancer enters the arena with a dashing step, carrying a braided horse. Based on an interview with the coach on December 22, 2024, he explained that the *budalan awal* movement signifies preparation and a sincere intention to initiate the show. Philosophically, *budalan awal* reminds us that every first step in life requires readiness, courage, and determination to face whatever lies ahead.

The local wisdom values integrated into this Budalan Awal movement are those of *gotong royong* and independence. When associated with the local wisdom prevalent in the Salatiga community, it aligns with the habits of the Salatiga people, who still uphold an independent attitude and value mutual cooperation. Evidence that the Salatiga community still values mutual cooperation is reflected in one of its traditions, namely the *jogo tonggo* tradition.

***Nglumba* Movement**

The description of the 2x8 count *nglumba* movement is:

1. Counts 1-4: Right foot raised, body leaning to the right, head facing forward, body erect.
2. Counts 5-8: Left leg raised, body leaning to the left, head facing forward, body upright.
3. Counts 1-8: Repeat the movement with a swing.



Figure 5. *Nglumba* Movement

Figures 5, 6, and 7 show the floor pattern used in the *nglumba* movement which is a semi-circular design. Based on the results of an interview with the coach on December 22, 2024, it is explained that the semi-circular floor pattern symbolises openness and acceptance.



Figure 6. Semi Circle Floor Pattern of *Nglumba* Movement

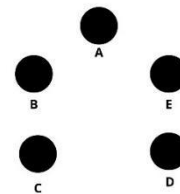


Figure 7. Illustration of Semi Circle Floor Pattern

The dance design in this *nglumba* movement is a medium level. Based on an interview with the coach on December 22, 2024, explained that the meaning of the medium level is related to daily activities that describe balance and stability. The meaning of the *nglumba* movement is a movement that imitates a galloping horse. In this movement, the dancer moves the braided horse up and down with a fast rhythm while lifting the legs alternately. Based on an interview with the coach on December 22, 2024, it was explained that the *nglumba* movement embodies the spirit of struggle. This is because the movement represents horsemen who are fighting persistently. Philosophically, the *nglumba* movement emphasises the importance of perseverance, an unyielding spirit, discipline, and the courage to persist in the face of challenges. This movement symbolises the relentless struggle to achieve goals. The value of local wisdom integrated in this *nglumba* movement is the value of discipline. When considered in conjunction with the local wisdom prevalent in the Salatiga community, it aligns with the habits of the Salatiga people, who uphold discipline.

***Sabetan Reto-Reto* Movement**

The description of the 4x8 count *sabetan reto-reto* movement is

1. Counts 1-4: With both hands holding horse props to the side, gaze to the right and left, body facing right and left, right foot raised to the right and left foot following.
2. Counts 1-3, step right and on count 4, face left.
3. Counts 5-8: With both hands holding horse props to the side, gaze to the left and right, body facing left and right, left foot raised stepping to the left and right foot following with counts 5-7 stepping to the left and count 8 facing right.



Figure 8. *Sabetan Reto-Reto* Movement

Figures 8, 9, and 10 show the floor pattern used in the *sabetan reto-reto* movement is a zigzag pattern on the floor. Based on the results of an interview with the coach on December 22, 2024, it is explained that the zigzag floor pattern symbolises the dynamics of a challenging life.



Figure 9. Zigzag Floor of Pattern *Sabetan Reto-Reto*

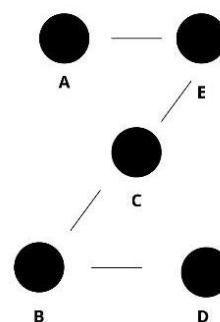


Figure 10. Illustration of Zigzag Floor Pattern

The dance design in this *sabetan reto-reto* movement is a medium level. Based on an interview with the coach on December 22, 2024, he explained that the term "medium level" refers to daily activities that demonstrate balance and stability. The meaning of the *sabetan reto-reto* movement is a movement where the dancer moves the braided horse to the right and left alternately. Based on an interview with the coach on December 22, 2024, it was explained that the *sabetan reto-reto* movement embodies a passionate spirit and firm determination. Philosophically, this movement embodies strength and determination in the face of challenges. The value of local wisdom integrated in this *sabetan reto-reto* movement is the value of discipline in line with the meaning of the *sabetan reto-reto* movement, namely, strong determination symbolising discipline. When associated with the local wisdom of the Salatiga community, it aligns with the habits of the Salatiga people, who uphold discipline.

