



Biosfer: Jurnal Pendidikan Biologi

Journal homepage: <http://journal.unj.ac.id/unj/index.php/biosfer>



Ethnopedagogy of the osing tribe folk song: exploration and formation of biology learning character

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ARTICLE INFO

Article history

Received: 8 August 2019

Revised: 11 September 2019

Accepted: 21 November 2019

Keywords:

Biology

Characters

Ethnopedagogy

Nggolek ilmu

Osing tribe

Tetak-tetak

ABSTRACT

Exploration of ethnopedagogical values of the Osing tribe is essential to reveal the values of biological characters because the Osing tribe is closely related to the application of biological science, for example, in utilizing plants for traditional ceremonial activities or as medicinal plants. This study aims to explore the character values contained in the folk song of the Osing Banyuwangi tribe, related to the formation of attitudes or characters needed in studying biology. The study was conducted using a survey method using structured interview techniques, semi-structured interviews, and in-depth interviews of 15 informants selected using Purposive Sampling and snowball sampling techniques. Data analysis consists of 3 stages: data reduction, data presentation, and making conclusions. The results of the study mentioned that the ethno-pedagogical values are found in "Tetak-tetak" and "Nggolek Ilmu" folk song of Fatrah-Abal. These two songs express explicit and implicit values of biological characters. The tetak-tetak and nggolek ilmu folk song become a community media in instilling the attitude or character values needed in studying biology at pre-school age. These values will be further developed in learning biology in schools, which are carried out in an integrated manner in affective aspect.

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Suggested Citation

Hariyadi, S., Tamalene, M. N., & Hariyono, A. (2019). Ethnopedagogy of the osing tribe folk song: exploration and formation of biology learning character. *Biosfer: Jurnal Pendidikan Biologi*, 12(2), 258-276. Doi: [10.21009/biosferjpb.v12n2.258-276](https://doi.org/10.21009/biosferjpb.v12n2.258-276).

INTRODUCTION

Indonesia is a multiethnic country. There are 633 large ethnic groups (BPS, 2016) spread across 17,499 islands (UGM, 2016) from 34 provinces (Peraturan Menteri Dalam Negeri RI 56/2015). The diversity of cultural tribes in Indonesia must be balanced with development an inclusive, pluralist, tolerant attitude and coexist with love and peace (Branson, 1998; Liliweri, 2005; Anderson, 2008). The diversity of the Indonesian nation as a civilized nation must certainly be preserved and guarded as a national cultural treasure (Zuriah, 2012). In preserving and maintaining ethnicity, the traditional elders have made a regulation in the form of a cultural value system in the form of local wisdom so that the ethnic entity remains sustainable, even bigger and stronger. These regulations are realized in the form of writing (inscriptions, ancient manuscripts), buildings (temples, fortresses, mosques, monuments, monuments, palaces, palaces, tombs), customs, and in the form of works of art (dances, fairy tales, folk song, performing arts, painting, letter writing) with social life and education (Barton, 2018).

Various cultures in the community play a significant role as a source of learning based on local wisdom, also called the term "ethno-pedagogy". Ethno-pedagogy is the actualization of local wisdom values inculcation oriented to education and learning (Oktavianti & Ratnasari, 2018). Education is a socio-cultural process, so it cannot be separated from culture. Ethnic or racial, cultural, and family social conditions influence the child's development (Daneshpour, 2007; Quintana et al, 2006; Tseng, 2004; Danseco, 1997). The development of children's psychology is influenced by the culture in their environment (Charless & Harkness, 2002), Moreover, culture is something that is known by children from birth. The culture can be diverse, both from the pattern of child feeding, sleeping arrangements, learning values, personal interactions (Greenfield & Suzuki, 1998), even in the process of training children to walk. Experiences gained by children from culture and environment will form characters, patterns of daily behavior (Rogoff et al, 2017), and even the formation of children's psychology (Kessen, 1979).

Child development is not a permanent entity, but rather a representation of the learning environment that is actively built together by children and caregivers in cultural ecology (Kindermann & Skinner, 1988). The cultural value system is the highest and most abstract level in customs. This is because cultural values are concepts about what lives in the mind of the majority of the citizens of the community about what they consider valuable and important in their lives so that it can function as a guide that gives direction and orientation to people's lives (Koentjaraningrat, 1996).

There are some values that can be seen up to now in several Indonesian tribes, for example in the West Javanese Sundanese who has the concept of Masagi, teaching about perfection and balance, as well as a balanced masagi (square) from all sides (Apandi, 2016). In the Banjar tribe of South Kalimantan there are ethno-pedagogical guidelines for Baiman (Believers), Bauntung (Helpful) and Batuah (Excessive) (Sarbaini, 2015). In the West Sulawesi Mandar tribe famous for its ethnopedagogical trilogy, that are Malaqbi Pau, Malaqbi Gau' and Malaqbi Kedo which has the meaning of the glory of speech, attitude and behavior (Mandegar, 2015). The Ternate tribe, known as the Panca Tabeat, consists of religious values, nationalism, hard work, tolerance and care for the environment (Tamalene, 2016). While the ethnopedagogic values of the Madurese community reveal more of these values in the form of *Kèjhung/Kidung* (one type of folk song) culture (Bouvier, 2002). This is different from the Osing community, which has not been documented its cultural values properly.

