

Artikel 8

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Submission date: 31-Aug-2021 11:52PM (UTC+0700)

Submission ID: 1638933980

File name: 5-COBA-LAGI-IJE-JOURNAL.pdf (457.31K)

Word count: 6628

Character count: 38174

BUILDING ECOLOGICAL INTELLIGENCE THROUGH INDONESIAN LANGUAGE LEARNING BASED ON KETHEK OGLENG DANCE

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First draft received: 03 May 2018 Accepted: 31 June 2018 Final proof received: 20 Aug 2018

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Abstract

Kethek Ogleng is a unique factor that shapes the aesthetics of language learning. Unfortunately, the relation between *Kethek Ogleng* and language learning draws only a little attention. To reveal the phenomenon, the present qualitative descriptive study was performed by investigating Indonesian language learning based on *Kethek Ogleng* dance. The study was conducted in SMPN (State Junior High School) 3 Nawangan, to the second semester ninth grade students of the 2017/2018 academic year. The research findings reveal that the approach can build the level of ecological intelligence of the students. Based on the responses to the questionnaire distributed, the average level of ecological intelligence and environmental skills of the students shows signs of progress. The data indicate that the mean score was 3.2 and the percentage of ecological intelligence was 65%, indicating the attainment of knowledge and skills of school and home environment preservation. The indicators of the success of this approach can be seen in the changes of attitude and behavior of students in environmental management, covering clean and healthy classrooms and toilets, the use of recyclable materials, water and electricity conservation in the classroom, protection of trees and plants around the classrooms, proper treatment of trash, and organic and inorganic waste utilization.

Keywords: *Kethek Ogleng*; ecological intelligence, Indonesian language learning

To cite this paper (in APA style):

Hendriyanto, A., Mustofa, A., & Sutopo, B. (2018). Building ecological intelligence through Indonesian language learning based on *Kethek Ogleng* dance. *International Journal of Education*, 11(1), 50-58. doi: <http://dx.doi.org/10.17509/ije.v11i1.10902>

INTRODUCTION

Indonesia is a country wealthy in cultural diversity. Culture is considered human beings' activity that uses language, either spoken or written. Thus, human life is strongly connected to language. One of the the cultural activities of Indonesian people is the art of *Kethek Ogleng* dance. Sutiman created the dance in 1962. The dance is a part of the expressive beauty of the human soul. It is expressed in the form of gestures and is refined through aesthetics. *Kethek Ogleng* dance depicts the authenticity of an attractive monkey's body-movement. Dance, basically, is as a branch of art with the body as a visible intermediary because of human's creativity and initiative. It is born from the tradition developing in a specific place in the form of pure or incorporeal movement series (Saimin, 1993).

Nature has inspired human beings, such as reflected in how *Kethek Ogleng* dance is inspired by an animal. Nature also plays a very important role in human life. However, it is often the case that humans exploit nature without any regard to its sustainability, hence destroying the environment. In fact, if the environment experiences damages due to human activities, an imbalanced and unsystematic life pattern of the environmental components will take place.

Humans are a key factor in environmental sustainability, so they have to position properly as those who explore rather than exploit. In the context of exploration, humans are required to participate in conserving and not only utilizing the natural resources provided by the environment. Muhaimin (2015) defined human being as the subject, the center of the universe order, and the authoritative entity who should be wisely active in manifesting their existence. On the other hand, the human environment is very influential on the shaping of human traits and growth (Sumaatmadja, 2003). Floods and landslides occurred in Pacitan on November 28, 2017, in addition to being caused by cyclone storm, was also caused by human selfishness in the utilization of resources by ignoring its sustainability.

The disasters in Pacitan show how the implementation of science and technology supported by capitalism has made people become greedy. They exploit large-scale natural resources for benefits, especially for consumption and economy (Muhaimin, 2015). The development of science and technology are like two faces: helping humans to meet their needs and raising ecological crisis instead when it is under a bad management. Muhaimin (2015) further

stated that the development of science and technology will change human nature.

Nasution & Manurung (2016) pointed out that as a part of the living community, every living being has a right to live and to be appreciated by others. All living species have a relationship. They are interconnected with each other to form a biotic community. A biotic community is a collection of various living organisms in a region, including humans. They interact with elements of the physical environment to form an ecological system, the ecosystem.

