



## Character Education Through *Gender Wayang* Learning

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### **Keywords:**

Character  
Education;  
Learning; *Gender  
Wayang*

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### **Abstract**

This study aimed to determine the character education in *Gender Wayang* learning. The method used in this study was a qualitative research method. It was more revealing the situation, which was the phenomenon directly the object under study. Data collection techniques were conducted using observation, interviews, documentation, and literature studies. The study results were (1) The process of implementing *Gender Wayang* learning in schools consists of preparation, delivery, training, and performance stage. (2) The results of implementing *Gender Wayang* learning in schools were measured using an assessment rubric. (3) The value of character education in *Gender Wayang* learning includes educational, religious, and social life values.

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### **Kata Kunci:**

Pendidikan  
Karakter;  
Pembelajaran;  
*Gender Wayang*

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### **Abstrak**

Penelitian ini bertujuan untuk mengetahui pendidikan karakter yang terdapat dalam pembelajaran *gender wayang*. Metode yang dipergunakan dalam penelitian ini adalah metode penelitian kualitatif, yaitu yang lebih mengungkapkan keadaan, fenomena secara langsung objek yang diteliti. Teknik pengumpulan data dilakukan dengan menggunakan Teknik observasi, wawancara, dokumentasi, dan studi kepustakaan. Hasil dari penelitian ini adalah (1) Proses penerapan pembelajaran *Gender Wayang* di sekolah terdiri dari tahap persiapan, tahap penyampaian, tahap latihan, tahap penampilan. (2) Hasil penerapan pembelajaran *Gender Wayang* di sekolah diukur menggunakan rubrik penilaian. (3) Nilai pendidikan karakter yang terkandung dalam pembelajaran *Gender Wayang* antara lain nilai pendidikan, nilai religius dan nilai hidup bermasyarakat.

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## **Introduction**

According to Susanthi, Suryatini, & Budiyan (2019), art offers an alternative for character building amid the decline of the ethical and moral values of the Indonesian nation and the importance of character education being built through education. Education is the most important thing for humankind because humans without education cannot understand something that should be understood. Education can make a process

to acquire knowledge to achieve better progress and eliminate suffering from ignorance and backwardness. In general, education in Indonesia can be classified into two types of education, namely formal and informal.

According to Khusniati (2012), the strategy is to integrate character education through learning subjects to make character education can implement in some of these educational paths. Art learning is an effort to realize creative abilities based on specific predetermined rules of aesthetic elements. Art is used in education, especially art education, as individual development in developing potential, especially in conservation. One of the Balinese arts lessons that instill character education is the musical (*karawitan*) art of *Gender Wayang*. *Gender Wayang* is *barungan alit* which is a *wayang* (puppet) *gamelan* with the main instrument consisting of four *tungguh gender* with *selendro* (five tones) (Dibia, 1999). Widiastuti (2017) states that when children can play *Gender Wayang* musical instruments, they can better direct their physical and psychological development. *Gender Wayang* is played with both hands simultaneously so that it affects the balance of the right and left brains. Brain balance will impact better child behavior (balance of IQ and EQ).

*Karawitan* (musical art) is one type of art education in society, especially in Bali. According to Bandem (2013), *karawitan* (musical art) is one of the best arts in Bali. “*Karawitan* consists of the word “*rawit*” which means complicated. This word is used as a container for several branches of art that have complicated, small, and subtle characters. *Karawitan* is divided into two. *Karawitan* comes from a human voice called vocal *karawitan*. In contrast, the one comes from a tool/instrumental called instrumental *karawitan*. It is a type of *gamelan* (traditional musical instrument) included in instrumental *karawitan*, namely *Gender Wayang*. *Gender Wayang* belongs to the kind of old group music consisting of two *gender* of *barangan* and two *gender pemade*, each using ten blades with *slendro* rhythm. It is very complicated to play the *Gender Wayang* technique. Playing the *Gender Wayang Gamelan* uses several techniques, namely the *kumbang atarung* technique. According to the maestro of Balinese music (the late) I Gusti Putu Geria, there are various types of ways to play *Gender Wayang*, named according to the pitch range, such as *Anerang Wisaya*, *Gana Wedana*, *Anglangkah Giri* and *Asti Aturu*, *Anerang Sasih*, *Danamuka*, *Paduarsa*, *Candra Praba*, *Ekasrutti* (Bandem, 1983).

