

THE RELEVANCE OF *COBLOK* DANCE FROM NGANJUK AS CHARACTER EDUCATION: A STUDY OF EXTRACURRICULAR DANCE ART IN JUNIOR HIGH SCHOOL

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Abstract. This study focused on examining the values of character education embedded in the *Coblok* dance and its relevance as teaching material for extracurricular dance activities. The objective was to describe how the relevance of *Coblok* dance served as teaching material to instill positive character traits based on local wisdom for students participating in extracurricular dance activities in junior high school. The method used in this study was descriptive qualitative, employing a single case study of the extracurricular dance program at State Junior High School 1 Nganjuk. Data were collected through observation, documentation, and Focus Group Discussion (FGD) conducted with 12 female students who were members of the extracurricular program during the implementation of the *Coblok* dance learning session. The data were then analyzed through several stages: data reduction, data presentation, conclusion drawing, and data verification. The research results showed that the *Coblok* dance had relevance as teaching material in extracurricular dance activities because it contained character education values through the elements of symbolic movements, costumes, makeup, and dance properties. These values included patriotism, perseverance, creativity and innovation, respect for natural resources, collectivism, social care, and appreciation for traditions and cultural heritage. In conclusion, the *Coblok* dance not only functioned as an artistic expression but also served as an educational medium, contributing to the character development of the younger generation. Thus, the *Coblok* dance had relevance as teaching material in extracurricular dance activities because it was rich in character education values that could shape students' positive personalities.

Keywords: Character Education, *Coblok* Dance, Extracurricular Dance, Junior High School

INTRODUCTION

Character education in Indonesia aims to shape a generation of youth who are intelligent and moral, with the arts being one of the effective means to achieve this. Arts such as theatre, dance, music, and visual arts have the potential to develop character values through creative and interactive approaches [1]. The arts not only develop aesthetics but also support the learning of values such as cooperation, responsibility, and perseverance [2]. Additionally, the arts contribute to the emotional and cognitive development of students, helping them manage emotions, think critically, and understand different perspectives [3]. This means that the arts can support moral, social, emotional, and cognitive development, assisting students in managing emotions, thinking critically, and understanding different perspectives. The arts have proven to be effective in internalizing character values in daily life.

Character education through the arts is closely related to the role of dance. Through dance, students can explore and express various emotions, as well as learn to interact effectively with others in a group context [4]. The process of dance practice and performance teaches values such as discipline, responsibility, and perseverance, which are invaluable in the development of students' character [5]. In addition, dance supports the emotional and cognitive development of students by helping them manage their feelings and develop critical thinking. Dance also provides opportunities to understand

and appreciate different cultural perspectives, broadening horizons and increasing tolerance [6]. This means that dance education not only enriches students' artistic experiences but also strengthens the holistic formation of their character.

One of the dance forms that could potentially serve as teaching material in the formation of students' character is the *Coblok* dance, a contemporary creation that highlights the local commodity potential of *porang* in Nganjuk Regency. This dance depicts the community's activities during the *porang* harvest and combines traditional movements with innovative new movements and the use of props to reinforce the dance concept. Through the *Coblok* dance, students not only learn about dance techniques and local cultural wealth, but also about values such as hard work, cooperation, and pride in their work and cultural heritage. By showcasing the *porang* harvest process, which involves various aspects of the local community's life, this dance teaches students to appreciate and preserve their culture, while also building character through direct experiences in the learning process. The *Coblok* dance, with all its creative and cultural elements, could potentially serve as an effective means in character education, integrating local values into arts education that benefits the character development of students.

This issue forms the foundation of this study, which aims to analyze how the *Coblok* dance is relevant to character education for students. The *Coblok* dance offers significant potential as a teaching tool for character education because it provides a practical context that allows students to directly experience and understand values. By depicting the *porang* harvest process, which involves the local community's way of life, this dance not only introduces dance techniques but also teaches values such as hard work, cooperation, and pride in cultural heritage. Through this research, it can be explored how the *Coblok* dance, with its creative and cultural elements, can serve as an effective means of integrating local values into arts education. Therefore, this study will uncover the potential of the *Coblok* dance in strengthening character development for students and assess its application in the educational curriculum as a tool to teach character values holistically, providing new insights into the contribution of dance in the development of students' character.