Osing is one of the cultural entities of East Java, Indonesia. Administratively, the Osing tribe located in the Banyuwangi district, located at the eastern end of East Java Province. Several centuries ago, the area now known as Banyuwangi District was the main area of Blambangan Kingdom. From the 21 sub-districts in the Banyuwangi regency, there are still 9 sub-districts that are believed still preserving Osing Culture. These sub-districts include Banyuwangi City, Giri, Glagah, Kabat, Rogojampi, Sanggon, Singojuruh, Cluring, and Genteng. The daily life of the Osing

people is to carry out their activities that have jobs in the fields of rice and lading agriculture, both as owners, tenants, or as farm laborers (Utami et al., 2019).

The Osing tribe has Osing language, which is different from Javanese and Indonesian. Osing has recently been taught in a number of schools, along with Javanese and Indonesian (Wittke, 2019). Different cultures have different moral values (Hart & Carlo, 2005) the culture of training children is also different (Whiting & Edwards, 1988). Osing language is used as daily language by the Osing community, even it is used as the language in songs. Songs that are sung using Osing language are more easily understood and liked by Osing children. This happens because children will be more interested and easier to understand the language that is appropriate to their local language (Kinzler et al., 2007). It indicates that folk song can be used as one of the media to transfer knowledge by applying it as a medium of learning biology for the osing community.

The Osing community is well known for defending their cultural values and tribal character. It can be seen from their daily lives which remain modest and continue to perform rituals or cultural activities of the original Osing tribe which they have maintained until now. So that the Osing people are one of the tribes in Indonesia who are known to be tough and strong in terms of their founding and character. Of course, it is not necessarily obtained easily. The strong nationality and ethnicity of the osing people are found in the first education of their families in each generation, namely the character education contained in the folk song. As one form of music, folk song is intended to insert certain values, for example the values of socialist and liberalist education like those in China (Ho, 2014). The Osing is used to having songs as a result of their culture, and are preserved for generations. The Osing community always sing their songs in accompanying various daily activities, both as entertainment, and in instilling values in their children and grandchildren.

Biology is a field of science that is very close to the life of the Osing people. Biology is a field of science used by society to meet various needs (Amin, 2016). Biology learning is also developed based on three domains, namely attitudes, skills and knowledge. The realm of biological knowledge has been extensively researched, for example, research on the role of the field of biology in various traditional activities based on local wisdom for the community, including the use of various plants for traditional ceremonies, the use of plants as medicines, and other studies. The application of biological knowledge must be balanced with the application of the realm of attitude, through the inculcation of values and character. Utilization in the field of biology should be balanced with good character and attitude so that humans are able to contribute to life to develop civilization and at the same time as civilization developers (Amin, 2015). The characters needed in learning biology are the characters that are in accordance with the biological characteristics of biology. Biological characters make it easy for children to gain biological knowledge and study it.

Local wisdom is the basis for policymaking in the fields of health, agriculture, education, natural resource management, and activities in community life (Padur, 2017) because it acts as a guide for a person's behavior arising from their owner's environment. Local wisdom has values that are dynamic, flexible, and open, adjusting to the times (Wagiran, 2012). The provision of knowledge or the realm of knowledge balanced with the provision of character or attitude domain aims to encourage students into a "knowledge-based society" and "character-based society" (character-based society). The character values are also inplanted by the osing community through the songs they have produced. The lyrics used in the Osing tribal song imply several character values. Research on the use of songs for the introduction of biological science and the formation of children's characters is still not much discussed. In this connection, it is necessary to have a structured exploration effort to obtain information on ethno-pedagogical values from the culture of the Osing community and its role as developmental media of biology character so that the role of Osing song is better known by the Osing community to form positive characters, that is the characters needed in studying biology. This study aims to explore the character values contained in the song Osing Banyuwangi in building children's character in studying biology.

METHODS

Design of the Study

The type of research is descriptive qualitative, with survey methods using structured interview techniques. The descriptive analysis method is used to explore the ethno-pedagogical values expressed through songs by Osing tribe artists in Banyuwangi. Then additional information is obtained by continuing semi-structured interviews and in-depth interviews conducted to the informants selected, using the Purposive Sampling technique.

Time and Place of Research

This research was conducted in Banyuwangi in October until November, 2018.

Informant

This research was conducted in Banyuwangi Regency, East Java Province, Indonesia carried out for 2 months: September - October 2018. Informants consisted of 15 people, consisting of: 1) cultural figures, 2) cultural preservers, and 3) Osing Banyuwangi tribal leaders who knew about the ethno-pedagogical values applied in daily life as a representation of expressions in Banyuwangi songs. The cultural figure informants have insight about the culture results of the Osing Tribe or shared ideas about Osing culture in scientific meetings. Cultural preservation informants have cultural activities dynamically and sustainably in order to strive for the preservation and permanence of Osing culture. The Osing Banyuwangi tribal leader informants have cultural custom occupation within the Osing tribe, and is often involved in leading traditional ceremonies or other traditional activities.

Procedure

Informants were determined using purposive sampling, which was a community group entity, consisting of: a) cultural figures; b) cultural preservers; and c) Osing Banyuwangi tribal leaders. Furthermore, each entity recommended another informant who was also a cultural figure, cultural preservers, and Osing Banyuwangi tribal leaders, using snowball sampling. Snowball sampling was used until researchers obtain complete information, and serves as a cross-reference information or data source triangulation. The following is a chart of data retrieval carried out in this study (Figure 1).