*Gender Wayang* is used as a learning tool where some techniques or methods can hone intelligence and balance the right and left brain. It can be seen from the way the

*Gender Wayang Gamelan* is played using two beaters (*panggul*) placed in the left and the right hand, with the right hand playing the *otekan* type and the left hand playing the melody that is played simultaneously. During visits to schools, interest in conducting research on *Gender Wayang Gamelan* taught to children at SDN 4 Ulakan was used as a research location by teaching one song (*gending*), namely *Tulang Lindung*. In the research, SDN 4 Ulakan never gave lessons about playing *Gender Wayang* because they did not have a *Gender Wayang Gamelan*. In the initial study, the researcher was interested in the *Gender Gending* taught, namely the *Kayumas Kaja* version of “*Tulang Lindung*”. This song (*gending*) is a song to accompany the leather shadow puppet (*wayang kulit*), namely when the *kayonan* puppet (*wayang kayon*) is played and plugged in the middle of the screen. Then several puppets that will be played and performed are lined up on the screen (*kelir*). When the puppeteer begins to pull out the puppets one by one, the “*Tulang Lindung*” song begins to be played until the puppets are plugged in. Then, the *kayonan* was removed and played as a sign to start the next round. This *gending* is used to learn the basic techniques of how to play the *Gender Wayang Gamelan*.

## **Method**

Qualitative research method is a method used in research that reveals circumstances and phenomena directly to the object under study and is presented in the form of research reports. The main target, which was the main reason for this research, was to find a suitable learning model to be taught by children with special needs. The learning process includes the learning preparation, delivery, training, and performance stages, as well as values in *Gender Wayang* learning. Data collection was carried out using observation techniques, conversations by art teachers at SDN 4 Ulakan, documentation in the form of videos and pictures to document data in the research process about the learning process, and using library research.

## **RESULTS AND DISCUSSIONS**

### **1. The Process of Implementing Learning in *Gender Wayang***

The process of learning *Gender Wayang Gamelan* is in accordance with the theory proposed by Meier, which can be explained as including (a) the preparation stage, (b) the delivery stage, (c) the training stage, and (d) the assessment stage.

### a. The Preparation Stage

At the preparation stage, educators prepare all learning components, namely;

- 1) Sources in Learning are all types of data in the form of people, forms, and data used by students in the learning process. The book written by Suharta and Suryatini entitled *Proses Pembelajaran Gamelan Gender Wayang Bagi Mahasiswa Asing di ISI Denpasar* describes materials on how to play *Gender Wayang* and techniques for playing *Gender Wayang*, namely as follows. a) The sitting posture in playing *Gender Wayang* for men usually uses three sitting postures, namely (1) *Sila Asana* is sitting cross-legged as usual, (2) *Padma Asana* is the attitude of crossing legs with each other, and (3) *Bajra Asana* is kneeling posture in prayer. b) Technique of holding beater (*panggul*) while playing *Gender Wayang*. The use of beaters in playing the *Gender Wayang Gamelan* is done by using two beaters, the left and right hands hitting which immediately closes or being hit without a cover by starting to make a fist. It is followed by bending the index finger and thumb to form the letter C. Further, the beater's shaft is inserted halfway between the C-shaped finger and the previous fist. Likewise, with the beaters get a good position in a relaxed condition. The position of the fingers in holding the beaters must be maintained because they have their respective roles in playing *Gender Wayang*. The index finger functions to suppress the hit and lift the hit, which is functioned by the thumb, while the little finger, middle finger, and ring finger function to close the slats when hitting. c) Techniques in playing *Gender Wayang*, namely (1) *Ekasruti* is a hit that uses one hand, (2) *Candrapraba* is a hitting technique with a distance of one note by being hit together, (3) *Paduarsa* is a two-tone hit technique, (4) *Danamuka* is a three-tone hit technique, (5) *Anerang Sasih* is a four-tone hit technique, (6) *Anerang Wiyasa* is a hitting technique that can be used simultaneously or alternately with a distance of five tones, (7) *Gana Wedana* is a hitting technique with a distance of six tones, (8) *Anglangkah Giri* is a technique with a distance of seven tones between the right and left hands, (9) *Asti Aturu* is a technique that has the furthest distance because it is eight notes between the right and left hands.