This study aimed to analyze the relevance of the *Coblok* dance in character education for students. The dance, which represented the *porang* harvest process and the community's way of life, offered a practical context for understanding values such as hard work, cooperation, and pride in local culture. Through its creative and cultural aspects, the *Coblok* dance could serve as an effective means of integrating local values into arts education, while also strengthening character development for students. This research was expected to uncover the potential of the *Coblok* dance as a holistic learning tool in the educational curriculum, contributing to the overall development of students' character.

The study of character education values in the *Coblok* dance can be carried out by implementing it as teaching material in formal schools, both as part of the cultural arts education in the classroom and as extracurricular learning outside the classroom. This research specifically focused on placing the *Coblok* dance as teaching material in extracurricular dance activities. The importance of dance education in extracurricular activities lies in its ability to accommodate students' interests, allowing them to collaborate and communicate within groups, which supports the development of social skills such as empathy and interpersonal abilities [7]. Teaching the *Coblok* dance in extracurricular dance activities is highly likely to help students manage their emotional intelligence. This aligns with Warburton's explanation [5] that in extracurricular dance, students are better able to manage emotions and develop critical thinking through creative expression, which supports self-awareness and emotional regulation.

The urgency of this study lay in the implementation of the *Coblok* dance from Nganjuk as a means of character education amidst the challenges of globalization and technological advancement, which had led to moral degradation among the younger generation. The *Coblok* dance, as part of the local cultural heritage, was proposed as teaching material to instil values such as hard work, cooperation, and pride in local culture, while also supporting the preservation of culture and the holistic development of students' character. Furthermore, this study emphasized the importance of extracurricular activities in character education, which was often overlooked, and proposed the integration of traditional arts into education to strengthen students' social, emotional, and cognitive skills in facing future challenges [8].

This study identified several gaps in previous research related to character education through dance. Several studies [9], [10], [11] had discussed dance in character education. Most of the previous research had shown that dance was effective as an extracurricular activity for students' character development. The results indicated how movements in dance could embody character values. Additionally, the contribution of dance in shaping character with local wisdom values had also been studied [12]. However, no research had specifically addressed the integration of the *Coblok* dance into the extracurricular curriculum of schools. This highlights the need to implement the *Coblok* dance as part of an extracurricular program focused on character education.

Starting from this research gap, this study aimed to explore the integration of the *Coblok* dance into the extracurricular curriculum of schools. By focusing on the *Coblok* dance, which highlights local cultural values and incorporates traditional and innovative movements, the study sought to determine its effectiveness as a tool for instilling character education. The research aimed to contribute to the body of knowledge by demonstrating how such traditional art forms could be adapted and implemented in contemporary educational settings, particularly as a means of reinforcing character-building values such as hard work, collaboration, and pride in local heritage.

RESEARCH METHOD

The method used in this study was based on qualitative research as a procedure for understanding the phenomena experienced by the research subjects and generating descriptive data [13]. This descriptive data analysis aimed to provide a clearer picture of the ongoing situation, emphasizing the process and meaning [14]. The strategy employed was a single case study, focusing on one target, location, or object, namely the extracurricular program at State Junior High School 1 in Nganjuk. The data used in this study consisted of primary data obtained from key informants, including the choreographer of the *Coblok* dance, the instructor, and the students participating in the extracurricular program. Secondary data were collected from document analysis related to extracurricular dance education, character education, and the *Coblok* dance. These data were gathered through observations, documentation, and Focus Group Discussions (FGD) conducted with 12 female students who were members of the extracurricular program during the implementation of the *Coblok* dance lessons.

To ensure the validity of the data in this study, triangulation and informant review techniques were employed. Data triangulation was performed by comparing interview data with data obtained from direct observations and activity documentation. This process was carried out to ensure that the collected data were valid and reliable. This approach helped the researcher control and filter the data to obtain more accurate and comprehensive results. Additionally, an informant review was conducted to verify the data by revisiting discussions with the informants to ensure the accuracy of the information provided. Once the collected data met validity standards, data analysis was carried out in three main stages. First, data reduction was performed to sort and simplify the relevant data, such as the results of observations, interviews, and documents. Second, data presentation was done in the form of narratives or tables to facilitate understanding of the emerging patterns. Third, conclusions were drawn and verified to ensure the consistency of the conclusions with the field data.