However, greed and selfishness will negatively impact the relationship between human and nature, which may cause natural destruction. Humans have desires to be respected, lauded, and adored. High-standards of living also trigger them to earn unlimited incomes and to fulfill needs. The competition among communities results in the inevitable and increasing exploitation of natural resources. The exploitation of land, water, air, and biotic elements leads to ecological crises, such as landslides, global warming, and floods. Soemarwoto (2007) drew attention to the damaging carelessness in the long run. Human beings may be badly impacted because they are highly dependent on the environment.

Human beings, as an intelligent creature, should be aware that their life depends on the environment. There should be a real effort to raise awareness of the public about the importance of maintaining the environment continuity from the irresponsible exploitation. Gardner (2013) proposed the idea of ecological intelligence, alternatively called "naturalist intelligence", which is the ability of humans in understanding natural phenomena, exhibiting ecological awareness, and showing sensitivity to the forms of nature. Ecological intelligence is necessary to reduce the impact of global warming by planting trees, cultivating land based on soil contours, reducing plastic waste, and saving electricity and water.

Schools as official institutions where the young people get knowledge must also play a role in internalizing the awareness of environmental sustainability and conservation in students. The Adiwiyata school program, for instance, is a solutive program to foster a sense of environmental awareness in students.

The Adiwiyata-environmental education program aims at making the schools a better learning place and raising awareness of school community (teachers, students, and other workers), so that the school community can be responsible and take part in the efforts to save the environment and create sustainable development. The activities of this program include planting various crops on vacant land owned by schools or society around it and teaching and learning that contains systematic and environmentally friendly waste management of both organic and non-organic waste. The awareness of environmental sustainability can be cultivated with various media, especially art-based media. One of the alternative media that can be used to build ecological intelligence is dance. Yulianti (2016) had used creative dance to cultivate ecological awareness of children. Through creative environment-themed

dance, she argued that students can get constructive and creative. Further, the students can also have some space for imagination and expression to increase their ecological awareness.

The present study would also like to use dance in building students' ecological intelligence. *Kethek Ogleng*-dance based learning, integrated into the Indonesian language subject, is expected as a solution to the sustainability of living environment. In addition, teaching and learning in the junior high school level is usually carried out using the problem-based learning method based on contextual learning strategies. Hence, applying *Kethek Ogleng* dance will connect learning materials with the daily life (Muhaimin, 2015), as is the nature of problem-based learning. The ninth grade students of junior high school are classified into adolescents. Adolescents need contextual learning whose materials are derived from local cultures. This *Kethek Ogleng* approach is expected to build students' ecological intelligence and aimed at preserving the environment. In addition, teachers of Indonesian language are not only responsible in teaching language, but also in building students' intelligence to be environmentally sensitive.

Ecological intelligence is based on knowledge, awareness, skill, and empathy in preserving the earth as a living place for all living things. Building ecological intelligence through in school, in this case through the teaching and learning of Indonesian language integrated with *Kethek Ogleng*, is essential for students to have empathy for the school environment. Students' ecological awareness may be indicated by toilet sanitation, water conservation, organic and inorganic waste management, and the like.

Furthermore, ninth grade students who are between 13 and 15 years of age are at the formal operational stage. They are at the stage of developing abstract and logical reasoning for various problems as well as taking conclusion (Muhaimin, 2015). Hence, applying the *Kethek Ogleng*-based Indonesian teaching and learning will connect the lesson to the context of students' daily lives related to ecological intelligence. The ecological intelligence shapes students to have a concern and do real social actions in preserving school and home environment. The preservation of school and home environments will have an impact on soil, groundwater, air, forest conditions, school environment, living environment, and environmental hygiene.

Studies have been conducted in relation to *Kethek Ogleng* dance. Suseno's research (2013) reveals that *Ogleng Kethek* dance was created, grew, and developed in Tokawi village, Nawangan sub-district, Pacitan district. It tells the love story between Dewi Sekartaji from the Kingdom of Jenggala and Panji Asmara Bangun from the Kingdom of Kediri. The presentation of *Kethek Ogleng* dance contains the elements of motion, accompaniment, makeup, clothing, and staging. *Kethek Ogleng* dance contains social values that are very inherent in the life of the people of Tokawi village, such as togetherness, communication, spirituality, entertainment, loyalty, economy, and education. The community hopes that the *Kethek Ogleng* dance in Tokawi village can be maintained because it is the only dance originating

from this village in Pacitan Regency. Suseno (2013) further revealed that *Kethek Ogleng* dance can be made a learning medium to foster students' environmental awareness in the following ways: (1) discussing discourses that contain current environmental issues originating from several mass media; (2) inviting students to watch *Ogleng Kethek* dance and observe the concept of environmental conservation contained in the dance; (3) and writing based on the concept of preservation in *Kethek Ogleng* dance.