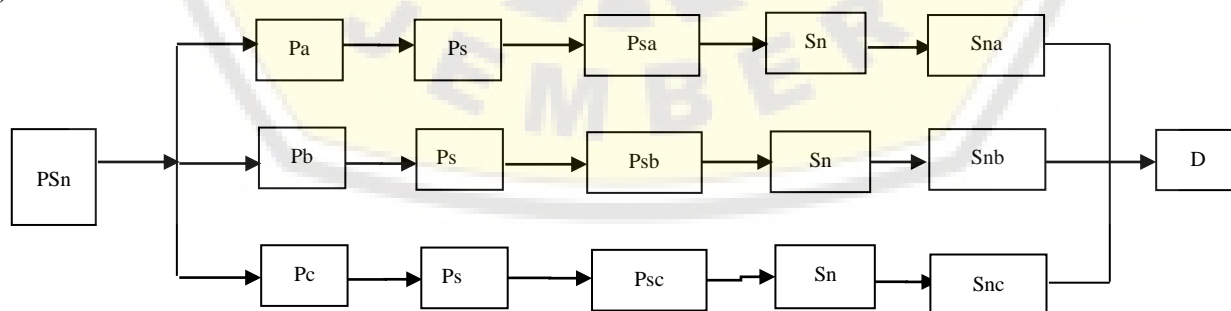


Figure 2. Research Design for Data Collection with Purposive Sampling and Snowball Sampling.

Informations.

- P : Population (Osing Banyuwangi Community)
- Pa/Pb/Pc : Population in the Osing community group entity (Pa: cultural figures; Pb: cultural preservers; Pc: Osing Banyuwangi tribal leaders)
- Ps : Determination of informants by Purposive Sampling
- Psa/b/c : A sample of Osing community group entities (Psa: cultural figures; Psb: cultural preservers; Psc: Osing Banyuwangi tribal leaders)
- Sn : Determination of informants by Snowball Sampling

Sna/b/c : A sample of Osing community group entities (Sna: cultural figures; Snb: cultural preservers; Snc: Osing Banyuwangi tribal leaders)
D : Data

Instrument and Data Analysis

The research instrument consisted of a questionnaire and the researcher to conduct interviews. The questionnaire was designed as a structured interview instrument. The structured interview sheet was used as a discussion guide so that the results were structured. The researcher acted as an instrument for conducting semi-structured interviews and in-depth interviews to obtain more in-depth information. The tools used in this study were mobile devices used to record sound, take pictures and open structured interview sheets. Recording was used during interviews to save the results of discussions with respondents. Shooting was needed when the informant showed the folk song lyrics that were believed containing ethno-pedagogical values. The interview form used was deliberately used as a guide for discussion so that the results were structured. Data processing consisted of data reduction, data presentation, and making conclusions.

RESULTS AND DISCUSSION

Semi-structured interviews and in-depth interviews showed that the ethno-pedagogical values were addressed in folk song art that was often touted in daily life. The folk song in the Osing community was the folk song spoken by the Osing community in their daily lives. This folk song was also used to accompany the games played by children and often for Gandrung art show too (Figure 2). Based on its form, narrative process, cultural values, and the function of the song, the Osing community folk song had similarities with the folk song of the Javanese community. Based on the function of the narrative context, the Osing community folk song was divided into satire, deception and guesswork, and toddler humor. Apart from being based on the function of the pronunciation context, the form of folk song in the Osing community was in the form of reduplication, acronyms, and dialogue. Folk song in the Osing community was spoken in the scope of the family and the environment.

Students are not only required to be able to apply biological knowledge but also must be able to maintain the preservation of local wisdom and culture (Adinugraha, 2019). The Osing community was very closely related to the utilization of natural resources in their lives, so the implementation must also be balanced with the planting of good attitudes and character. The Osing community had instilled character in children since childhood, through various regional cultures, one of them is in the form of folk song Osing tribe.

Osing community folk song functions as character education, the function of social control so that children are honest, the function of informal amusement rides, the function of preservation of Osing culture (Tsalis et al., 2013), and the function of nature preservation. There are two songs which are based on ethno-pedagogical values, that are *tetak-tetak* and *nggolek ilmu*. *Tetak-tetak* is a poem that describes a small child learning to walk to achieve the expected abilities while *nggolek ilmu* describes children who are motivated to study. The cultural values contained in both Osing community folk song include the value of responsibility, confidence in getting along, mutual cooperation, the value of respecting human rights and child protection, and the value of loving the native land. Both of these osing songs also contain the character-forming values that children need in studying biology, which is also provision for the formation of character at the stage of development of children at a later age.

***Tetak-Tetak* Folk Song**

This folk song is one of Faturah-Abal's attainments in 1972, a poet composer who is quite productive. The word "*tetak*" has a different understanding between Indonesian and Osing languages. Based on Kamus Besar Bahasa Indonesia, "*tetak*" meaning to cut and so on with sharp objects which are hit hard; slash hard (PBIDPNI, 2008). Unlike the meaning in the Osing language, the meaning of the word *tetak* is a phase or stage of a toddler who is learning to walk step by step,

after undergoing the ritual of going down to earth (*mudun lemah*). This phrase is not yet listed in the regional language dictionary because it is rarely used as everyday vocabulary. Today's Osing community is more familiar with the term “*terantanan*” or “*terantan*” (Ali, 2002).