***Sabetan Biasa* Movement**

The description of the 3x8 count *sabetan biasa* movement is

1. Counts 1-4: Both hands hold the *kuda lumping* to the side, with the gaze shifting to the right and left. The body alternates right and left. The right foot steps to the right, followed by the left foot, taking three steps to the right on counts 1-3. On count 4, turn to face left.
2. Counts 5-8: Both hands hold the *kuda lumping* to the side, with the gaze shifting to the left and right. The body alternates left and right. The left foot steps to the left, followed by the right foot, taking three steps to the left on counts 5-7. On count 8, turn to face the right



Figure 11. *Sabetan Biasa* Movement

Figures 11, 12, and 13 show the floor pattern used in the *sabetan biasa* movement which is a zigzag pattern, similar to the *sabetan reto-reto* movement of *reto-reto*. Based on an interview with the coach on December 22, 2024, it was explained that the zigzag floor pattern symbolises the dynamics of life, which is full of challenges.



Figure 12. Zigzag Floor Pattern of *Sabetan Biasa*

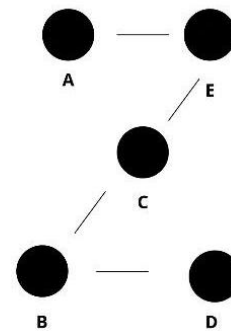


Figure 13. Illustration of Zigzag Floor Pattern

The design of the dance in the *sabetan biasa* movement is at a medium level. Based on an interview with the coach on December 22, 2024, it was explained that the meaning of the medium level is related to daily activities, symbolising balance and stability. The meaning of the *sabetan biasa* movement lies in the dancer moving the *kuda lumping* alternately to the right and left. The difference between the *sabetan biasa* and the *sabetan reto-reto* movements is in the tempo. In *sabetan biasa*, the tempo is lighter. Based on an interview with the coach on December 22, 2024, it was explained that the *sabetan biasa* movement represents control. The philosophical meaning of the *sabetan biasa* movement in the *Jaran Keping* dance is that the orderly and controlled movements symbolise the importance of self-control in life. The local wisdom values integrated into the *sabetan biasa* movement are religious values, aligned with its meaning of self-control. Self-control refers to the restraint from negative worldly influences. When connected to the local wisdom of the Salatiga community, this aligns with their tradition of upholding religious values. Evidence that the people of Salatiga preserve religious values is reflected in one of their traditions, the Sendang tradition.

Sembah Movement

The description of the 4x8 count *sembah* movement is:

1. Both hands are in a *sembah* position facing forward, with the gaze and body aligned in the direction of the hands. The legs are in a squatting position, with the right leg bent backwards and the left leg slightly bent forward. The *kuda lumping* is placed on the ground.
2. Next, both hands are in a *sembah* position, facing left, with the gaze and body aligned in the same direction as the hands. The legs remain in a squatting position, with the right leg bent backwards and the left leg slightly bent forward.
3. Both hands are in a *sembah* position facing right, with the gaze and body aligned in the direction of the hands. The legs are in a squatting position, with the right leg bent backwards and the left leg slightly bent forward.



Figure 14. Sembah Movement

Figures 14, 15, and 16 show the floor pattern used in the *sembah* movement which is a V-shaped pattern. Based on an interview with the coach on December 22, 2024, it was explained that the V-shaped floor pattern symbolises respect and humility, representing a focus on a central point.



