



Transformation of Palembang malay community cultural values based on character education in dance learning in higher education

Halimah Agustina ^{a,1,*}, Malarsih ^{a,2}, Deasylina da Ary ^{a,3}

^a Postgraduate State University of Semarang, Indonesia

¹ agustinahalimah99@gmail.com *; ² malarsih@mail.unnes.ac.id; ³ deasylina@mail.unnes.ac.id

* Corresponding Author

ABSTRACT

This research was analyzed with the aim of uncovering and knowing the transformation of the local culture of the Palembang Malay community, which has values in activities, art, or symbolic meanings that characterize the character of the local community which can be used as character enrichment in dance learning in tertiary institutions with a culture based on material content local Problem formulation; (1) what character values do Palembang Malay people have in the form of the Tanggai Dance art; (2) how is the transformation of culture-based character values in dance learning which is used as content material in Higher Education. This study uses a qualitative research method described and analyzed through an interdisciplinary approach to using a case study design in learning the Tanggai Dance at PGRI Palembang University, Department of Performing Arts Education. Data collection was carried out through observation, interviews and document study through an interactive analysis model. The results of the study show that the cultural values of the Malay people of Palembang originate from the habit of activities that give rise to art forms in the Tanggai Dance by holding the philosophy of *rasan tuo* and the motto of the meaning of *sendok piyogo* so that it is used as a reference for reflecting on character-based material content in learning Regional Dance at PGRI Palembang University which produces value in learning activities. The transformation process involves students, lecturers, and creators of the Tanggai Dance. Empirically the implementation of learning activities in schools and communities occurs in material content as a source of learning, while the Tanggai Dance functions as a work of art that has philosophy, history, and meaning in the form of dance so that Tanggai Dance is used as local culture-based material content to develop student character in Universities as prospective educators.



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1. Introduction

Palembang's Malay culture is the result of a combination of local culture and Hindu culture. In general, the Malay community is considered a religious, polite and highly moral society which is reflected in the Malay people's culture in the form of behaviour and the choice of appropriate and careful words [1]. The majority of the Palembang Malay ethnic community is inhabited by the Palembang tribe, which is divided into two tribes, namely, the *wong jero* and *wong jabo* tribes. *Wong jero* is a group with a noble or wealthy lineage, whereas *wong jabo* is a group of ordinary Malay people from Palembang. The above questions are also supported by research [2, p. 221] that the people of the city of Palembang use the Malay language, which has been adapted to the local dialect so that it is now known as the Palembang language, which always ends in the ending "O". The people of the *wong jabo* tribe in Palembang's Malay culture serve as a milestone in the establishment of a tradition that is present in the daily activities of the local

community. Traditions that develop in the surrounding community have distinctive meanings and symbols from the culture from which they originate. It is undeniable that the people of Palembang city adhere to the motto *sendok piyogo* (adat is held in my lap and Shari'a is upheld), which means that even though they are highly educated, they must maintain the customs of the Palembang tribe in the socio-cultural life of the community [3, p. 17]. The socio-cultural life of the community is very strongly related to the beliefs it adheres to, as well as the Malay community adheres to customs and culture so that Palembang's Malay character is reflected as a virtuous and moral society. In the current digital era, the character reflected in Palembang's Malay community has led to a shift in the character of young people who show a character that is skewed or more in a negative direction.

The multidimensional crisis hit the world in the aspects of politics, economy, unity and intimacy, religious values began to diminish, and cultures, as well as ideology, were abandoned; the national material and spiritual development also stalled, discontinued, nonlinear, and unpredictable [4, p. 1]. This statement is also confirmed in research [5]; it is predicted that the era of globalization brings opportunities and challenges that are applied to values-based education so that in terms of acculturation, cultures from outside Islam also influence the development of the character of Malay society. This indication can be seen from the neglect of politeness which was once highly valued by the Malay community. Then there is moral decadence marked by many uncivilized behaviours that harm others, the use of low-grade language with insults and insults, and the loss of sensitivity and concern for others, which used to be the special characteristics of Malay society. So the main problem lies in the weakness of character as a national culture, especially the dignity and worth of human character [6, p. 167]. Based on this, in breaking the decadence of characters that are not commonly followed in the statement above, there needs to be an ongoing effort through a habit in the realm of education. Dealing with character issues is not a new topic anymore in the world of education but is almost ingrained in the purpose of implementing education itself. The implementation of education requires a reference to habits in the teaching and learning process which gives rise to a development of a mindset, not only in terms of knowledge but the skills and attitudes of students, which must be aligned and harmoniously intertwined into a unified whole in the ongoing learning process.