⁽¹⁾*Tak tetak tetak tetak* (the term to reveals the stages of the foot stepping)

Tetak'o si lencir kuning (please step on a pretty girl)

Edeng-edeng terus sun gandeng (slowly, when I hold you)

Gadhuk bucu baliko maning (until the tip comes back again)

⁽²⁾*Tak tetak tetak tetak* (the term to reveals the stages of the foot stepping)

Jo males yo adik isun (don't be lazy my sister)

Ojo siro yo wedi tibo (don't be afraid to fall)

Ayo sun iring lan sun tuntun (i'll teach you, i'll guide you)

⁽³⁾*Edeng-edeng yo terus sun gandeng* (slowly, while i hold you)

Puter-puter geno gelis pinter (going round and round to get skilled quickly)

Lan mengarep sawangen temenan (and in front look carefully)

Katon padang yo sunare paran (looks bright, what light it is)

⁽⁴⁾*Cang gancang yo hang gancang* (hurry up, hurry up)

Mak Bapak'e hang nyawang (mother and father who saw)

Ojo kathik yo selaperan (don't need to go anywhere)

Geno gelis gaduk tujuan (so quickly reach the purpose of life)



Figure 2. The folk song is sing for Gandrung art show

In 1960s-1980s era, “*tetak*” activity was carried out by holding both ends of the child's arms and leading them to walk slowly step by step. When the child has started to walk strongly, how to guide him slightly changed. Adults provide their two fingers to be held tightly by the child while guiding and directing the child's steps to a place or point. Some people use a bamboo which is inserted into a wooden stake as a medium, then set like a carousel. The child holds a wooden branch and steps around in a circle around the bamboo.

This folk song explicitly tells of an older sister who motivates his younger sister to stepped carefully while walking and to take courage to learn while walking. The word “*tetak*” appears like

the sound of slow steps but surely a child who is learning to walk. While continuing to be called with praise (*si lencir kuning*), her sister is asked to walk slowly (*edeng-edeng*) holding by his sister (*sun gandeng*) at the end of road (*gadhuk bucu*) to turn right back again to repeat the stages. His sister continues to inflame motivation not to be lazy (*jo males*), don't be afraid to fall (*oyo wedi tibo*) because her sister is always ready to guide (*sun iring*) and guide (*sun tuntun*).

The next stage the older sister continues to give instructions and motivation to slow down (*edeng-edeng*) while ensuring that the older sister continues to hold hands (*yo terus sun gandeng*), circle her steps (*puter-puter*) so he/she can quickly move and walk skillfully (*geno gelis pinter*). Continue to focus the gaze ahead (*lan mengarep sawangan temenan*), the bright light will be seen (*katon padang yo sunare paran*). This phase is followed by an increase in skills in the form of faster steps (*cang-gancang yo hang gancang*). Mother and father have started observing (*mak bapak'e hang nyawang*). The older sister is advised not to step without direction to go to another destination (*oyo kathik yo selaperan*), so that you get to the desired destination (*geno gelis gaduk tujuan*).

When it is examined in detail, this folk song consists of four stanzas, each containing four lines. The first stanza contains the spirit to go step by step repeatedly. The second stanza contains the spirit to be brave, never give up, because there is always a guide. The third stanza provides continuously learning to improve one's abilities with various modification for the achievement of hope in the future. The fourth stanza contains the spirit of acceleration of the capabilities that have been possessed as well as advice to be tough with commitment in achieving goals. The positive characters implanted through “*tetak-tetak*”. These characters teach unyielding attitude, dare to repeat effort, and focus on goals. Children who are learning to walk like the rhythm of the folk song given by the caregiver (Honig, 1985).

Related to this, the first point of the “*tetak-tetak*” folk song is the word “*tetak*”, the meaning is **step** (*to move by lifting your foot and putting it down in a different place, or to put your foot on or in something*) (Cambridge, 2008). Step is a phase that occurs in all natural processes. All processes that occur in the world go through a step-by-step process. Likewise in studying, it requires a long and continuous process stages through a series of phases, not instant, not short-cut, not magic, but slowly so that the knowledge can be absorbed and settled well. That character is needed for a child to not be easily discouraged in studying science, especially biology, by going through the stages of mastering of competencies in accordance with the level of development. With trained learning gradually, then the pay attention on consistency will understand that to expertise a knowledge require time and a gradual learning process so that they will not give up easily and do not judge that knowledge cannot be obtained instantly but instead requires a struggle.

The second point is **trial & error** (*a way of achieving an aim or solving a problem by trying several different methods and learning from the mistakes that you make*) (Cambridge, 2008). Daring to try is an important element in living life because the energy to dare to take risks can open up opportunities for someone to try new things that have never been experienced before. The courage taught in this folk song is the courage to try to go further, without fear of falling, because there must be guidance from other parties. The character of courage to try in biology learning is an important character, because biology is a field of science, which cannot be separated from the exploration of new knowledge through various experiments, and is carried out repeatedly with various conditions. In a series of processes of proof or discovery of a concept, then the possibility of failure is an event that is common so that children must have the character to dare to try and never give up.