Ciptanti (2015) also examined *Kethek Ogleng* in terms of the history of the creation of *Kethek Ogleng* dance in Tokawi Village, the dance's regeneration, and the process of inheritance of a collective system in the form of *pengrawit*, dance movements, accompaniment, make-up and fashion, and the presentation.

In addition, Ratnasari (2016) revealed that there are several educational values contained in the dance of *Kethek Ogleng*. The value of education is manifested in the preparation of performances, dance movements, and storylines. Human behavior as individual and social beings can be seen from every movement of the *Kethek Ogleng* dance. The educational values are reflected in personality, character, spirituality, and community life.

However, there has been no research on how the dance can be used to build ecological awareness of junior high school students. Therefore, the present research will investigate how *Kethek Ogleng* dance can be integrated into the teaching and learning of Indonesian language to build the ecological intelligence of junior high school students.

METHOD

The present research is qualitative-descriptive. The data are related to the teaching and learning of Indonesian language based on *Kethek Ogleng* dance in SMPN 3 Nawangan. The subjects of this study consisted of the creator of *Kethek Ogleng* dance, the dancers, the dance instructor in SMPN 3 Nawangan, and the Indonesian language teacher in the school. The data collection techniques included interviews, participatory observations, and documentation.

The data from the research findings are in the form of documents or written data obtained from observations and interviews with some informants. After each interview, the results of the interview were further analyzed by drawing upon Spradley's method (2007). Content analysis was also employed based on the procedures that cover (1) data reduction; (2) summarizing the main points in accordance with the research topic, and (3) grouping the results of data reduction into units, categorizing, and finally interpreting the symbolic aspects.

For the reliability and validity of the data, the triangulation of sources and data collection techniques were employed in this study. The triangulation was based on research observations, interviews, and documentation. In addition, the data were validated by various informants listed in the research.

RESULTS AND DISCUSSIONS

Building Ecological Intelligence through Indonesian Language Learning Based on Kethek Ogleng Dance

The teaching and learning of Indonesian language for the second semester of the ninth grade covers a topic of the arts of Indonesia. The topic is integrated with environmental preservation lessons. *Kethek Ogleng* dance was the Indonesian arts selected for the teaching and learning. The movements of *Kethek Ogleng* dance are inspired of the movements of a monkey who lives freely in a beautiful forest environment. Efforts to develop ecological intelligence through interactive learning are essential to shape knowledge, attitudes, and actions in the environment preservation. Good learning should be able to improve students' cognitive, affective, and psychomotor abilities.

The topic of *Kethek Ogleng* was carried out for 6 meetings. Each meeting took 2 hours of a lesson (2 x 40 minutes). The first meeting was aimed at improving the competence of language, covering listening, speaking, reading, and writing based on the ability and the concern for environmental preservation. Muhaimin (2015) stated that competence is a measurable and observable object that includes all dimensions of student development in the learning progress. Therefore, the assessment indicators are based on language skills.

The first and second meetings included reading and listening to stories in *Kethek Ogleng* dance. The third and fourth meetings contained the competence of speaking that is integrated with the solution of environmental issues related to environmental conditions at the creation of *Kethek Ogleng* dance compared to the present condition. The fifth and sixth meetings involved students' writing competence on environmental themes that were based on students' knowledge and attitudes toward the preservation of school and home environments. To be clear, the steps of the learning are described as follows.

The First Meeting

The first and second meetings are related to cognitive abilities. Nurgiyantoro (2015) found out that cognitive domain is related to the intellectual ability and competence of thinking. Students are expected to master the process of thinking such as remembering, understanding, analyzing, connecting, solving environmental problems that are integrated into the *Kethek Ogleng* dance movement (p. 57). The first and second meetings were focused on students' reading and listening skills. The medium used was a short story written by teachers about *Kethek Ogleng*. It was aimed at obtaining ecological knowledge from elements of the story in *Kethek Ogleng* and was made on a separate sheet. Muhaimin (2015) mentioned that aspects of environmental knowledge taught at the first and the second meetings should cover: "(1) environmental issues; (2) the causes of environmental problems; (3) future predictions of environmental problems; (4) solutions or alternatives to the environmental problems; and (5) an understanding of human dependence on the environment" (p. 124).