The process of learning habits can be reflected through local wisdom, which gives rise to the meanings and values contained therein. Local wisdom is the positive behaviour of man connecting with nature and the surrounding environment; local wisdom can be understood as a local idea that is wise and full of wisdom [7]. Local wisdom is a positive habit of the relationship between humans and the surrounding environment, so local wisdom is interpreted as a wise original idea have good values embedded in the surrounding community. Proactively privileging and embracing the multicultural and multilingual realities of a new social milieu in local and global contexts can stimulate a highly significant inflexion point for education in the next century [8, p. 213]. This perspective tries to proactively examine and embrace the multicultural and multilingual realities of the new social environment in local and global contexts that can stimulate a very significant inflexion point for education in the next century by leveraging the local cultural wisdom of the local community.

Local cultural wisdom around the Palembang Malay community can be in the form of traditional arts that have good philosophies and values, which are reflected in the form of their unity. The only traditional art that holds the local community's *rasan tuo* philosophy is the Tanggai dance art. The Tanggai dance also contains the philosophy of the Malay people of Palembang, who are friendly and appreciative and also respect other people [9]. The Tanggai dance is a traditional dance typical of the city of Palembang, which adheres to the *rasan tuo* philosophy (matchmaking carried out by parents by consulting to find a mate for their son). Not only that, the Tanggai Dance is presented by combining traditional *songket* cloth with the graceful movements of the dancers. The Tanggai dance movement contains its own meaning in the activities of the Palembang Malay community. Therefore, it has endeavoured that the Tanggai Dance can be used as a content of character education-based learning materials in Higher Education.

Universities are currently facing an important challenge to justify the value of education provided to students and their supporting communities; one of the assumptions of all parties regarding the goals of higher education must be integrated with the good of the local, national and global community [10]. Located within the cultural perspective of the research above brings understanding that proposes a critical reframing of local culture-based education. Therefore this research contributes to the mode of transformation of cultural values as an effort to strengthen the character of students in tertiary institutions based on learning material content. The aim of this research is to reveal and find out the transformation of the local culture of the Palembang Malay community, which has values in activities, art, or symbolic meanings that characterize the character of the local community and can be used as character enrichment in dance learning in higher education with a material-based culture. This notion provides a challenge for educators to make policies around the world to re-examine educational paradigms and practices from the point of view of cultured local communities. Therefore, there is a need for further research that discusses the transformation of character development and cultivation in tertiary institutions in learning based on the cultural values of the Palembang Malay community as a reference for the contents of the Tanggai Dance material, which is transformed through education in Learning Activities.

2. Method

A qualitative approach with analysis based on research-based case studies is used as a technique to produce this work of art. To achieve the goals and objectives of the research, a series of interrelated methods are used in the analysis of normative documents in the psychological and pedagogical literature in answering scientific problems in research [11, p. 505]. Character issues: How to help our children develop judgment, integrity, and other important values [12]. The problem of character in helping students who are continuously experiencing development, character education leads to a continuous and never-ending process (never-ending); the process of character education will always involve three domains, namely cognitive, psychomotor and affective, as a form of holistic unity in the context of the cultural life of the local community.

Therefore, the research approach uses an educational approach with the theory of character education by Thomas Lickona and an ethnochoreological approach from La Meri's chronological theory, namely formulating that knowing dance forms can be displayed through the medium of expressing the feelings of artists or dance choreographers. Based on this, Ethnochoreology implies knowledge of ethnic dances [13, p. 168], so that it can be studied in La Meri's theory in Soedarsono's writing which formulates that to know the form of the Tanggai Dance can be displayed through dance elements. Then it was reiterated in the article [14, p. 164] that La Meri realized his theory on the basis of concern for new theories which were more likely to emerge in the direction of modern dance or ballet. Therefore, from La Meri's choreological theory, researchers will analyze the implementation of the Tanggai Dance learning by providing material about the movements of the Tanggai Dance, which is used in the analysis as the content of learning material.

