

Educational values of social study On betawi art of lenong

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Abstract-Betawi is an ethnic group native to Jakarta, descended from various ethnic groups in Batavia during Dutch colonial times. Lenong Betawi is a traditional theatre art presented in a Betawi dialect, accompanied by gambang kromong music, bringing the plays of daily life filled with life values and morals, which can be used as an innovative and creative teaching resource for Social Study in elementary schools. This study used a critical qualitative method with snowball technique for data processing. The findings of this study confirm that Social Study education (PIPS), as one of the compulsory subjects in the Indonesian curriculum, has the primary task of distributing, developing and strengthening the moral values of life in the effort to prepare good, responsible and citizens with a strong identify who have great love for their homeland. Characters in Lenong Betawi performances can be used as learning resources in the development and reinforcement of moral values through Social Study learning in elementary school in DKI Jakarta area. The integration of the social values revealed in the Lenong Betawi art show form part of the teacher's effort to teach Social Study that is in line with the real challenges of life. This study has implications for teachers' practice to be able to utilise local art as a source of learning in a positive way.

Keywords: Betawi, Lenong, DKI Jakarta, social values

Introduction

Jakarta, as a metropolitan city as well as the capital of the Republic of Indonesia (Suswandari, 2017b), has been experiencing a very rapid development and change in comparison to other large cities in Indonesia (Suswandari, 2017b). Jakarta has become the centre for development of civilisation, a barometer of progress of the Indonesian nation, in terms education, economics, health, sociocultural and technological progress as well as politics (Ediraras D. T., Rahayu, D. A., Natalina, A., & Widya, 2013). In today's millennials' era, Jakarta is equipped with superb infrastructure in the form of high-rise buildings complete with various facilities, such as economic centres to provide a variety of human service needs, as well as various entertainment centres to cater for everyone's taste. From a cultural aspect, it is filled with ethnic diversity that exists throughout Indonesia, coupled with various other ethnic groups from outside Indonesia (Suswandari & Astuti, 2016). Thus, the sociocultural aspect of Jakarta is vibrant, filled with activities. However, in the midst of this diversity, there is one ethnic group native to Jakarta, the Betawi (Kleden, 1996; Shahab, 1994; Suswandari & Astuti, 2015, 2016; Suswandari, 2009, 2017a). The Betawi people are a melting pot of various ethnicities that lived in Jakarta during the Dutch colonial period.

Betawi is the last group in the ethnic structure of Indonesia (leo Suryadinata, 2003). Until recently, they were considered as the original ethnic group, inhabiting an area of DKI Jakarta with the typical sociocultural system comprising identity. Ethnic identity is an important concept when discussing a social condition in a cross-cultural spectrum through psychological approaches (Jumalgeninov, 2014 ; Han, 2016), politics, economics among others. Although the number continues to decrease, the Betawi ethnic image can be visualised by strong identities including language, distinctive cuisine, ways of interaction, art and other forms of social organisation, as borne sources of local wisdom (Suswandari & Astuti, 2016; Suswandari, 2017a). Betawi ethnic culture is the whole system of thinking, values, morals, norms, beliefs, as part of the interaction process with the environment, resulting in the belief system, social system, economic system, knowledge system, technology, art and so on (Kleden, 1996; Shahab, 1994; Suswandari & Astuti, 2016; Suswandari, 2017a). These values formed the so-called ethnic Betawi character/identity, including behaviour, character, nature, morals, or ethnic Betawi personality, as a result of the internalisation of culture and is believed and used as a basis of life, perspective, way of thinking, and way of acting in everyday life (Chaer, 2012; Hasan, 2010), in this case, as a way of expressing art.

Lenong is a traditional art that characterises the theatre art developed by the Betawi, known as “Lenong Betawi” (Chaer, 2012; Kleden, 1996). Amid the strong influence of global culture, Lenong Betawi is a popular art, not only among the Betawi. Global change has obviously encouraged the Lenong Betawi artists to adapt, as well as being a source of need for some Betawi people (Chaer, 2012; Kleden, 1996; Yahya,2017). Currently, Lenong Betawi fans has gone beyond ethnic boundary through the support of information technology.