The third point is **visionary** (*a person who has the ability to imagine how a country, society, industry, etc. will develop in the future and to plan properly*) (Cambridge, 2008). Every action always has hope for the good results in the future. Thus, it requires convergent efforts to unite the heart, mind and strength of the ideals so that it is revealed to continue to look ahead because there is a bright light as the final goal. Biology learning requires visionary character so students stay focused on the material being studied. In learning biology, this character is needed to make it easier for students to understand the commands in the task or the commands in the questions with the

answers, synchronize the research objectives with the observed variables, and understand the interrelationships between biological concepts.

The fourth point is **acceleration** (*the increase in something's speed, or its ability to go faster*) (Cambridge, 2008). This means that efforts that have been built up step by step in pursuing knowledge need to be accelerated if they have reached a stable step. The acceleration is needed so that the expected goals are quickly achieved, as long as they do not deviate or change direction before reaching the destination point. The acceleration can also be used as a parameter that the stages of studying that have been undertaken have been mastered well so that they are able to accelerate even faster. The acceleration is one of the supporting characters especially in responsibility. In completing a learning task or in completing the learning process of biologies, such as investigations or various other learning processes, students must have the character of responsibility so that competency can be achieved maximally.

The fifth point is **commitment** (*a willingness to give your time and energy to something that you believe in, or a promise or firm decision to do something*) (Cambridge, 2008). The meaning is that to achieve a noble goal requires recognition from the whole person with a confident belief and a mind that is focused on carrying out all processes to achieve goals. Commitment can encourage self-confidence and enthusiasm in undergoing the educational process towards change for the better. This commitment is an important factor for the formation of a character of fixed opinion and decision-making skills in solving problems. Biology learning explores commitment skills through various methods or strategies, for example through problem-solving, debate methods, and others. The inculcation of commitment character can be taught from the age of five, through “tetak-tetak”, so that at the next stage the learning process carried out at school is more laid out on its development.

Furthermore, the sentences in “tetak-tetak” folk song can not only be interpreted explicitly but also implicitly because there are hidden values from the real words. It concerns the style of language, where its use in certain contexts is intended for specific purposes and for expressive purposes and has a certain effect on the listener (Nurgiyantoro, 1995). Like the expression which is used in the West Sulawesi Mandar tribe, among others *Malaqbi Pau*, *Malaqbi Gau'* and *Malaqbi Kedo*. The words *Malaqbi* meaning is noble and dignified, the meaning is more on the unity of heterogeneity of society (West Sulawesi) and psychologically integrated in each individual and society. Term of “*Malaqbi Pau*” the meaning of the glory of speech, meaning that every speech and statement delivered has good value, honesty, consistent, straightforward, logic, communicative and provides benefits. *Malaqbi Gau'* means the glory of attitude, which has the meaning of affective response given in every interaction that is positive, assertive, sportive, cooperative, and interesting. *Malaqbi Kedo* it means the glory of behavior, which means that the behavior is based on cultural values, Indonesian values, eastern customs, courtesy, modesty, respecting seniors, and guiding juniors. In Bloom's taxonomic perspective it is similar to the cognitive, affective, and psychomotor realm (Mandegar, 2015). Literary works compilers often use this specific method in expressing feelings through language that is unique so that it shows the soul and personality of the author (Keraf, 1996). This is one form of art rhetoric in which language is used to obtain aesthetic effects on his literary works.

The language used in a literary work is indeed implicit, unique and different from daily language, including different from formal official languages or newspaper language. Literary language has characteristics that contain emotive elements and linguistic irregularities, involving structure, dialectics, graphology, and lexical (Nurgiyantoro, 1995). Tetak-tetak folk song has certain rhymes so it sounds interesting. Arranging rhymes make it easy for children to remember songs that are sung because they recognize them with vocal repetition. Songs with certain types of repetition tend to be liked by children up to age 5 years (Kratus, 1985). Literary languages differ from formal language, but cannot be semantically different from ordinary languages (Fabb, 2010), dominated by figurative words, stimulating the imaginative ability of the reader, with the interpretation skills (Barone & Eisner, 1997). The making of songs in the community is inseparable from the aesthetic

value (MacDonald et al., 2016), which describes the cultural values of the community (Inskip et al., 2008). Social culture influences music creation (Hargreaves et al., 2003). It is the same as the creation of using folk song in Banyuwangi. A value (in culture or social) is a conception, both implicitly or explicitly, specific, individually or group owned, related to something that can affect the form, manner or purpose of action. An abstract value is built and resides in the mind or character, it cannot be touched and seen directly with the five senses. A value can only be interpreted through words, actions and material manifestations as a form of manifestation of literary work (Marzali, 2005).

"Tetak" is done when the children learn to walk, which ranges from ages 9 to 12 months, and begins to walk at a range of ages 14 to 15 months. In this age range, children begin to show a response to the folk song they hear, for example by giving a response to sound or even movement (Moog, 1976). About 60% of parents sing music or folk song to their children who are aged around 0-23 months (Custodero et al., 2003). Provision of music or songs in early childhood has a positive impact on improving temporal, spatial abilities (Hurwitz et al., 1975), social skills (Soley, 2019; Cross, 2001) and emotional skills of children from the first age they hear it (Soley, 2019), so it is an integral part of children's life (Cross, 2001). Children who hear the folk song directly from their parents will get a more effective stimulus than songs that are heard from electronic media because parents are able to adjust the tempo so that it is more easily understood by children (Trehub, et al, 1997).