The learning process based on the content of the Tanggai Dance material is a way to obtain empirical data at an early stage which produces a character value contained therein. After the information has been collected and obtained, the next step is for the researcher to interview all parties involved in it, namely lecturers and students in semester 3 A of the Performing Arts Education Department who are studied to see, study, and feel the contribution of the local cultural context of the Palembang Malay community in learning at PGRI University Palembang. This location observation was carried out to record videos and take photos that were considered most relevant in this study. In order to make it clearer here, the researcher presents a research design for the transformation of the cultural values of Malay Palembang society based on character education in Higher Education through learning, and the research design can be described in Figure 1.

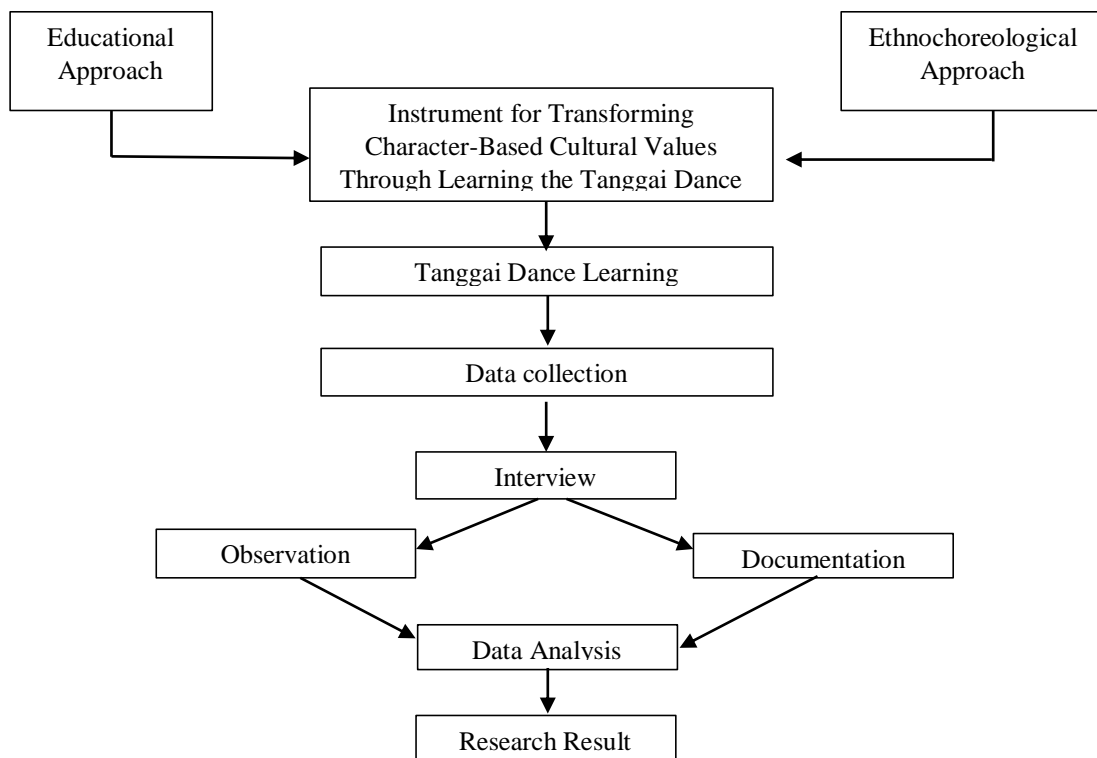


Fig. 1. Research Design

3. Results and Discussion

In the realm of education, learning always produces a character value that is created based on a series of processes that have been carried out. Moral values by [15] in one of his books, 100 Ways to Enhance Values and Morality In Schools and Youth Setting, which describes 100 ways to increase values and morality in schools which can be grouped into five methods, planting values and morality, exemplary values and morality, facilitating values and morality, skills for developing values and moral literacy, developing values education. The values in forming these characters can be studied in the scope of character education, which is shown on the basis of psychological totality (cognitive, psychomotor, and affective); the point is that character education in tertiary institutions is aimed at forming a nation that is strong, has a noble character, is competitive, tolerant, moral, has a patriotic spirit, develops dynamically, is religious and cooperative [16]. This general character can be actualized in understanding the values and norms of the local cultural community, which has its own characteristics that adhere to a strong understanding of society. Based on this, this research article presents an analysis that elaborates on several important points regarding the culture of the Malay people of Palembang with reference to cultural character values that are transmitted in the learning process of the Tanggai Dance at PGRI Palembang University.