Various studies on ethnic identity associated with Betawi plays have been conducted by previous researchers. Juhanto Ibrahim’s research (2006) explains that Lenong Betawi, as a people’s theatre, has a major role in current social life. Furthermore, Lenong Betawi is an effort to preserve one of the cultural arts typical of Betawi society (Sagiyanto, 2015), but is no longer a traditional art preferred only by Betawi people (Setyaningrum, 2011). Soerjoadmodjo (2015) affirms the importance of community involvement in respecting cultural heritage. These studies have attempted to explore about the art of Lenong Betawi, although they only focused on the context of Lenong Betawi art as a cultural heritage and dynamics experienced. Their findings have not furthered the understanding and context of the social values of Lenong Betawi art culture that can be integrated in learning activities, especially in elementary schools in relation to the cultivation of moral values and the strengthening of characters based on the local culture.

Lenong Betawi art possesses highly philosophical social values and is important to be universalised from every performance in the forming of moral/values of people who love harmony and peace. Therefore, this study examines the social values in a Lenong Betawi play, which can be integrated in Social Study learning activities in elementary schools. Social values in the curriculum in Indonesia are taught in Social Study as a compulsory subject in elementary education. This study will become a resource for Social Study learning in the basic education unit, especially in the area of DKI Jakarta related to the subjects of Social Study and PLBJ (Education of Jakarta’s Environment and Culture). The main focus of this study is the Social Study values contained within Lenong Betawi as a source of curriculum development in the presentation of Social Study lessons in elementary schools.

Literature Review

Lenong Betawi, Betawi Traditional Art

Lenong Betawi is considered as a traditional art because it is supported by gambang kromong music (Chaer, 2012; Kleden, 1996; Setyaningrum, 2011) consisting of: (1) a gambang musical instrument which has a sound source of 18 blades made of wood derived from Java or Sunda, (2) a teh yan, a type of small rebab from China, (3) a kong an yan, a medium-sized rebab, also originating from China, (4) a shu kong, a large rebab from China, (5) a ning nong, a musical instrument from Javanese or Sundanese gamelan made of round bronze, shaped like a bowl, (6) a kenong, a small gong from Javanese or Sundanese gamelan, (7) a kromong, a tool of Javanese or Sundanese gamelan consisting of ten sound sources in the form of bowl, and (8) a kecrek, some bronze blades on a wooden base to be hit so they sound *crek-crek*. Lenong Betawi art is fully aimed at providing educational entertainment for its audience.

Lenong Betawi art is an accumulation of literary arts, sound art, music art, decorative art and acting art (Chaer, 2012; Kleden, 1996) Lenong belongs to the folklore story because it has traditional characteristics and is passed down through generations (Setyaningrum, 2011). Lenong Betawi's art display is simple, describes daily life and uses Betawi Malay language, which is "crisp" and easy to understand. Lenong Betawi art is in the folk theatre category, associated with the atmosphere of the audience and not bound by certain rules as required in modern art. The focus of Lenong's main story is centred on the life of Betawi children/communities who lives in Ciong, Cibarusah, Parung, Depok, Bekasi, Tangerang and of course, Jakarta. The atmosphere of Betawi society and culture has become the reference for the teaching of traditional Betawi values through Lenong's performances. For example, child piety, marital loyalty, kindness, honesty, defending the miserable, defending the excluded, the good, the evil, the heroism, the social protest and so on. In relation to that, Lenong Betawi art as a folk art has characteristics such as: 1) entertainment in family events such as circumcision and marriage, 2) elements of education, entertainer, solace, recreation, spontaneous, innocent, ceplas ceplos (straightforward), 3) uses elements of heroic versus criminal story as the theme of the play, 4) in each play someone appears as a hero to defend the oppressed³, and 5) is interspersed with the elements of humour that lighten the atmosphere and have become the main attraction of Lenong Betawi.