RESULT AND ANALYSIS

The results and discussion of this study focus on describing the character education values embedded in various elements of the *Coblok* dance, such as the dance movements, makeup, costumes, and props used. These values were analyzed to uncover the moral messages and positive character traits that can be applied in the educational process. Based on these findings, the *Coblok* dance was implemented into the extracurricular dance education program at State Junior High School 1 Nganjuk. The goal of this implementation was to evaluate the relevance of the character education values within the *Coblok* dance as teaching material, while also providing an effective guideline for its development in extracurricular activities. The following are the results and discussions that can be described:

1.1 The Character Education Values in *Coblok* Dance

Education is not just a transfer of knowledge, but also a means of cultural development that encompasses three dimensions of humanity: affective, cognitive, and psychomotor. The affective dimension includes faith, noble morals, and superior personality; the cognitive dimension develops intellectual capacity for knowledge and technology; while the psychomotor dimension emphasizes technical skills and practical competencies. Holistic education must address all three of these dimensions to create civilized individuals and an advanced society. This means that education cannot be separated from its role in shaping human character. Character education aims to form individuals with moral principles through the teaching of ethical values. Character education is a conscious effort to foster awareness, concern, and action based on moral values, helping individuals act rightly even in dilemmas [16], [17], [18].

Character education has several important points, namely: (1) character education is a process carried out with full awareness to develop good character; (2) character education focuses on recognizing and strengthening moral values and ethics that apply in the environment, such as family and society; (3) character education also aims to help individuals maintain these values even when faced with situations of pressure or moral conflict; and (4) this process is not instantaneous but is a continuous effort to nurture and maintain good character. Therefore, character education is very important in shaping individuals who are not only morally good but also capable of contributing positively to society by acting according to the ethical values that have been internalized. The Ministry of Education and Culture applies character education in shaping individuals who are honest, responsible, and have high social awareness. These values include religious obedience, honesty, tolerance, discipline, hard work, creativity, independence, democracy, curiosity, nationalism, love for the country, respect for achievement, friendship, love for peace, a passion for reading, concern for the environment, social responsibility, and accountability. These values aim to develop individuals who are academically competent, morally upright, and able to contribute positively to society and their environment, creating a harmonious, tolerant, and just environment [19], [20], [21].

The character education values, when internalized in *Coblok* dance, can be found through the meaning contained in the movements, makeup, costumes, and props used in the dance. As stated by Erni Diana, the choreographer (Interview, September 26, 2024), *Coblok* dance is an example of a new creative dance that highlights the local potential of Nganjuk Regency, especially related to the porang plant. Porang, known as a tuber-producing plant, has many uses, such as food ingredients (rice, noodles, meatballs, snacks), medicinal products, and cosmetics. The processing of porang in Gebangkerep Village, Baron District, Nganjuk Regency, becomes an important context in this dance. *Coblok* dance is designed to depict the activities of the community during the porang harvest. This dance combines traditional dance movements with more varied and innovative movements. The concept of this dance aims to artistically highlight the porang harvest process, utilizing traditional movements that are developed to be more dynamic and interesting. In this dance, the use of props is also an important element. The props used are not only for aesthetic purposes but also as tools to reinforce the theme and message of the dance. For example, props that depict farming tools or porang tubers can clarify the narrative of the dance and help the audience better understand the context.

The choreographer uses this technique to ensure that the message about the importance of *porang* as a flagship commodity of the region is clearly communicated to the audience. Through this dance, not only is the porang harvest activity depicted, but also efforts to educate and introduce local potential to the wider public. The development of this dance shows how art can function as a medium to preserve and promote the cultural richness and natural resources of a region. Overall, Coblok dance is an example of how new creative dance can integrate traditional elements with innovation to create relevant and informative dance artworks, while celebrating local wealth and the economic contribution of commodities such as *porang*.

Overall, the story in the *Coblok* dance depicts the life of porang farmers, starting from the early morning when they are resting. In the morning, the farmers wake up and begin household activities such as cooking and cleaning the house before gathering to prepare to go to the fields. On the way to the fields, the spirit of togetherness is evident in their cooperative work. Upon arriving at the fields, the farmers begin harvesting porang using *igal* (a traditional digging tool), digging the earth to collect the harvest. Afterward, they start cleaning the porang together and packaging it into *wareng* (baskets) in preparation to be transported to the factory. The story ends with a celebration filled with happiness and gratitude for the abundant harvest, reflecting hard work, togetherness, and respect for local traditions.