Figure 15. V-Shaped Floor Pattern of Sembah

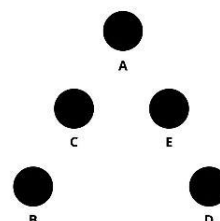


Figure 16. Illustration of V-Shaped Floor Pattern

The design of the dance in the *sembah* movement is at a low level. Based on an interview with the coach on December 22, 2024, it was explained that the meaning of the low-level symbolises simplicity and humility. The meaning of the *sembah* movement is a gesture where the dancer sits cross-legged or kneels, with both hands placed in front of the chest in a *sembah* position, the head bowed as a sign of respect, and the body upright. According to the same interview, the *sembah* movement is said to symbolise humility and recognition of a higher power. The philosophical meaning of the *sembah* movement is to remind humans of their position as creations of God. The local wisdom values integrated into this movement include religious values and customs. This can be seen from the meaning of the *sembah* movement itself, which serves as a reminder to humans that they are creations of God, reflecting religious values. Next, the value of manners is evident in the dance design when performing the *sembah* movement, which is executed at a low level. The meaning of this low level itself symbolises humility,

which can be associated with the value of manners. When connected to the local wisdom in the Salatiga community, it aligns with the customs of the Salatiga people in upholding religious values and manners. Evidence that the people of Salatiga preserve religious values and manners can be reflected in one of their traditions, the *sungkeman* tradition.

Oyog Movement

The description of the 3x8 count *oyog* movement is with the feet slightly apart for balance. Both hands hold the *kuda lumping* above the head. The upper body sways slowly to the right and left, following the rhythm of the music gently but with control.



Figure 17. *Oyog* Movement

Figures 17, 18, and 19 show the floor pattern used in the *oyog* movement which is a semi-circular pattern. Based on an interview with the coach on December 22, 2024, it was explained that the meaning of the semi-circular floor pattern symbolises openness and acceptance.



Figure 18. Semi-Circular Floor Pattern of *Oyog*

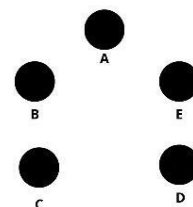


Figure 19. Illustration of Semi-Circular Floor Pattern

The dance design in the *oyog* movement is at a high level. Based on an interview with the coach on December 22, 2024, it was explained that the high-level symbol signifies achievement, hope, or a connection with a higher spiritual realm. The meaning of the *oyog* movement, according to the coach interview on December 22, 2024, is a symbol of balance between strong energy and gentleness within a person. This movement reflects the ability to control oneself, restrain emotions, and maintain inner harmony. Philosophically, the *oyog* movement symbolises the ideal balance between strength and gentleness within human nature. The local wisdom value integrated into this *oyog* movement is the value of tolerance. When connected to the local wisdom in the Salatiga community, it aligns with Salatiga's reputation for its strong culture of tolerance.

Ngecek Movement

The description of the 4x8 count *ngecek* movement is:

1. Counts 1-2: Both hands hold the *kuda lumping* to the side, the gaze is down, and the body leans forward. The left foot is in front, and the right foot is positioned backwards, allowing for forward movement.
2. Counts 3-4: Both hands hold the *kuda lumping* to the side, the gaze is forward, and the body is upright, facing forward. The feet are positioned parallel and remain in place.
3. Counts 5-6: Both hands hold the *kuda lumping* to the side, the gaze is down, and the body leans forward. The right foot steps backwards, followed by the left foot, with a backwards movement.
4. Counts 7-8: Both hands hold the *kuda lumping* to the side, the gaze is forward, and the body is upright, facing forward. The feet are positioned parallel and remain in place.