Along with the development of the era, whether it is evolutionary, revolutionary, innovative and diffusive, Lenong Betawi art adapts according to current global demands. Indeed, global life characterised by economy (Barker, 2006) encourages Lenong Betawi art management to adapt to maintain its appeal to audiences. Lenong Betawi's art today does not only focus on Betawi ethnic social issues, but also accommodates other ethnic presence in Jakarta. Television, as a medium of communication today, is capable of transforming Lenong Betawi art into entertainment that will automatically cultivate the creativity to transform traditional art into an art product that is in great demand in today's global entertainment market (Julianto, 2006). Through the medium of television, Lenong Betawi art is increasingly recognised beyond the borders of Jakarta, for example, soap operas with a Betawi cultural setting, such as Lenong Rumpi, Tukang Bubur Naik Haji, and

Mak Ijah Ingin Ke Mekah, are highly rated, playing a major role in disseminating social values that are useful in daily life that can be used as a source of Social Study learning in elementary schools.

Social Study Education Values

Social Study education in Indonesian schools is called IPS learning and has a central role in character building and identity strengthening (Suswandari, 2017b). This is because IPS, as an integration of various Social Study disciplines, is presented practically to conduct a Social Study that cannot be separated from the existing environmental and cultural values. IPS learning in elementary schools is part of the school curriculum, with the primary responsibility of shaping learners, skills, attitudes and values to participate in changing community life (Aziz Wahab, 2007) at local, national and international levels. Social studies, as viewed by Banks (1985) and Martorella (1985), are the only areas of the curriculum that develop the skills and competencies of its citizens, including a democratic life as well as active, effective and critical participation, possessing the basic competencies of citizens who are indispensable in the effort to participate in the life of society, nation and state.

In each curriculum, IPS examines a set of facts, events, concepts and generalisations relating to human behaviour and actions to build itself, its people, its nation, and its environment based on past experiences that can be interpreted for the present, and anticipated for the future. Theoretically, *“the primary purpose of Social Study is to help young people develop the ability to make informed and reasoned decisions for the public good as citizens of a culturally diverse democratic society in an interdependent world”*(Peter H, 1985).

Thus, it can be said that the broad objective of teaching Social Study is in an effort to develop the potential of learners to be sensitive to social problems that occur in society, have a positive mental attitude towards improvement of all imbalances that occur, and skilful in overcoming every social problem that befalls them and society.

Social Study education and values are two sides of the one unity to form the character of learners as a future resource. The basic values in Social Study learning become the spirit of character formation that will be reflected in the behaviours, attitudes, thoughts and distinctive characters that are displayed. Value education through learning Social Study should instil positive values such as good deeds, trustworthiness, anticipation, positive thinking, hardworking, civilised, daring to do right, willing to take risks, disciplined, big hearted, soft hearted, faithful, having initiative, strong-willed, having personality, mindfulness, intelligent, meticulous, democratic, dynamic, efficient, empathic, persistent, effective, sincere, honest, sportive, committed, cooperative, cosmopolitan, globalised, creative, firm, straightforward, independent, humane, introspective, loving knowledge, respecting the work of others, appreciating health, respecting the opinions of others, appreciating time, patriotic, forgiving, generous, devoted, self-controlled, productive, kind, humble, sense of belonging, confident, willing to sacrifice, humility, patient, spirit of togetherness, faithfulness, good mentality, fair, respectful, intuitive, organised, good manners, sporty, good moral, obedient, afraid of hurting others, tough, trustworthy, strong, firm, diligent, open, tenacious, and the likes (Saliman., 2014). Negative values (Saliman., 2014) that could be avoided through the learning of Social Study include excessive attitude with physical characters, proud of certain sex, distinguishing themselves based on ethnicity, race and religion, anti-risk taking, wasteful, lying, savage, hostile, slander, feudalistic, crazy for power, jealousy, breaking promise, dirty-looking,

stubborn, treacherous, stingy, in denial, consumptive, rude, tribal, cunning, self-forgetful, lazy, hypocritical, disparaging, easy-to-believe, self-obsessed, belittling, harassing, blaming, gossiping, ignorant, authoritarian, grumpy, vindictive, hateful, pessimistic, destructive, provocative, hopeless, ridiculous, arrogant, greedy, secular, closed, hasty, dependent, talking big, petty, and the likes.