3.1. Palembang Malay Community Culture Values

The Palembang Malay community has a socio-cultural life that is very closely related to the beliefs they adhere to, as in the traditional arts of the Tanggai Dance. The traditional art of Tanggai Dance is a traditional folk dance that is presented as a form of welcoming guests. The Tanggai dance depicts the friendliness and respect of the people of Palembang for the presence of implied guests as a welcome greeting to invited guests who come [17]. The Tanggai dance is danced by an odd number of dancers (3, 5, 7), served with betel lime and beautiful and graceful movements. The Tanggai Dance movement is not only an aesthetic symbol, but the Tanggai Dance movement contains value and meaning in every movement that reflects the activities of the Palembang Malay community with the character. Therefore the motion in the Tanggai Dance is a form of a unified whole, so the elements that form the motion of the Tanggai Dance cannot be removed, such as the movement of the feet, hands, fingers, body and shoulders [18, p. 98].

The Tanggai Dance art, used as a local local culture, has symbolic values and meanings contained in the dance movements. According to the researcher's interview with the dance creator and dance maestro of the city of Palembang, namely Mrs Elly Rudy, on 15 October 2022, said that the form and philosophy of the Tanggai Dance was the friendliness of the Palembang Malay community by being presented with the prefix Tanggai Dance as a welcome introduction so that the Tanggai Dance movement has the meaning and value contained in each of its various movements. The beginning of creation of the Tanggai Dance began because of political conflicts in ancient times in the Gending Sriwijaya dance and *Gending Sriwijaya* dance, and there were too many knick-knacks that had to be displayed; for example, the dancers must be nine women, then the dancer behind must perform the complete spear, so that if the children of the people who cannot afford it then they cannot dance the Gending Sriwijaya dance because at that time only a few people could dance and learn the Gending Sriwijaya dance. So, from that, Mrs Elly Rudy created the Tanggai Dance as one of the traditional dances of the Tanggai tradition as populist traditional dance for Palembang Malay community so that it is easy to learn and gain knowledge about the traditional culture of the city of Palembang, which adheres to the meaning and philosophy of the local community. Figure 2 shows the activities of the children and Mrs Elly Rudi learning the Tanggai dance during the preparation for the JKPI event.



Fig. 2. Children and Mrs Elly Rudy doing Tanggai Dance learning on JKPI event preparation

So to describe the values contained in the Tanggai Dance movement, which describes the character of the Palembang Malay community, then the researchers here found previous studies from the results of the study [18] and combined it with the results of the analysis in this study which discusses the meaning contained in the various movements of the Tanggai Dance. Based on this, in order to check more accurate data, the researcher will examine the movements of the Tanggai Dance, which reflects the character of the Palembang Malay community in phenomenology based on interviews and observations with the creators of the dances to check the accuracy of the meaning values contained in the various movements of the Tanggai Dance. At this time, the researcher will describe the results of the research obtained regarding the range of motions of the Tanggai Dance. *Kecubung* movement, *ulur benang* movement, *tabur* movement, *simpuh* movement, *tafakur* movement, *sigungtang maha meru* movement, *stupa* movement, *mendengar* movement, *elang terbang* movement, *tolak balak* movement, *menyisir* movement. In detail, the elaboration of the various movements of the Tanggai Dance will be described as follows. Figure 3 (a) describes the *Doormat* Movement, which is the initial movement of the dancers entering the stage in a long line of dancers entering the stage with both hands in front of the chest, then the position of the fingers of the right hand above the left hand, then slowly tiptoeing towards the stage. Figure 3 (b) describes the *Borobudur* Movement, and this movement symbolizes the movement of praying so that it will be given smoothness in the event to be carried out, or this movement is equated with the movement of worshipping the god Shiva in Hindu teachings during the era of the Srivijaya kingdom. Parallel position facing forward with hands placed in front of chest and fingers getting, right hand over left hand (Borobudur) and smiling looking forward.