The story that reflects these agrarian values is symbolized through *Sumaringush* movement constructions presented in the dance. First, the movement *Tilem* symbolizes a moment of rest or sleep, representing the relationship between humans and nature, and the importance of appreciating tranquillity. Second, the movement *Tandang* depicts the transition from rest to activity, showing the spirit and responsibility of a woman in harmonizing domestic and productive roles. Third, the movement *Kober* reflects togetherness and the collective spirit of the farmers before starting work in the fields. Fourth, the movement *Budhal* demonstrates solidarity and mutual assistance, highlighting the strength of the community in leading a simple yet meaningful life. Fifth, *Ngigal I* and *Ngigal* emphasize the hard work and carefulness of the farmers in digging up porang plants. These two movements not only represent dedication but also the harmonious relationship between humans and nature, as well as the agrarian traditions passed down through generations. Sixth, the movement *Reresik*, which depicts the process of washing porang together, demonstrates mutual cooperation, respect for the harvest, and the importance of quality in the agrarian cycle. Seventh, the movement *Ngewareng*, which symbolizes the final stage of the harvest, emphasizes the farmers' attention to detail and gratitude for the results of their hard work, while also reinforcing the values of togetherness and collective responsibility. Finally, the movement becomes a symbol of gratitude and pride for the abundant harvest, reflecting joy, hope, and a commitment to bring the produce to the next stage in the production cycle. All of these movements together represent the life cycle of farmers, full of values such as hard work, togetherness, and respect for nature.

Figure 1. The Movement Construction of *Coblok* Dance





The makeup and costumes used in this dance reflect values of simplicity, authenticity, and togetherness, which are evident in the life of farmers in the village. The realistic makeup emphasizes facial expressions and natural lines, portraying a simple yet meaningful life, in line with the village community's appreciation for natural beauty. The yellow color of the costume symbolizes joy and vitality, while the *lurik* fabric on the skirt represents simplicity and harmony in togetherness. The belt serves to support the dancer's posture, enhance the directed movements, and boost confidence. Accessories like earrings add elegance, while yellow roses symbolize friendship and happiness. The simple bun reflects humility, showing that true beauty lies in simplicity without excess. All these elements are used to portray the image of a life that is simple yet meaningful, valuing togetherness and beauty in simplicity.

Figure 2. Makeup and Costume of *Ceblok* Dance



In addition to makeup and costumes, the symbolic representation of the *Coblok* dance is also supported by the use of dance properties. First, the property of the **wareng or sack**, commonly used for storing goods, symbolizes protection of something valuable, such as harvest. This bag also represents the essential role of farmers in safeguarding and nurturing the produce. Second, the **wooden staff**, a replacement for traditional digging tools like *igal*, hoes, or agricultural forks, symbolizes hard work, perseverance, and the close relationship between humans and nature. This property illustrates the tireless effort of farmers to achieve results that benefit life. Third, the imitation of **porang** represents the porang plant, a natural resource with high economic value that is widely found in Indonesia. Porang plays an important role in the life of farmers, both as a symbol of agrarian tradition and a livelihood source, given its broad use in the food and health industries. These properties, as a whole, provide a profound meaning about the values of hard work, sustainability, and respect for nature's yield.

Figure 3. Properties of *Coblok* Dance



Overall, the movements, makeup, costumes, and props in the *Coblok* dance integrate to form a unified representation of the life of porang farmers, particularly women, characterized by simplicity, hard work, and a strong spirit of togetherness. These elements not only serve aesthetic functions but also carry symbolic meanings that reflect the noble values in agrarian society, such as mutual cooperation, simplicity, and gratitude for abundant harvests. Through this dance, the strong traditions of the agrarian community in Nganjuk are also reflected, where togetherness, hard work, and respect for nature are valued and practiced as part of the daily life and values upheld by the people.