These values can be learned and developed through various forms of the learning process, such as Social Study learning using Lenong Betawi art as a learning resource. Lenong Betawi as the theatrical art of Betawi society has undergone many changes along with the demands and needs of the era. The use of Lenong Betawi art as a learning resource for Social Study will make it easier for learners to understand values visually, either through television broadcasts or watching directly.

Research Methodology

This research adopted a qualitative-descriptive-analytical approach. A descriptive qualitative method aims to examine the status of a group of people, an object, a condition, a system of thought or a class of events in the present, that is Lenong Betawi art. The purpose of this descriptive research is to make a description, systematic description, factual and accurate concerning facts related to Lenong Betawi art to be analysed using a qualitative approach (Suswandari, 2009; Wahono, 2000). The method used in this research is phenomenology, which is an attempt to gain a general and in depth view of Lenong Betawi art based on the existing appearance in a Lenong Betawi show. Phenomenology is part of a qualitative method containing historical and cultural value (Miles, 2007). Informants in this study are people who understand the art of Lenong Betawi, Lenong Betawi fans and elementary school teachers. The participants are identified by their initials. Triangulation of data was performed to show the accuracy of the data.

Results and Discussion

The results obtained in this study included Lenong description as an expression of Betawi ethnic art and Social Study values in a Lenong Betawi play as a learning resource for Social Study in elementary school as detailed below.

Lenong Betawi Description as Betawi Ethnic Art Expression

Historically, the area now called Jakarta in colonial times was called Batavia, with fertile geographical conditions and a coastal area as an international trade route. It was also close to the spice area, the main commodity at the time. As the centre of Dutch colonisation in the East, Batavia was ruled by the governor-general, whose primary duties were to strengthen the economic interests of their own country by all means necessary. One such means was by strengthening the economy in Batavia by bringing in thousands of workers from outside Batavia, who later formed the ethnic group, Betawi. The pattern of Dutch colonisation was similar to that in other parts of Indonesia, namely the emergence of landlord and workers groups. The landlord group consisted of the colonists, while the worker group was an indigenous group imported from various regions of

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Indonesia. Each group had a distinctive cultural behaviour that distinguished them, including in the art, as the opinion of the informant below YH (54 years old):

“Saking suburnya nih tanah Betawi, Belanda betah di sinih. Dateng banyak pekerja dari berbagai jenis. Muncul kelompok tuan tanah karena tanah masih banyak. Tiap kelompok suku yang ada punya ciri sendiri, termasuk dalam seni, seni sebagai hiburan dari kepenatan para pegawe Belanda”⁴.

(“Because of its fertility, the Dutch felt at home here in Betawi. Many workers came in various types. Group of landlords kept on coming because there were still many lands. Each tribe group had its own characteristics, including in art, art as a form of entertainment for the exhausted workers”.)

Art, in the views of various experts, is a behavioural expression of the community group that supports it and of the circumstances surrounding the social and cultural environment. The rise of music art in France was pioneered by bourgeois society because of their sufficiency in life (Suswandari, 2013). This coincided with the emergence of rap music among the black population of the United States as an expression of social pressures faced. Similarly, Betawi’s art is an expression of the hard life of the “lower” class Betawi people in private land, who experienced extortion, social intrigue, robbery and so on, but required the comfort and release from the colonial pressures, as stated by the informant (BD, 56 years old) below:

“kate engkong saya nih bu, sejarahnya tanah ini didudukin Belande, kite orang kebanyakan cuman jadi pegawe, dengan pendapat rendah, ditindes, diperes, jadi jonngos Belande, adanya lenong ngehibur aja, karena kalau noni noni idupnya enak”⁵.