Tetak folk song plays role as medium of emotional communication between caregivers and children, as well as providing a stimulus to introduce language to children. Folk song chanting in children activates the autonomic, subcortical, and cortical systems in a manner similar to other emotional stimuli (Trainor & Schmidt, 2003). Songs that are sung by caregivers to toddlers train motor skills and memory skills (Honig, 1985).

The concept of poly interpretation ethnic as above is not only shown in "tetak-tetak" songs. Almost all ethnic values in the Indonesian tribes have more implied meaning than the real meaning. The *Masagi* concept is one example that comes from the Sundanese tribe also has a broad and very deep philosophy. The word "Masagi" comes from the word "pasagi" which means square, cube or rectilinear. This form is symbolized as perfection because all four sides have exactly the same size, balanced, are not too long or too short. The similarity in size of these four fields is likened to an element in the form of speech and action in a life that is balanced in quantity and quality. A masagi is someone who has been able to integrate: (i) science, (ii) technology, (iii) skills and (iv) experience becomes a harmonious, non-partial, integrated, constructive and comprehensive thinking (Apandi, 2016).

Jelega Masagi the form of people who have many advantages without weaknesses (Natawisastra, 1979; Suryalaga, 2008). This good and meaningful concept of ethno-pedagogy by the municipality of Bandung are packaged more broadly into an educational curriculum called the Masagi curriculum which includes four things, namely (i) religion, (ii) national defense, (iii) Sundanese culture, and (iv) environmental care. Its implementation can be integrated into intracurricular activities, curricular activities, extracurricular activities, family environmental activities, and in the environmental community. Likewise, ethno-pedagogy is manifested in five characters of *Panca Tabeat* in the Ternate tribe, integrated into environmental education learning to strengthen the sense of nationality Unity in Diversity. *Panca Tabeat* consists of *religious, national spirit, hard work, tolerance and care for the environment* (Tamalene, 2016). It is in accordance with the mandate contained in Permen No. 69 Tahun 2013 as one of the foundations of the 2013 curriculum development philosophy. Education is rooted in the current and future national culture. Alwasilah et al., (2009) also believes that ethno-pedagogy as a practice of education based on local wisdom in various aspects and emphasizes local knowledge or wisdom as a source of innovation and skills that can be empowered for the welfare of society; Local wisdom is related to how knowledge is generated, stored, applied, managed, and passed on.

The folk song "Tetak-tetak" used to accompany the process of children who are learning to walk is a medium used to teach positive characters needed by children. These characters support the attitudes aspects in biology learning, which will later be further developed in the learning process at schools. These characters become a complement so that children are able to apply the realm of knowledge with the realm of balanced attitudes in community life based on local wisdom.

Nggolek Ilmu Folk Song

Another folk song that is recommended to have etnopedagogic values is tembang *nggolek ilmu*. This folk song is also created by Fatrah-Abal, in the 1970s. Unlike the previous folk songs, the folk songs of *golek ilmu* revealed the message of the importance of seeking knowledge explicitly. Starting from a baby who is breastfed and fed with food (*disusoni yo didulang*), carried by her mother while swung (*digendong diiyong-iyong*). After that the baby is expected to enter the crawling phase (*mari merangkang*), continue walking phase (*terus melaku*), after growing up they can go to school carrying books (*gede maning wis nyangking buku*).

- 1) *Disusoni yo didulang* (Breastfed and fed)
Digendong diiyong-iyong (carried and swung)
Mari merangkang terus melaku (after crawling and then walking)
Gede maning wis nyangking buku (after growing up can carrying books)
- 2) *Hang patheng nggolet ilmu* (study hard)
Liyo dino keneng ditemu (another time will be seen)
Rungokeno omonge guru (listen to the teacher's advice)
Wong tuwek hang nguwangi sangu (parents who provide provisions)
- 3) *Nggolet ilmu nyang endi baen* (study anywhere)
Nggolet ilmu nono watese (there is no limit to learn)
Paribasan nyang pucuke langit (even at the edge of the sky)
Nyang njero bumi nyang duwure ombak (in the ground and on the waves)
- 4) *Ojo pati mangu-mangu* (don't stand idly by)
Nngarahi sing biso maju (cause not to advance)
Nasibe bongso nyang tangan iro (the fate of the nation in your hands)
Bu Pertiwi wis suwi nelongso (motherland has long suffered)

Motivation conveyed in this folk song includes asking the children to be diligent in their studies (*hang patheng nggolet ilmu*), because one day the results will be seen (*liyo dino keneng ditemu*), must listen to the teacher's advice (*rungokeno omonge guru*) and parents only give provisions to school (*wong tuwek hang nguwangi sangu*). The next motivation is the effort to study everywhere (*nggolet ilmu nyang endi baen*), studying without limits on age, gender and territorial boundaries (*nggolet ilmu nono watese*), although that knowledge must be pursued to the ends of the sky (*paribasan nyang pucuke langit*), in the ground (*nyang jero bumi*), even on the waves (*nyang duwure ombak*).