Tari *Coblok*, which contains meanings and local cultural values, can serve as a reflection of everyday life values, making it possible to absorb them in the context of character education. This emphasizes that Tari *Coblok* has the potential to become a learning medium that internalizes noble values. Through movement, makeup, costumes, and props, it contains symbolism of values relevant to character education. With deep appreciation and understanding, Tari *Coblok* can function as a means of instilling these values, while also strengthening local cultural identity. These values, in line with character education values according to Ministry of National Education [19], [20], [21] include religious obedience, honesty, tolerance, discipline, hard work, creativity, independence, democracy, curiosity, nationalism, love for the homeland, appreciating achievements, friendship, love for peace, a passion for reading, environmental care, social care, and responsibility. These values aim to develop individuals who are academically competent, morally upright, and able to make positive contributions to society and the surrounding environment, creating a harmonious, tolerant, and just environment. Below are the character education values contained in Tari *Coblok*:

Table 1. Character Education Values in *Coblok* Dance

No	Dance Movement	Character Education Value
1	<i>Tilem</i>	Religious and Environmental Care This movement reflects respect for the cycles of nature, teaching humans to pause, be thankful, and align themselves with the environment. The religious value is evident in the appreciation of nature's blessings as God's creation.
2	<i>Tandang</i>	Responsibility and Discipline This movement depicts the transition from rest to activity, emphasizing the importance of a female farmer's responsibility toward both domestic and productive roles. The value of discipline is seen in the morning routine before starting work.
3	<i>Kober</i>	Cooperation and National Spirit With a spirit of togetherness, this movement reflects the collective work of the farmers. The value of national spirit is embodied in the mutual cooperation, which is a hallmark of Indonesia's agrarian culture.
4	<i>Budhal</i>	Cooperation and Social Care This movement depicts solidarity and mutual cooperation on the journey to the fields. It teaches the importance of social care and working together to achieve a common goal.
5	<i>Ngigal I</i>	Hard Work and Creativity This movement reflects hard work in digging porang, as well as creativity in wisely utilizing natural resources.
6	<i>Ngigal II</i>	Hard Work and Responsibility

		This movement emphasizes patience and dedication in work, reflecting the values of hard work and responsibility towards the harvest.
7	<i>Reresik</i>	Cooperation and Appreciating Achievement The movement of washing porang together reflects cooperation and appreciation for hard work. The value of appreciating achievements is seen in the attention to product quality.
8	<i>Ngewareng</i>	Responsibility and Love for the Homeland This movement reflects a sense of responsibility in maintaining the quality of the harvest, as well as love for the homeland through respect for the land that provides the harvest.
9	<i>Sumringah</i>	Gratitude, Appreciating Achievement, and Responsibility This movement reflects gratitude for the successful harvest, appreciation for hard work, and responsibility to manage the harvest wisely for the benefit of the community.

Coblok dance contains character education values that are crucial in shaping positive attitudes and behaviors. The dance movements in this performance teach religious values, such as respect for the cycles of nature and life, as well as environmental awareness. Each movement, such as *Tandang* and *Ngigal*, reflects responsibility and discipline, as well as the importance of hard work, perseverance, and creativity in everyday life. National spirit and cooperation are also emphasized through movements like *Kober* and *Budhal*, which illustrate mutual aid and solidarity in agricultural societies. In terms of makeup and costumes, the values of simplicity, authenticity, and humility are strongly emphasized, teaching the importance of being oneself and living without excess. For instance, the yellow dress symbolizes spirit and optimism, while the simple bun represents beauty rooted in sincerity. Props in the *Coblok* dance, such as the sack or *wareng*, wooden stick, and imitation *porang*, carry meanings of protection, hard work, perseverance, and independence in utilizing natural resources. Overall, Tari *Coblok* not only provides entertainment but also serves as an important medium in instilling moral and character values that are beneficial in daily life.

1.2 The Relevance of Tari *Coblok* as Teaching Material for Extracurricular Dance Education

The relevance of Tari *Coblok* as teaching material in extracurricular dance education can be seen from how its implementation can positively impact the development of students' character and skills. Tari *Coblok*, which contains elements of tradition and local cultural values, provides students with the opportunity to learn through movements that reflect everyday life, such as the activities of porang farmers. In the extracurricular context, Tari *Coblok* can be taught practically by involving students in training that focuses on basic techniques, body coordination, and self-expression. This learning is not only oriented toward dance skills but also teaches students the importance of cooperation, discipline, and perseverance. Additionally, Tari *Coblok* gives students space to develop their creativity in interpreting movements that are simple yet carry a deep message. In this way, the extracurricular dance education that teaches Tari *Coblok* can enhance students' dance skills while also helping to form positive character traits such as perseverance, discipline, and responsibility. Below is how the implementation and learning outcomes were carried out for the female members of the extracurricular dance group at State Junior High School 1 Nganjuk:

1.2.1 The Implementation of *Coblok* Dance Learning

The *Coblok* Dance as teaching material is implemented in a structured manner through extracurricular activities in four stages. This program focuses on twelve students who are members of the dance extracurricular at State Junior High School 1 Nganjuk, under the guidance of Erni Diana as the coach, assisted directly by the researcher. Through these stages, the implementation of *Coblok* Dance in the extracurricular dance program not only trains dance skills but also develops cooperation, analytical, and artistic appreciation abilities among students, in an effort to internalize the character education values contained in the *Coblok* Dance. The following are the steps of implementing *Coblok* Dance learning:

Table 2. Stages and Learning Objectives of *Coblok* Dance

No	Implementation Stage	Learning Objectives
1	Presentation of material by the extracurricular mentor	In this stage, the instructor provides an introduction to <i>Coblok</i> dance, covering its type, dance elements, as well as cultural values and the philosophy behind its movements. The material is presented with the help of a video of <i>Coblok</i> dance to assist students in understanding the context and background of the dance more deeply. After the presentation, a Q&A session is conducted to ensure that the students grasp the meanings embedded in <i>Coblok</i> dance. This stage aims to introduce the students to the types and elements used in <i>Coblok</i> dance, as well as to introduce the character education values found in each movement, makeup, costume, and prop.
2	Training Process	The second stage in the implementation of <i>Coblok</i> dance is the training process, which is designed to build technical skills and teamwork among the students. In this stage, the students are divided into two groups to create a more focused and collaborative learning environment. The instructor provides technical guidance on the basic movements of <i>Coblok</i> dance, including posture, tempo, and expressions that align with the character of the dance. The students then practice repeatedly to improve the consistency of their movements and coordination within the group. This process aims to ensure that the students can master the basic techniques of <i>Coblok</i> dance correctly, develop motor skills, body coordination, and sensitivity to rhythm, while fostering good teamwork skills within the group, allowing them to perform with greater confidence and harmony.
3	Basic Performance Test	The basic performance test stage in the implementation of <i>Tari Coblok</i> is conducted to evaluate the practical results of students' training. In this stage, each group performs the <i>Coblok</i> dance movements they have learned in front of the extracurricular instructor and their peers. The performance is evaluated based on several aspects, such as the accuracy of the movements, the appropriate expressions in line with the character of the dance, and coordination among group members. After the performance, the instructor provides constructive feedback and suggestions for improvement to each group. This stage aims to assess how well the students understand and master the techniques of <i>Coblok</i> dance.
4	Group Discussion and Presentation	The Group Discussion and Presentation stage focuses on the analysis of various elements in <i>Coblok</i> dance, including the meaning contained in each movement, makeup, costume, and the props used. In this stage, students discuss in groups to explore the philosophy and cultural values

		embedded in each aspect of the dance. Students analyze how the movements reflect the life of the porang farmers, how the makeup and costumes support the aesthetics and cultural message, and how the props used strengthen the narrative of the dance. This discussion aims to deepen the students' understanding of <i>Coblok</i> dance as an art form that is rich in meaning and local wisdom values. The results of the group analysis are then presented, providing students the opportunity to practice public speaking, critical thinking, and teamwork skills.
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The learning process was conducted over two meetings. The first meeting, held on September 26, 2024, began with a presentation of the material by the extracurricular instructor. Afterward, students were divided into two learning groups to begin the training process under the guidance of the instructor. Before the session ended, the instructor instructed each group to continue practicing independently to deepen their mastery of the basic techniques that had been taught. The second meeting, held on October 3, 2024, focused on the evaluation and reflection stages. Students from each group performed their practice results in the basic performance test session. After the performance, a group discussion was held. Each group then presented the results of their discussion. These two meetings were designed to provide students with a learning experience that involved aspects of theory, practice, evaluation, and reflection.