- 2) Media in Learning is a media that functions as a tool in learning to run effectively and efficiently in achieving learning objectives (Siddik, 2006: 142). The following is a learning media in *Gender Wayang* at SDN 4 Ulakan.
- 3) Materials in Learning; learning materials are a process in teaching. The learning material given in implementing *Gender Wayang* learning model at SDN 4 Ulakan uses a song (*gending*) entitled *Tulang Lindung*. This song (*gending*) is a song to accompany the leather shadow puppets (*wayang kulit*) when the *kayonan* puppets (*wayang kayon*) are played and plugged in the middle of the screen. Then, several puppets that will be played and performed are lined up on the screen (*kelir*).
- 4) Methods in Learning are all methods used to achieve learning objectives. The process of implementing learning in *Gender Wayang* at SDN 4 Ulakan uses a learning method found in Balinese musical learning, namely *Catur Meguru*. *Catur Meguru* is defined as four ways of studying music (*karawitan*) in Bali, namely as follows. a) *Meguru Lima* is a process of learning a *gending* (*karawitan*) by holding part of his hand, then the teacher directs it. b) *Meguru Kuping* is defined as a learning process through hearing. It means that someone learns a song (*gending*) by listening to it continuously until students can master the material provided. c) *Meguru Panggul* is used when students follow the educator's hand in the practice of learning *Gender Wayang*. d) *Meguru Rasa* is the most challenging level of learning because it must unite two children with special needs, each of whom has a different disorder. But even though this learning is the most difficult, this child with special needs understands this lesson because the students are used to doing exercises in learning Balinese musicals.

#### **b. The Delivery Stage**

In the delivery stage, the educator conveys the goals in learning that can achieve *Gender Wayang* learning at SDN 4 Ulakan. Educators must teach the material given patiently so that students are more interested in receiving the learning material that will be given. Teaching patiently so that students with special needs feel very comfortable and happy because educators are a bit difficult to communicate with and do not want to make students feel disturbed. Educators must provide a reference and motivation to students so that they can receive the learning materials provided in following the learning process.

Motivation is done by giving more attention and asking for difficulties in obtaining material when students are carrying out the learning process.

**c. The Training Stage**

The training stages lead educators to present material on how to hold the beaters, play *Gender Wayang*, hit and close the slats in *Gender Wayang*, and sit posture during playing *Gender Wayang Gamelan*.

**d. The Assessment Stage**

At the performance stage, the *Gender Wayang* process activity was staged in the Hall of SDN 4 Ulakan on December 1, 2020, with special needs students with different needs from one another. They present excellent results using the polos-sangsih hit technique. Playing *Gender Wayang Tulang Lindung gending* has positive effects on students because it can sharpen their left and right brains.

**2. The Implementation Results of Learning *Gender Wayang***

The results of implementing learning in *Gender Wayang* in extracurricular activities at SDN 4 Ulakan using an assessment rubric as a measuring tool for improvement in the learning process.

No	Aspect	Score	Indicator	Value					Score Aspect Value	Raw Score	Standard Score
				1	2	3	4	5			
1.	Appearance	5	Sitting Posture								
			<i>Panggul</i> Holding Technique								
			Expression								
			Neatness								
			Stamina								
2.	Creativity	3	Wholeness of appearance								
			<i>Gending</i> dynamics								
			Hit accuracy								
3.	Technique	2	<i>Gedebug</i>								
			<i>Tetekep</i>								

Figure 1. Scoring Rubric

Adapted from Djayus, Ketut Suteja, Joan Kaliinohomoku, Likert (Cahyani, 2016).

Score × Value = Indicator Value

Added Indicator Value : Number of Indicators = Score Aspect Value Result

Each Score Aspect Value is added up = Raw Score

The Standard Score is obtained from the calculation of the raw score by using the following percentile formula:

$$P = \frac{X}{SMI} \times 100$$

(Surapranata, 2006 in Cahyani, 2016)

Information

P = Percentile

X = Score Achieved (Raw Score)

SMI = Ideal Maximum Score (highest score for each aspect)

Appearance= 25, Creativity= 15, Technique= 10 so SMI is 50

To determine whether a criterion is very poor, poor, fair, good, and excellent using an assessment instrument developed using a Likert scale with five scales, namely as follows. (a) Score 5 = Excellent, (b) Score 4 = Good, (c) Score 3 = Fair, (d) Score 2 = Poor, (e) Score 1 = Very Poor.

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No	Aspect	Score	Indicator	Value					Score Aspect Value	Raw Score	Standard Score
				1	2	3	4	5			
1.	Appearance	5	Sitting Posture					5	22	44	88
			<i>Panggul</i> Holding Technique				4				
			Expression				4				
			Neatness				4				
			Stamina					5			
2.	Creativity	3	Wholeness of appearance					5	13		
			<i>Gending</i> dynamics				4				
			Hit accuracy				4				
3.	Technique	2	<i>Gedebug</i>					5	9		
			<i>Tetekep</i>				4				

Figure 2. Student Learning Outcomes.

$$P = \frac{X}{SMI} \times 100$$

$$P = \frac{44}{50} \times 100$$

$$P = 88$$

Based on the values above, it can be analyzed as follows:

- a. Appearance: Sitting posture and stamina have been maximized by achieving score 5 (excellent) while the *panggul* holding technique, expression, and neatness only achieved score 4 (good). It is because, in *panggul* holding technique, students' hands are like clenched so that the *panggul* of *Gender Wayang* (beaters) is often released. The expression is very poor because the students look shy.
- b. Creativity: The integrity of the performance has been maximized by achieving score 5 (excellent) while the hit accuracy and the *gending* dynamics reach score 4 (good). It is because there are still many wrong notes in accuracy, and the *gending* dynamics are still in doubt, so the feeling of wanting to be achieved has not been felt.
- c. Technique: *Gegebug* has reached its maximum score of 5 (excellent) while *tetekep* only achieved score 4 (good) because *tetekep* is not yet tidy, so the sound of *Gender Wayang* is still a bit chaotic.