(“My grandpa told me, Dutch occupied this land, and most of us were labourers, with low income, oppressed, used, and became their slaves. Lenong cheered us up a little bit, because the daughters of Dutch colonials live extravagantly.”)

Consequently, Lenong Betawi is referred to as folk art, because it was supported by the common people at that time. Currently, Lenong Betawi art still exists in the suburbs of Jakarta such as Parung and Jonggol, a suburb of Bekasi that is mixed with Sundanese culture.

Lenong Betawi belongs to folklore passed on through word of mouth, it is anonymous, intended to entertain, protest from social pressure, educate and tighten bonds. The play usually portrays heroism in a social vulnerable condition in the neighbourhood as a form of protest delivered through art. The play depicts the appearance of a person with the soul of a local hero defending the oppressed, which is interspersed with humour or comedy. One of the stage settings usually occurs in a coffee shop, that is described as a meeting place between good people and bad people, as the KB informant (25 years old) stated:

“... lakon lenong seru seru. Ada yang tentang orang kaya yang galak dan sombong, ada yang baik taat ibadah, suka menolong, banyak akal, tapi dari keluarga miskin dan banyak ujian idup. Cocok dengan masa sekarang ini nih. biar kitanya bisa ngambil hikmahnya, yang jelek jangan ditiru”⁶

(“Lenong plays are exciting. Some characters are rich, mean, and arrogant. Some others are kind, devout, helpful, resourceful, but from poor families and very miserable. It’s still relevant to life nowadays. Take the good stuff, get rid the bad ones.”)

F]]]Lenong art became the entertainment art for the Betawi people, although popular entertainment has started to overtake its charm, coupled with changes in life behaviour and the decreasing number of ethnic Betawi population in Jakarta due to various problems along with the pace of development in Jakarta. As artistic expression, Lenong Betawi has a positive value for education, especially for Social Study education in elementary schools.

Lenong Betawi art grew and developed around the end of the 19th and early 20th centuries as an adaptation between the comedy art of noblemen and the stambul theatre among workers in the land of Batavia at the time. Lenong Betawi evolved from the process of theatrical art and gambang kromong music, which became the typical music of Betawi to date. Lenong plays have evolved from the joke without a plot, just like any other theatre art. The story of Lenong Betawi is strung together in such a way that it generally becomes an all-night show, with a long and intact play. This can be understood, given the limitations of entertainment facilities in the era. The Lenong Betawi show is held in the open air without a stage, with a circle of spectators expected to make a voluntary donation, but donations are no longer given by the audience, as HY (54 th) reported:

“dulu mah emang untuk ngehibur, dari kalangan pekerja. Dari orang berbagai macem. Alat musiknya menunjukkan macem macem budaya. Ada Cina, ada Jawa dan yang laennya. Bisa semalam suntuk karena tidak ada hiburan laen. Saweran itu dulu ada, tapi ini bisa jadi simbol gotong royong, sekarang mah lenong jadi propesi, bayarannya gede, alhamdulillah banget, pada muncul di tipi, yang bukan orang Betawi ngikutin dialeknya orang Betawi, nggak ngapa ngapa.7

(“It used to entertain workers from all places in Indonesia. The instruments came from many different cultures, China’s, Java’s and other cultures. It used to play all night, because there was no other entertainment. People gave donations that time. It became the symbol of mutual cooperation. Nowadays, Lenong becomes profession, they get paid big. Praise be to God, we can see it on television, people that are not Betawi origins can learn the dialect, it’s good actually.”)