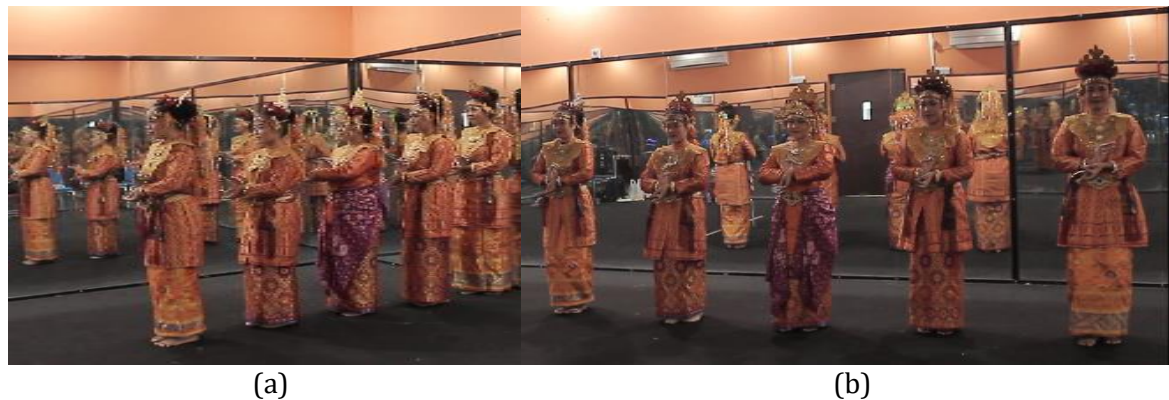


Fig. 3.(a) Doormat Movement, (b) Borobudur Movement

Figure 4 (a) presents an explanation of the *Sembah* Movement, namely the initial movement of entering the standing prayer position (the position of the hands of worship is placed in front of the chest, and the body position is facing down). The meaning of this movement contains the meaning as a symbol of respectful greeting to invited guests and asking for the smooth running of God Almighty, and this movement symbolizes the warm-hearted nature of the host. Figure 4 (b), *Kecubung* movement, describes the Amethyst's Motion. This movement is carried out with the position of the right foot supported behind the left leg, the position of the body lying on the wood and the hands rotated in front of the chest towards the lower right, one full rotation followed by a swinging motion of the body. At the end of the movement, both hands are snapped, do this movement twice with your eyes facing your hands. The meaning of the amethyst gesture is to show that nobility belongs to the almighty. The up-and-down movement of the amethyst symbolizes the amethyst flower in the Musi River, which is used to cure diseases. So, in Palembang Malay society, it is likened that people are required to live in harmony and harmony in society. Figure 4 (c) describes *Ulur Benang* Movement, namely, the movement of stretching the thread is carried out by swinging both hands alternately left and right like someone is stretching the thread. The position of the dancer's body slowly rises downwards, sitting slumped or sitting. The meaning of this movement symbolizes the activity of a woman weaving *songket* (a typical South Sumatran cloth) so that women in the city of Palembang are described as graceful, graceful and wise. Figure 4 (d) regarding *Menabur* Movement. In this movement, the body position is slightly leaning forward with the right-hand position like someone who is pouring something. This movement is carried out four times by sprinkling to the right and to the left, then the left or right hand is placed in front of the solar plexus while the other hand is making the sowing motion. This movement is called the people of Palembang city, with a movement to spread goodness in all directions and ward off evil from all directions.