1.2.2 Results of the Learning Implementation

The implementation of *Coblok* dance as teaching material for extracurricular activities at State Junior High School 1 Nganjuk was assessed through three main evaluation stages. First, observation was conducted during the initial learning phase, when students studied the material and underwent training. The assessment at this stage focused on the level of student participation and their seriousness in practicing the basic movements of *Coblok* dance. Second, evaluation was carried out during the basic performance test, where each group presented their training results. The aspects assessed included the accuracy of movements, the alignment of expressions with the theme of the dance, and coordination among group members. This assessment aimed to measure how well students mastered the basic skills of *Coblok* dance. Third, the results of the group discussions and presentations also played an important role in the assessment. Groups were evaluated based on their ability to analyze and internalize the local wisdom values embedded in *Coblok* dance. Through these three stages, the implementation of *Coblok* dance was assessed not only in terms of the technical aspects of the dance but also in understanding the meanings behind the dance learned.

Based on the results of the observation, the learning of *Coblok* dance in the initial stage, which was the presentation of material by the extracurricular instructor, showed enthusiasm and active participation from the students. This was reflected in the interactive Q&A session between the students and the dance instructor. The questions asked by the students not only focused on technical aspects of the dance, such as movements and basic techniques, but also expanded into deeper topics regarding the background, the meaning of movements, and even the narrative context of the dance, which highlights porang farming. Some active students in the extracurricular dance group, such as Ghiska Wahyu Afia, Mirabel Marcella Vanza, Jelita Happy Citra Septia, and Maysa Ayu Trihastami, raised questions like, "How do the movements in *Coblok* dance depict farming activities, like planting porang?" "What does the term 'coblok' mean in the context of this dance? What makes *Coblok* dance different from other dances?" "What is the meaning or message contained in *Coblok* dance that relates to local culture?" These questions reflect critical thinking and curiosity. According to the instructor, Erni Diana (September 26, 2024), students participating in the extracurricular dance activity have a critical mindset towards arts and culture and show a greater interest, as this extracurricular is attended by students with a specific interest in the arts and culture, especially dance.

After the basic performance test, the next step was group discussion and presentation, which aimed to further explore the themes and meanings in the movements of *Coblok* dance, as well as how to internalize these meanings into local wisdom that reflected character values. This discussion was

conducted within each group to provide an opportunity for critical thinking and analyzing each element in the dance, including movements, expressions, and cultural aspects embedded within it. In the discussion, the students were encouraged to delve deeper into the symbolic meanings of the movements and how these movements could represent daily activities, such as porang farming, which was closely related to local values and community wisdom. For example, movements that depicted the process of digging up porang could be understood as representations of hard work, perseverance, and a harmonious relationship with nature, all of which were part of character values that could be applied in daily life.

Overall, based on the results of the stages of the learning process that have been carried out, it can be stated that *Coblok* dance is relevant as a teaching material for extracurricular arts education. The learning process, which includes material presentation by the extracurricular instructor, training process, basic performance test, group discussions, and presentations, shows that *Coblok* dance not only teaches dance skills but also connects it with local wisdom and cultural values of the community, particularly in the context of farming and environmental preservation. The students not only gain technical knowledge but also internalize character values that can be applied in daily life. Thus, *Coblok* dance makes a significant contribution to the development of character and understanding of local culture, making it a suitable choice as extracurricular material at State Junior High 1 Nganjuk.

Conclusion

The *Coblok* dance is a newly created dance that highlights the local potential of Nganjuk Regency, particularly in relation to porang farming. This dance portrays the life of farmers during the porang harvest cycle through innovative movements, makeup, costumes, and props. Each movement has a meaning that reflects hard work, togetherness, and respect for nature and the earth's products. The use of props enriches the narrative of the dance, while the simple yet brightly colored makeup and costumes reflect the vibrant and humble life of the farmers. The meanings embedded in *Coblok* dance can be integrated with character education values to shape positive attitudes and behaviors. Various elements in the dance teach religious values, responsibility, discipline, hard work, nationalism, togetherness, simplicity, optimism, perseverance, and wise use of natural resources. Overall, *Coblok* dance not only serves as an art form for entertainment but also as an educational tool that introduces local potential and agrarian values to the wider community. Based on these findings, the implementation of *Coblok* dance as an extracurricular teaching material at State Junior High School 1 Nganjuk has proven to not only provide technical dance skills but also support the formation of positive character traits. This learning helps students understand the importance of local culture and internalize those values into their daily lives. Through this learning implementation, students not only sharpen their dance skills but also become more sensitive to the cultural values that shape their identity. Therefore, *Coblok* dance, as an extracurricular art material, has the potential to be an effective learning tool in shaping students' character in line with the character education goals in schools.

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