Lenong performances usually begin with typical Betawi songs, such as Kicir-Kicir, Cente Manis, Surilang, Keram-keram, and Balo-Balo. The plays featured in Lenong Betawi generally revolve around everyday life, such as the story of the household, the romance of two people, the landlord, the heroes and so on (Hidayah, 2017). Stories of the Lenong are spiced with elements of joke or called bodoran/ngebodor, with the hope that the show will be funny, vibrant, exciting and entertaining. The language used in Lenong performances is the Rough Betawi or Betawi Ora, the Betawi suburban dialect. The players use make up and costumes according to their respective roles. The stories acted in Lenong are often informal, for example, the story of the people oppressed by landlords who collect tax and the appearance of a devout worship hero who defends the people against the evil landowner. Famous informal Lenong stories include Si Pitung, Nyai Dasimah, and Si Jampang, which illustrate the struggle of the weak and the have-not against colonial oppression and the emergence of local heroes to free the poor from the oppression. Pitung, a great local hero from Betawi folklore, is a warrior of Rawabelong who has the courage to fight colonialism in various ways. Meanwhile, formal Lenong tells stories about the life of nobles, for example, the story of 1001 night. These two forms of Lenong Betawi are equipped with satirical sarcasm, criticism, parody or entertaining melodramatic humour.

Social Study Educational Values in Stories of Lenong Betawi

In relation to value learning through Social Study in elementary schools, the play and performances of Lenong Betawi have become an essential learning resource, as SNR (46 years old) commented:

*“ Oh Pitung hebat, meski tokoh Betawi bukan Pitung saja, Tapi yang di kenal ampe sekarang ya Pitung ini. Pitung tokoh yang ngebela rakyat kecil, ibadahnya nggak ketinggalan, taat, sakti dan masih banyak lagi. Mengajar dengan mencermati Lakon Betawi jadi cara untuk ngajarin karakter dan kebal dengan budaya sendiri. Bahwa dari dulu yang baik akan tetap baik, meski banyak rintangan, saya suka nonton. Anak anak lewat tipi”*⁸

(“Pitung is great, even though he’s not the only Betawi local hero. But Pitung is very famous until today. He defends common people, very devoted to God, powerful, and many others. Teaching by using plays from Lenong Betawi is a way to teach great characters and our own culture. Since the beginning of time, the right will always be right, with many obstacles. I like watching it. My children watch it on television”).

In this study, viewed from the material aspects of the play, the performance of Lenong teaches good values, or norms of life either to be applied by the community or to prevent the feeling of mutual suppression of each other. For example, the play of Pitung expresses the cruelty of the colonial government Batavia which employs unpaid people, the land is seized for colonial interests, the people are brought into conflicts and various other forms of oppression. The story illustrates how discriminatory nature is based on skin colour, barbaric acts in colonisation, fraud, feudalism, abuse of power, being an infidel, rude, cunning, materialistic, greedy, secular, arrogant and selfish, undesirable Social Study values. Regarding the emergence of heroes in every play performed, Lenong Betawi teaches the values of persistence, sincerity, honesty, heroism, cooperation, being firm, humane, patriotic, devoted, affectionate, willing to sacrifice, loyal, with a sense of attachment, hardness and firmness to defend the right.

Furthermore, from the aspect of the performance, the Lenong Betawi show describes the atmosphere of intimacy, mutual cooperation, and the intelligence of the players, *“because the players do not use text as modern art does”*⁹, cheerfulness among people, interacting, meeting each other in an assembly and greeting each other among the audience, as informant BD (56 years) expressed:

*“yang nonton kagak pake korsi kayak di bioskop, kagak gelap, terang dan kitanya bisa nyapa nyapa ama teman, di situ dapet kenalan untuk yang muda, bisa ketawa bareng dan saling ngelihat yang pada ketawa. lakonnya baik untuk pelajaran. Suasana baik untuk tetangga”*¹⁰

(“The audience has no chairs like in theatres, it’s not dark, we can say hello to each other, the youngsters get to know each other, laughing together, watching people laughing together, and the plays are full of lessons. The atmosphere is conducive for getting close to our neighbours”).