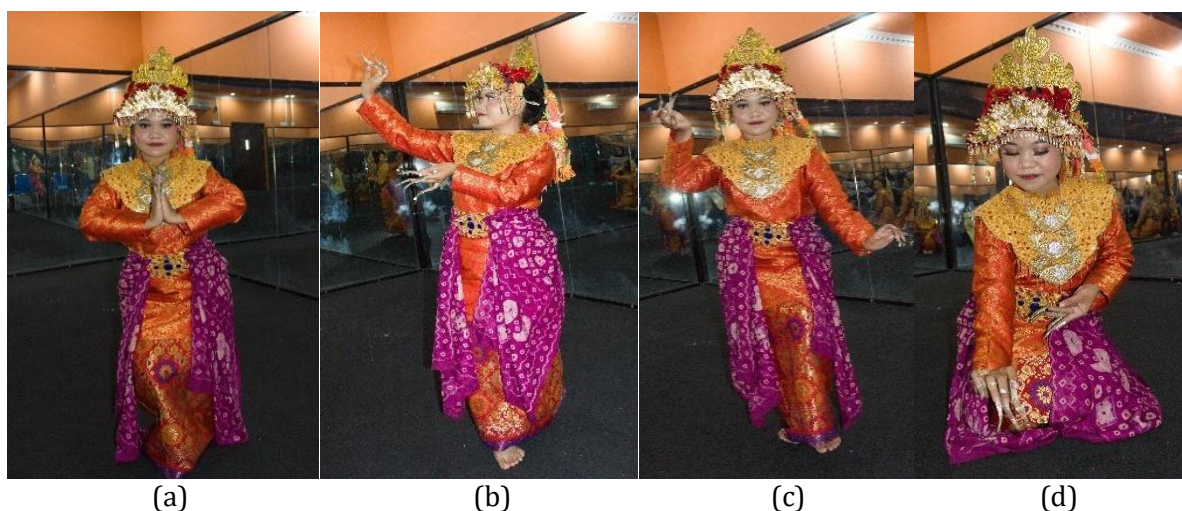


Fig. 4. (a) *Sembah* Movement, (b) *Kecubung* movement, (c) *Ulur Benang* Movement, (d) *Menabur* Movement

Figure 5 (a), namely *Tafakur* Movement. In this movement, the position of the legs is squatting, and the direction of the body is to the right, with the right hand slowly forming a semicircle to the left and then tapping slowly and vice versa. The meditation movement shows that as one of God's creations, one must always surrender to Him and ask for forgiveness. Figure 5 (b), namely *Siguntang Maha Meru* Movement. This movement is carried out with an upright body position while sitting cross-legged, then the position of the hand is giting, placed above the head, then the position of the right hand extends to the side with a view looking to the side of the right hand. This movement symbolizes the steadfastness of Siguntang Hill in the city of Palembang. It is said that according to the local community, anyone who lives and resides on Sriwijaya Earth is obliged to listen to and practice the teachings derived from reason which are poured in the form of good deeds originating from a clean heart. Figure 5 (c) is called *Stupa* Movement. The position of the body sitting cross-legged with the right hand bent over the head, then the position of the fingers with the eyes high, then the position of the left hand with the fingers with the eyes pointing the fingers is placed in front of the sun tangles. This movement is performed alternately right and left. The Stupa Movement symbolizes that the people around us can feel everything we do positively, so if we have a positive aura, then wherever we are, we will be appreciated by others and liked by others. Figure 5 (d), namely *Mendengar* Movement, this movement is performed with the position of the right hand extended, then the wrist bent to the left with the fingers in the position of the fingers, then the left hand with the position of the fingers in the position that is placed parallel to the left ear and facing towards the left ear, left hand. This movement means that a practice obtained or listened to properly must be taught to others with good practice as well.

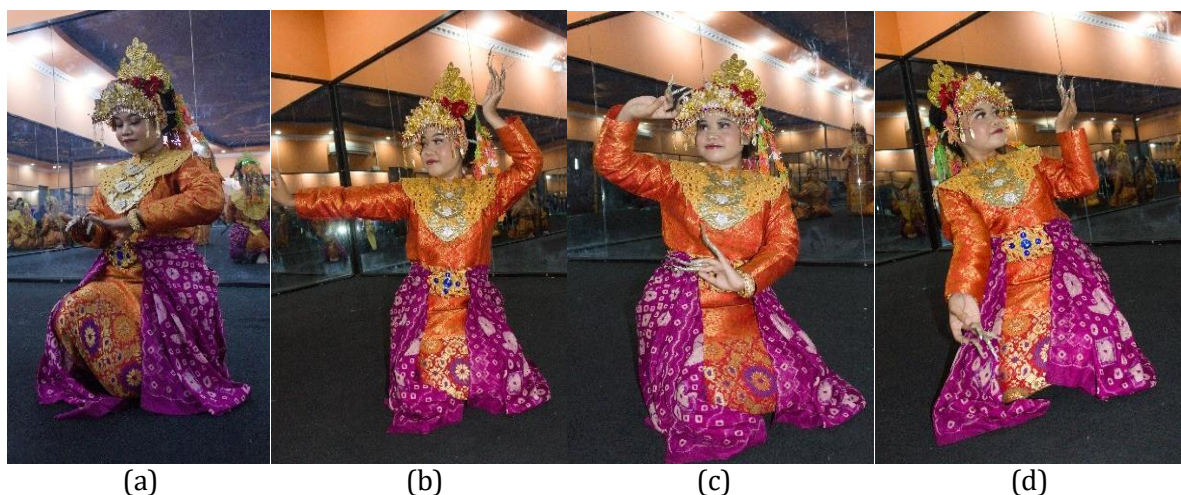


Fig. 5. (a) *Tafakur* Movement, (b) *Siguntang Maha Meru* Movement, (c) *Stupa* Movement, (d) *Mendengar* Movement