Figure 20. *Ngecek* Movement

Figures 20, 21, and 22 show the floor pattern of the *ngecek* movement which is a diagonal pattern. Based on an interview with the coach on December 22, 2024, it was explained that the meaning of the diagonal floor pattern reflects stages in life, symbolises a gradual learning process, and patience



Figure 21. The Diagonal Floor Pattern of *Ngecek*

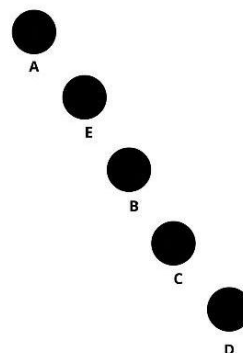


Figure 22. Illustration of Diagonal Floor Pattern

The dance design of the *ngecek* movement is at a medium level. Based on an interview with the coach on December 22, 2024, it was explained that the term "medium level" is related to daily activities, symbolising balance and stability. The meaning of the *ngecek* movement, as explained in an interview with the coach on December 22, 2024, is self-control and courage. Philosophically, the *ngecek* movement represents the spirit of facing challenges. The local wisdom value integrated into the *ngecek* movement is discipline. The *ngecek* movement reflects the meaning of self-control, which is at the core of discipline itself. Self-control helps an individual remain consistent in following rules, tasks, or responsibilities despite facing various temptations or obstacles. When connected to the local wisdom in the Salatiga community, it aligns with the customs of the Salatiga people in upholding discipline.

***Kumpul Sirah* Movement**

The description of the 2x8 count *kumpul sirah* movement is:

1. Counts 1-4: The horse heads face each other.
2. Counts 5-8: Spin in pairs.
3. Counts 1-8: Swap positions with your partner.



Figure 23. *Kumpul Sirah* Movement

Figures 23, 24, and 25 show the floor pattern of the *kumpul sirah* movement is a facing pattern. Based on an interview with the coach on December 22, 2024, it was explained that the meaning of the facing floor pattern symbolises unity in diversity.



Figure 24. The Facing Pattern Movement of *Kumpul Sirah*

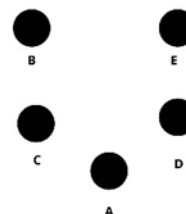


Figure 25. Illustration of Facing Pattern

The dance design of the *kumpul sirah* movement is at a medium level. Based on an interview with the coach on December 22, 2024, it was explained that the meaning of the medium level is related to daily activities, symbolising balance and stability. The meaning of the *kumpul sirah* movement, according to the interview with the coach on December 22, 2024, symbolises unity, togetherness, and deliberation or discussion to reach a consensus. Philosophically, the *kumpul sirah* movement teaches the importance of harmony in society. The local wisdom value integrated into this *kumpul sirah* movement is the value of tolerance. When connected to the local wisdom in the Salatiga community, it aligns with Salatiga's reputation for its tolerance.

***Bambangan* Movement**

The description of the 4x8 count *bambangan* movement is:

1. Counts 1-2: The dancer is mounted on the horse prop, with the left hand holding the *kuda lumping* and the right hand swinging forward. The gaze is down, the body is upright facing forward, the left foot steps forward, and the right foot is behind, forming a circle.

2. Counts 3-4: The dancer is mounted on the horse prop, with the left hand holding the *kuda lumping* and the right hand swinging backwards. The gaze is forward, the body is upright, facing forward, the right foot steps forward, and the left foot is behind, forming a circle.
3. Counts 5-6: The dancer is mounted on the horse prop, with the left hand holding the *kuda lumping* and the right hand swinging forward. The gaze is down, the body is upright facing forward, the left foot steps forward, and the right foot is behind, forming a circle.
4. Counts 7-8: The dancer is mounted on the horse prop, with the left hand holding the *kuda lumping* and the right hand swinging backwards. The gaze is forward, the body is upright, facing forward, the right foot steps forward, and the left foot is behind, forming a circle.



Figure 26. *Bambangan* Movement

Figures 26, 27, and 28 show the floor pattern during the *bambangan* movement which is a circle. Based on an interview with the coach on December 22, 2024, it was explained that the circular floor pattern symbolises unity and togetherness.