This sense of togetherness has become something expensive to today's metropolitan life in Jakarta, in which individuals lead a materialistic life with technological support and life demands. Lenong Betawi performances teach many good values that are beginning to be left behind. Therefore, watching Lenong Betawi’s performances as one of Social Study’s learning strategies in elementary schools, will be more creative, exciting, and objectives can be achieved, avoiding conventional teaching models which tend to be uninteresting. The good values taught in the performance of Lenong Betawi can be a source of inspiration to teach the values of Social Study creatively and innovatively. In relation to that, several good values from Lenong's performances have become an important source of development of Social Study learning resources in elementary schools to transform cognitive, affective and psychomotor values. The cognitive value resulting from this study includes the ability of high-level thinking, to be able to digest the dialogues in Lenong Betawi plays associated with good and bad values, ability to distinguish and to apply them in everyday life towards a peaceful and harmonious life. Affective value refers to the social skills associated with an attitude of openness, honesty, perseverance, emotional stability when watching together, not making noise, the ability to manage, the courage to make decisions and so forth. Psychomotor value associated with technical skills of being able to bring good life skills in community. This was stated by informant SNR (47 years) in his opinion: ¹¹

“Nonton lenong kalau bukan di tipi nih, harus bisa sabar, karena kita duduknya bareng bareng kagak ada korsi. Kadang ada penonton yang nyahutin, karena ada dialog dengan pemain untuk buat suasana lebih gairah. Harus sabar dan bisa ngehargai yang lain. Sukur sukur bisa jadi ketawa bareng tandanya semuanya senang. Nonton lenong ini baik banget untuk ngasah perilaku anak muda saat ini biar nggak pada berantem”

(“Watching Lenong, if not in television, we need to be patient, because we sit together with other people, without chair. Some people converse with the characters so the play will become more interesting. We should be patient and respect other people. It’s good if we can laugh together, it means we’re all happy. Watching Lenong is good to train youngsters to behave nowadays, so that they won’t get emotional that easily.”)

Teachers can use one of Lenong Betawi’s plays as a theme for learning, and with an inquiry approach, learners are asked to provide a review of the moral values taught in Lenong Betawi performances, ranging from plays, staging, inter-player relations and so on, with the desirable social values, whether it is live or on television. Thus, students are taught to analyse what they watch on television as a source of good value.

This opinion implies a paradigm shift in teaching activities in elementary schools, so that teachers are able to take advantage of local values that exist around the lives of students as sources of learning. Peserta didik mulai ditanamkan dengan isu-isu lokal yang ada di sekelilingnya, di tengah derasnya arus global saat ini.

Students are introduced to local issues amid the swift global currents. *“Jangan sampe anak didik kite memiliki gaul yang luas di dunia rame saat ini, tapi kagak kenal dengan lingkungan lokalnya sendiri”*¹² (We don't want our kids to know a lot about the world while they lack knowledge about their local wisdom.)

The philosophy of Social Study learning in elementary schools is the establishment of a good citizenship attitude, related to the bonding of local cultural heritage as identity former. Therefore, Social Study content in elementary schools should change and not remain stagnant, referring only to specific books/learning resources. This condition is in accordance with the Global Education Report 2016, which states that education must construct creativity, critical thinking and cooperation, mastery of information technology and communication, as well as digital literacy capability (Afriansyah, 2018). In this regard, the learning of well-given Social Study content will have a major contribution to this goal.

Conclusion

The major mission of Social Study learning in elementary schools, related to the planting of good values in social life, can be achieved through various strategies, such as studying Lenong Betawi plays. The performance of Lenong Betawi art and its story comprise elements of value education that are very positive and can be transformed through Social Study learning in elementary schools. Lenong Betawi shows can be an alternative to learning Social Study in a more creative and innovative ways, so that is interesting. Utilisation of Lenong Betawi as a Social Study learning resource in elementary schools indicates that there is a new atmosphere of learning practice, which is fun, challenging and full of dialogue between learners and teachers.

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