Figure 6 (a) *Elang Terbang* Movement. This movement is performed with the position of the body leaning to the right side, then the right foot above the tiptoe and the left foot facing the side of the left foot with both hands stretched out to the right side and the position of the two fingers counting. This movement symbolizes the figure of a woman who must be steadfast, strong, have character and be able to protect herself from the dangers that come. So in this movement, according to the Palembang Malay community, it is believed that a woman figure must be firm in making decisions, courageous and responsible. Figure 6 (b) *Tolak Balak* Movement. This movement is done with the position of the body leaning slightly towards the right side with a sudden body position, then the position of the hand as if making a circle with the fingers high, and the right foot is placed in front of the left foot then the position of the left foot is slightly on tiptoe behind the right foot. This movement symbolizes that actions that are negative for human life must be pushed away or rejected so that they do not harm themselves or others. Figure 6 (c) *Nyumping* Movement. This movement is done in a supine position with the left leg supported behind the right leg, and then the position of the fingers is moved from above the ear to flow down like a hair-combing motion. This movement has meaning in the activities or activities of girls in the city of Palembang who are combing their hair gracefully, and this activity symbolizes

that a girl who is still a virgin must maintain self-respect and receive more protection from her family, whereas in Palembang city society there must be more *pingit* women (at home only) instead of wandering outside the house.



(a) (b) (c)

Fig. 6. (a) Elang Terbang Movement, (b) Tolak Balak Movement, (c) Nyumping Movement

3.2. Transformation of Palembang Malay Community Cultural Values in Learning Tanggai Dance in Higher Education

Definition of values, in theory, Spranger [19] and the values of the Palembang Malay community *wong jabo* are contained and transmitted in learning activities from the beginning to the end based on local culture. At this time, a value is seen as a tool to achieve learning goals in character education in Higher Education so that it can shape the professionalism of a student as a future educator in the future through learning activities [20]. Anthony Robbins' view is in line with what Jerome Bruner put forward, that learning is an active process in which students build (construct) new knowledge based on experience or knowledge they already have, hence the constructivism view [21]; Learning can be interpreted as a process of the brain in interpreting new experiences with the knowledge it already has in a new format [22]. Developing pedagogical knowledge as knowledge of the process of teaching is guided by courses of study that are shaped by educational and learning theories [23].

Knowledge in a new format in the focus of this research is focused on the learning activities of the Tanggai Dance in Higher Education; in this case, the researcher examined several schools in South Sumatra which used the Tanggai dance as material so that from the results of the researcher's analysis it was found that the learning of the Tanggai Dance in elementary, junior high and high school schools used the Tanggai Dance only as a skill transfer so that the knowledge obtained was only limited to the child being able to dance the Tanggai Dance movements. So, the fact that students as students at the Higher Education Department of Performing Arts Education have actually obtained initial knowledge about the dance skills of the Tanggai Dance so that learning the Tanggai Dance in Higher Education aims to be able to develop and gain new knowledge that is conceptualized for these students to be able to develop a broad mindset and have an attitude as prospective educators who can protect and transfer knowledge, skills through future learning. So, in the learning process of the Tanggai Dance, the learning activities are focused on the initial activities, core activities and final activities; students as a form of acquiring knowledge, skills and attitudes through the teaching and learning process, which are transmitted based on local cultural materials of the Palembang Malay community. The emphasis is on the fact that education is inextricably linked to the culture and society in which it takes place [24]. Based on this, the researcher will explain in detail in Table 1 the analysis as follows.

Table 1. Transformation of Palembang Malay Community Cultural Values in the Learning Activities of the Tanggai Dance at Palembang PGRI University