Besides the childhood stories and motivations that are revealed, the folk song also delivers warnings and advice. Don't stand idly by, sit stunned with a blank stare (*ojo pati mangu-mangu*). This can lead to failure and unsuccessful progress (*nngarahi sing biso maju*). Though the fate of this nation is in the hands of the younger generation (*nasibe bongso nyang tangan iro*), furthermore motherland has long suffered (*Bu Pertiwi wis suwi nelongso*).

In addition, the folk song is composed of four stanzas and each stanza composed of four lines. The first stanza contains information about the stages of growth of children ranging from

breastfeeding infants to school age. The second stanza contains advice for studying in school (formal). The third stanza promote to study outside of school (across national or informal borders). The fourth stanza gives a warning when they are lazy and do not want to go to school. Actually the message conveyed by this folk song is very explicit. There are no sentences that are poetic or abstract. The authors of the folk song deliberately compose sentences clearly and straightforward so that experts of art and the wider community can understand the meaning well and correctly. The spirit that is built the power of studying for the benefit of building a nation. The word that reveals that the country (Motherland) has long suffered, referring to the phrase that the former country was colonized by other countries (the Netherlands, Japan and the Allies) so that it has long suffered. Another perspective is that there are still Indonesian people who are poor, stupid, illiterate, and so on so that they need to increase their enthusiasm to study so that there are solutions to these problems.

The folk song of *nggolek ilmu* in a nutshell also contains the essence of ethno-pedagogical values, like the folk song of *tetak-tetak*. The first point is the **gradual** element (development from something that begins to end in stages or levels) (PBIDPNI, 2008). In human growth, development starts with infants, children, adolescents, and adults. Social factors are not influenced by age (Solnai, 2002). In undergoing these stages required good nutrition for physical growth, such as breast milk. Parental love is also needed as an important instrument for children's mental development. All is needed to prepare to study at school.

The second point is **hopeful** (something that can be expected or desire to become reality) (PBIDPNI, 2008). This second point is in line with the third point of folk song "Tetak-tetak" which is namely "visionary". The expectation factor is the trigger for every effort, struggle, or endeavor. In the process of learning biology, this factor is very important to provide the spirit for the achievement of a goal. a person who is studying will be eager to arrange his knowledge and skills well, orderly and futuristically through the process of providing expectations in the future.

The third point is **together** (doing something together or in groups) (PBIDPNI, 2008). The community system in the Osing community is very prevalent. Various culture activities are carried out together through mutual cooperation. They uphold a sense of togetherness and cooperation. The responsibility for the success of studying does not only fall on the teacher but also involves the cooperation of parents, as part of the community. In biology learning, the cooperative skills character is developed through various efforts, for example by forming learning groups, forming discussion groups, and forming practical groups. The attitude of being able to work together is often combined with the skills to respect the opinions of friends and the skill to express ideas politely.

The fourth point is **developing** (expanding part/whole, or increasing the number) (PBIDPNI, 2008). There is a motto that declares when a target can be achieved well. It is better to increase the target in order to get better knowledge and skills. Likewise in studying, this element of expansion implies enrichment, changing perspectives, expanding dimensions, breaking boundaries, and so on. In learning at school, this character is further developed through the follow-up learning stages. The stages that are conveyed at the end of each learning is to develop student knowledge that has been obtained at school. Whereas in learning specifically biology, this skill can be developed through inquiry learning which provides an opportunity for students to design a study based on the development of their knowledge.

The fifth point is **sustainability** or lifelong education (educational activity goes on at all stages of life) (Lengrand, 1986). The statement that studying anywhere and without limits means that education must be carried out continuously and without limits on age, region, level, gender, ethnicity, religion, ideological boundaries, etc. Continuous learning is in line with the character of "developing" at the fourth point. The meaning of this point, the students are taught to have curiosity to foster the spirit of lifelong learning in order to develop their knowledge and gain new knowledge. In biology learning, further development of this character is explored through the application of the realm of an attitude of "having curiosity".

The sixth point is **having a nation**, namely the understanding/teachings to love the nation and the own country; awareness of citizens in a nation that potentially or actual together achieve, maintain, and perpetuate the identity, integrity, prosperity, and strength of that nation (PBIDPNI, 2008). The spirit of nationalism must continue to be powered by the younger generation as carrying out the mandate of the nation in the future. Nationalism is a frame of the life of the state and nation as a place to maintain the sovereignty of the state. Nationalism spirit can make the young generation will always love the motherland, care about the fate of the nation and have the spirit to build this country more advanced than the nations of the world. The nationality value triggers the emergence of the value of patriotism for students. This value is developed in learning biology through the skills to solve problems in society by utilizing science and technology. This value is taught especially at the college level. In the Osing community, one example of the real application of the integration of the attitude and cognitive domains of biology is in the use of various plants as medicinal plants.