### **3. The Values Contained in the *Gender Wayang* Learning**

*Gender Wayang* is a *gamelan* (traditional ensemble music) that accompanies Balinese leather shadow puppets. *Gender Wayang Gamelan* technique is very elaborate, polyphonic, melodic, and various *kotekan* or interlocking figuration systems are used (Arthanegara, Mawan & Haryati, 2021). According to Susanthi, Suryatini & Budiayana. (2019) there are three values in *Gender* learning: education, social life, and religious values. The educational value is in the form of sensitivity to tones and being able to express songs in *Gender Wayang*. The social life value is learning to respect each other in interacting while practicing on the stage. The religious value is that this *Gender* performance accompanies religious ceremonies, so indirectly by performing *gender* as a form of devotion to God Almighty.

#### **a. Values in Society**

*Gender Wayang* learning provides excellent teachings on how to live in a society. In playing this *gamelan*, the players do not use ego, balanced taste, tolerance, or interaction and give a signal when they want to start or end the *gamelan* (song) that is sung. It directly provides indirect learning that in life because humans cannot live alone but need each other. According to Puser & Santosa (2019), playing *Gender Wayang* can balance brain function because it has a unique play technique: using both hands (right & left) with different playing patterns. In general, the left-hand plays melody,



and the right hand plays the ornamentation. In this case, both parts of the human brain will react to concentrate fully on the two patterns played by both hands and train human reasoning skills for an event.

b. Values in Education

There are educational values obtained by students in learning the *Gender Wayang Gamelan*, which is sensitive to the notes in the gamelan and can express the song that is sung. In addition, students can hone their right and left brains while playing the *Gender Wayang Gamelan*. The selection of these values is based on the interests and conditions of each educational unit. It is done through context analysis so that there may be different types of character values developed in its implementation. The implementation of character values to be developed can be started with essential, simple, and easy-to-implement values (Kemendiknas, 2011).

c. Religious Values

*Gender Wayang Gamelan* is an old-class gamelan usually used to accompany a ceremony in Bali. This *gamelan* is often presented as a *Bebali* art, such as *mepandes*, funeral, and *piodalan* ceremonies. In addition, it can be used in the art of *Balih-balihan*, such as competitions that are still widely or familiarly carried out by the government, communities, or studios (*sanggar*) in Bali. In this religious value, students can present the lessons learned as a form of gratitude to God Almighty. Noble character or morals should become a culture, especially for students. The study of noble character is very significant, but also applying noble moral values in daily life. Thus, it becomes a student's habit to be more important. Culture is a habit or tradition that is full of specific values that grow and develop in daily life in various aspects of life. Culture can be formed and developed by anyone and at every opportunity, place, and time (Dewi Yulianti & Marhaeni, 2020).

## Conclusions

The implementation of learning in *Gender Wayang* at SDN 4 Ulakan used four stages, namely as follows. (1) The Preparation Stage. It consists of several learning components, such as sources in learning, media in learning, materials in learning, and methods in learning. (2) The Delivery Stage. In this stage, the educator conveys the objectives of learning *Gender Wayang* and what things will be achieved in this learning. (3) The Training Stage. This stage is carried out with a predetermined schedule with the

material provided, namely *Tulang Lindung*. (4) The Performance Stage. This stage is carried out to ensure that students can understand the learning material presented by the educator.

The values contained in this learning are as follows. (a) Values in society using *Gender Wayang* learning provide an excellent lesson about how to live in a community. In playing this gamelan, the players do not use ego, balanced taste, tolerance, interact and give signals or clues when they want to start or end the sung gending. (b) Educational Values in studying the *Gender Wayang Gamelan*, students obtain an educational value. Students are sensitive to the tones in the gamelan, being able to express the sung gending, and students can hone their right and left brains in playing this *Gender Wayang Gamelan*. (c) Religious values where gamelan is often presented as a *Bebali* art, such as tooth-filling ceremonies (*mepandes*), funeral ceremonies (*ngaben*), and *piodalan*. In addition, it can be used in *Balih-balihan* arts, such as competitions which are still mainly carried out by the government, the community, or a studio (*sanggar*) in Bali.

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