<i>Learning Activities</i>	<i>The Relevance of Palembang Malay Community Criteria</i>	<i>Reflected values through Learning</i>
In student activities in the initial activity do a prayer first	Palembang Malay people have faith in God Almighty. Palembang's Malay community almost entirely adheres to Islam	Religious includes spiritual values, piety and faith
The activity of delivering material by the subject lecturer regarding giving appreciation of the Tanggai Dance and giving material about the history and philosophy of the Tanggai Dance	Relevance is shown in relation to the Palembang Malay community who always love and appreciate local traditional arts in the form of always maintaining these arts until now	Love and appreciate local history and local artistry
Student core activities always come on time when learning begins, this activity is carried out on the basis that students already have an agreement at the beginning of learning with the lecturer. Therefore, students must be consistent about the actions and words they agree with	The relevance to the criteria of the Malay community shows that the Palembang Malay character is always responsible for all the actions they take, for example: all people who live and settle in the city of Palembang have their own rights but must always carry out their obligations as residents who live in the city of Palembang. In accordance with the motto meaning <i>sondok piyogo</i> and also always responsible for protecting the natural surroundings as human beings created by God Almighty	Responsibility Value
Learning activities in the core activities of the 3rd and 4th meetings, there is interaction between students in the learning process of this meeting by dividing into groups consisting of 5 people or an odd number	Relevance is shown in the activities of individuals in social groups where there is a communication that is established on a social basis that helps each other, help so that from these activities arises a sense of togetherness and cooperation between communities	Social values, cooperation and togetherness
Activities in the initial evaluation activities of students performed in groups by dancing the Tanggai Dance in the PGRI Palembang Business Center field. So in this activity students together in one class prepare things to be prepared at the initial evaluation stage	Relevance is shown in the culture of the Palembang Malay community, namely in the motion of the flying eagle which is believed to have the meaning that humans have demands to have a courageous and confident attitude so that they can take the opportunity to read the opportunities that exist.	The value of self-confidence, solidarity and reminding each other
Learning activities in the core activities are focused on student group presentation discussions, then this activity is marked by a question-and-answer discussion, and exchanging information and receiving input from each other	The relevance of this activity is marked by the values of the Palembang Malay community, which always have a value of tolerance and tolerance between religions	Value tolerance and tolerance
The learning process in the presentation of paper results, early-stage assessment activities and final stage assessment activities. Especially in the final stage of assessing the appearance of exam students in the dance lab floor 4 of the H PGRI Palembang building, students wear traditional costumes of the Tanggai Dance and its accessories. In this activity students not only love local arts but also students can love themselves so that in dancing students can feel more deeply and confidently so that their wirama, wirasa and wiraga can radiate in the form of students' final performances.	Relevance is shown on the basis of the meaning of the motto adat in lap and upheld Shari'a, so that people as beings who have reason will always love local traditional arts and humans must also love themselves.	Cultural values, Love yourself and compact

<i>Learning Activities</i>	<i>The Relevance of Palembang Malay Community Criteria</i>	<i>Reflected values through Learning</i>
Activities at the prayer stage, body warm-up activities, and continuous dance practice in one group, so in this activity it is hoped that there will be an initial stimulus to the lecturer, so that in subsequent learning students can carry out independent learning through a habit that is applied	Relevance relates to the criteria of the Palembang Malay community on the cultural aspects of marriage. The surrounding community always believes that before wanting to marry a woman must be believed to be independent first. For example: " <i>mo nak belaki harus pacak nanak nasi dulu</i> "	Independent Value

Therefore based on the exposure of character education in the learning of the Tanggai Dance, which is transmitted from the cultural values of the Palembang Malay community, it produces real value through the Tanggai Dance learning activities for the development of student character as a standard for graduates in tertiary institutions. The field of the teaching profession, in terms of local culture-based material content, produces eight character values that are transformed from the culture of the Palembang Malay community through the learning of the Tanggai Dance. These character values include; (1) Religious Character includes spiritual values, faith and piety; (2) Love and appreciate local history and art; (3) Responsibility Value; (4) Social, which includes cooperation and togetherness; (5) Confidence, solidarity, courage and reminding each other; (6) Tolerance and tolerance; (7) Cultural Values, love yourself, and compact; (8) Independent Value.

4. Conclusion

The results of this study were obtained from cultural values which were reflected through learning which consisted of 8 values, namely: Religious values, including spiritual values, piety and faith; the value of loving and appreciating local history and local art; responsibility value, social values include cooperation and togetherness, the value of self-confidence, courage and reminding one another, the value of tolerance and tolerance, self-loving value and compact, independent value. Based on this, the Palembang Malay community is believed to have a strong character in their lives. Therefore, efforts are made to include cultural values in the surrounding community in formal education so that character-based education does not only refer to character values in general but can be actualized through the content of local cultural material in learning that focuses on the cognitive, affective and psychomotor domains of students.

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