Figure 27. The Circle Movement of *Bambangan*

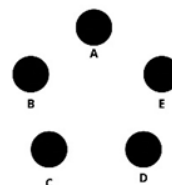


Figure 28. Illustration of The Circle Movement

The dance design of the *bambangan* movement is at a medium level. Based on an interview with the coach on December 22, 2024, it was explained that the term "medium level" is related to daily activities, symbolising balance and stability. The meaning of the *bambangan* movement, according to the interview with the coach on December 22, 2024, is strong yet polite. Philosophically, the *bambangan* movement teaches balance in life. The local wisdom value integrated into the *bambangan* movement is the value of politeness. This is in line with the meaning of the *bambangan* movement itself—strong yet polite. When connected to the local wisdom in the Salatiga community, it aligns with Salatiga's customs of upholding politeness. This is reflected in the habit of the Salatiga people who always show respect to elders, such as by saying *nuwun sewu* (excuse me) when passing in front of someone older.

Discussion

The analysis results indicate that the *Jaran Kepang* dance is not only a form of artistic expression but also a means of preserving local wisdom values that contribute to character development. Each movement in this dance has a philosophical meaning that reflects the cultural values of the Salatiga community. The integration of these values in the context of extracurricular learning provides profound insights into how art can be used as a tool for character education.

A deeper interpretation of the movements in *Jaran Kepang* reveals that the values of mutual cooperation and independence in the *budalan* movement reflect the *jogo tonggo* tradition that developed in Salatiga, especially during difficult situations such as the COVID-19 pandemic. This value shows that the dance not only reflects past culture but also remains relevant to current social conditions. Additionally, the discipline embedded in the 'nglumba' and 'sabetan reto-reto' movements aligns with the habits of the Salatiga community in maintaining environmental cleanliness and adhering to traffic regulations. This suggests that a discipline rooted in local culture can also be taught through the medium of performance art.

Religiousness and courtesy, as represented in the *sabetan biasa* and *sembah* movements, reflect the religious practices and respect for elders in the Salatiga community, as evident in the traditions of *sungkeman* and *sendang*. The continuity of this tradition in the form of dance movements shows that cultural expression can serve as a reflection of spiritual and social values that remain relevant in modern life. Tolerance, found in the *oyog and kumpul sirah* movements, is related to the pluralism in Salatiga, which is known for its high level of religious diversity. In this context, *Jaran Kepang* dance serves as a representation of the inclusivity values passed down through generations.

Compared to previous research, these findings support the study by Dwijayanto et al. (2022), which emphasises that extracurricular activities grounded in local wisdom are effective in developing students' social character. This study also aligns with research by Sunardi & Kurniawan (2021), which highlights how local philosophies, such as "*sayuk rukun saiweg saeka praya*," can be reflected in the community's cultural practices. Thus, this research contributes to the understanding of how integrating local wisdom values in performance art not only functions as cultural preservation but also as an effective strategy for character education.

Overall, this research demonstrates that *Jaran Kepang* is not merely a performance art, but also an educational medium that teaches moral, social, and cultural values to the younger generation. With a deeper understanding of the relationship between dance and cultural values, efforts to preserve traditional arts can be further developed to strengthen cultural identity amidst modernisation.

Conclusion

The *Jaran Kepang* dance serves not only as a form of artistic expression but also as an effective medium for character education rooted in local wisdom. Its movements embody core values such as mutual cooperation, independence, discipline, religiosity, politeness, and tolerance, which remain highly relevant in contemporary society. The integration of this traditional dance into extracurricular activities demonstrates that traditional arts can play a meaningful role in transmitting social and cultural values to younger generations. Therefore, the preservation and implementation of the *Jaran Kepang* dance contribute both to the reinforcement of cultural identity and to the promotion of sustainable character education.

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