The themes of literary works are indeed full of moral messages, which are generally accepted good and bad teachings about an action, attitude, obligation, morals, and character (Moeliono, 1990). The five points above are representations of ethnopedagogical values that are packaged in the form of songs accompanied by musical instruments into songs. The point meanings such as *gradual, hopeful, together, developing, sustainability* and *has a nation* as stages that are gradual and continuous from the initial stage to the peak stage. It is similar to the Banjar tribe of South Kalimantan who recognize three ethno-pedagogical values, that are *Baiman, Bauntung* and *Batuah*. This concept was originally obtained based on observations of the life of the Banjar tribe and literature review relating to the behavior of the Banjar people conducted by the Banjar Culture (Nawawi, 1985). The meaning of “Baiman” is devout. Educational conception from Baiman is a life of faith and piety, obedience to religious provisions, obedient to parents. When someone's faith is good, it will give effect to his daily life, which is termed “Bauntung”, meaning it is useful and has good fortune. The conception of education from “Bauntung” is a life that has good fortune, works quickly, smoothly, with good results, blessings, survivors of danger, given convenience, benefits and positive values, for the good of oneself, others, society, so that they succeed in the world and the hereafter. The peak after going through these two things will get “Batuah”, the meaning is to become a human who has dignity even to some extent can be “glory”. The education concepts of “Batuah” is a life that has advantages in the form of talents, privileges or special skills that are not possessed by others based on faith, used to be helping and be a blessing to others, so that they are liked and even loved by people. It becomes a good pattern, worthy of their behavior, respectable of their lives in society, has value and dignity, because it has glorious character (Sarbaini, 2015).

Values that are contained in the folk song "tetak-tetak" and "golek ilmu" is a learning media in order to shape the character or attitude of children. These values become a supporting component of biology learning in the realm of attitude, which will also be further developed through the learning process in the classroom, and integrated into affective domain competencies. In the process of learning based on a scientific approach, especially biology, the realm of attitude embodies the transformation of substance or teaching material so that students understand in a solid sense of what, why, and how to study biology (Amin, 2016). The third understanding includes what, why and how is the spiritual intelligence of children (Amin, 2016). Spiritual intelligence is a provision for children to apply and integrate cognitive aspects, aspects of skills, and aspects of attitude in the field of biological science. The impact obtained from the teaching of character or attitude is to achieve a balance owned by children, namely the balance between the ability to be a good human being (soft skills) and humans who have the skills and knowledge to live properly (hard skills) which include aspects of attitude competence, skills and knowledge (Amin, 2016).

From the description above, it can be explored how noble the ethnopedagogical values taught by the Osing elders through Banyuwangi folk song. Unfortunately these values have not been packaged into a school curriculum. In the family, Osing cultural values are still taught through storytelling or advice through stories, for example, the legend of Babad Blambangan, Seblang, and the origin of the name Banyuwangi (Suprapti, 2009). In society, Osing cultural values are socialized

through art performances and entertainment which are the necessities of human life, style, type and variety of art forms and entertainment adapted to the souls and beliefs of the people (Rachmadi, 2010).

Osing people who are generally Muslim, the form of art is also influenced by Islamic culture, although traditional elements come to animate the art. One example is the performance of the Aljin art (*Pacul Goang*), and Mocoan art which convey the contents of the Lontar Yusuf book with Arabic writing and the contents of his poems written in transitional Javanese (Osing Language), said to be book belonging to Javanese literature containing teachings of monotheism. and the pattern of the Prophet Joseph according to Koentjaraningrat (2009) was written in the 16th century. Therefore, Osing cultural values should be realized as local wisdom values, including ethno-pedagogical values in a curriculum format that is ready to be taught at all levels of the school. It is very important and strategic to teach the value of local wisdom in nation-building, which is oriented towards character education with the focus of its study on exploring the values of local wisdom that live in Indonesian society and culture with Unity in Diversity (Azra, 2003).

Local wisdom-based education becomes a source of innovation in cognitive, affective, and conative development (Selasih & Sudarsana, 2018). Traditions and culture contained in local wisdom play an important role in the development of the personality of the younger generation in each of these traditions there are superior perennial values. Existing culture in the environment will provide experience for someone and then will form moral values (Yang et al., 2007), so the school curriculum should cover it (Kohlberg & Hersh, 1977). Culture provides a role as social control of society, through giving influence to people's behavior (Feld, 1984). Preservation of cultural values in the school is very important because the school is the home of character building for the nation (Derlicki, 2004). Educational institutions should motivate, guide and encourage the community to realize the importance of local wisdom in education (Selasih & Sudarsana, 2018).

CONCLUSION

Exploration of ethno-pedagogical values is important as a manifestation of the concern for national identity. During this time ethno-pedagogical values grew from oral traditions, both in the form of victory, motto, and packaged in the form of folk song. The function of oral traditions can be used as a character education tool. Educational values that are indirectly implied in folk song are simple, easy to remember and can be used as a guide in achieving the glory of life. In the Osing tribe, exploration of ethno-pedagogical values results in findings of values contained in *tembang tetak-tetak* and *golek ilmu*. Ethno-pedagogical found in *tembang tetak-tetak* are that education must be based on the value of step, trial & error, visionary, acceleration and commitment. Ethno-pedagogical found in *tembang golek ilmu* consist of: gradually, hoping, together, developing, sustainable and nationality. Both of these folk songs became a media for teaching values for pre-school age children through the culture in the community. These values form the basis of the formation of attitudes or characters needed in biology learning, which will be further developed in learning in schools, supported by the competence of attitude or affective aspect.

ACKNOWLEDGMENT

The author thanks all the informants who helped provide important information about the osing tribe folk song.

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