For the first meeting, the students also watched *Kethek Ogleng* dance performed by professionals. Students listened to the meaning contained in the dance movements. Saimin (1993) argued that dance is one of the traditions of a certain place in the form of a series of pure or incorporeal movements. The incorporeal movements of *Kethek Ogleng* dance contain philosophical meanings related to ecological awareness. Hence, students can learn about the importance of the environment and build their ecological intelligence.

The steps taken include: First is to identify ecosystem components, both abiotic component (land, water, forest, air, and environment) and biotic components (all living organisms). The second is to understand the function of each component in the ecosystem. The third is to understand the natural and

the environmental management system. The fourth covers solving problems arising from environmental impacts, either individually or collectively. The fifth deals with managing and conserving natural resources. The knowledge is expected to be stored students' memory. Thus, it can assist students in subsequent learnings to attain the competences of speaking and writing related to the environment and taking concrete steps in the preservation of nature.

As mentioned above, the stages are actually integrated into five movements of *Kethek Ogleng* dance. Every element of the *Kethek Ogleng* dance contains meaning and aesthetics. The meaning is an effort of the *Kethek Ogleng* creator in building the ecological intelligence of audiences. For more details, the meanings of each movement of the dance are presented in Table 1.

Table 1. *Kethek Ogleng* Dance Movements

No	Dance Movement	Meaning	Ecological Intelligence
1	Movement of monkey's somersaulting and rolling from another world	This movement reflects the beginning of life as a test to determine the place in the afterlife	Identifying ecosystem abiotic and biotic components. The abiotic components are soil, water, forest, air, and environment. The biotic covers all living organisms
2	The movement of an agitated and absent-minded monkey looking at his surroundings with alertness.	The movement depicts disappointment, regret, and desire to witness the new conditions of the natural environment that is considered strange and full of challenges.	Understanding the function of ecosystem's abiotic and biotic components.
3	The movement of walking around the arena to interact with audiences.	This movement portrays curiosity about the characteristics of various living things in nature.	Understanding natural and environmental management systems.
4	The movement of smearing the audience with dirt	This movement describes the struggle of living, working hard, and being creative to meet the life needs	Solving problems arising from environmental impacts both individually and collectively
5	The movement of carrying and running with an abundance of food.	The movement depicts the maximization of opportunities to gain sources.	Managing/conserving natural resources with terracing, selective logging, drainage, water saving, electricity saving, and so on

As shown in Table 1, the first movement reflects the beginning of entering the life of the world to undergo exams that will determine the place in the afterlife. The somersault and rolling movements describe human intimacy with nature consisting of living organisms and abiotic environments (soil, water, air, and environment). Essentially, the ecological intelligence, from the viewpoint of history and anthropology, has been formed since humans develop a society that lives in the environment they choose (Supriatna, 2016: 27). The *Kethek Ogleng* dancers are required to role play a monkey that is highly dependent on the forest ecosystem. The students are expected, from the ecological intelligence of the movements, to be able to identify the ecosystem abiotic and biotic components. The abiotic are soil, water, forest, air, and environment. The biotic covers all living organisms.

The second movement is a portrayal of disappointment, remorse, and desire to witness a

strange and challenging new world. This restless movement builds a wary attitude toward any natural changes associated with the forest ecosystem. Tokawi village is a mountainous region that is heavily dependent on forest management. A sense of vigilance with a human that naturally concerns the practical or economic interests then sacrifices nature. The sense of regret is reflected in the movements of *Kethek Ogleng* dancers to see the natural conditions to have begun unfriendly due to the unlimited number of logging. The *Ketek Ogleng* dance is expected to make the students able to develop and to understand the function and usefulness of each component in the ecosystem, both the biotic and abiotic.

The third movement is a portrayal of curiosity towards the character of various animate and inanimate objects. It mentions how human beings, animals, plants, water, and air mutually interact with each other. A mutually beneficial interaction is required in maintaining the balance of nature. Human

beings as the earth leaders should be wise in the exploitation of land, water, air, forest so as not to cause ecological damage. For instance, people should not make terraces on sloped land, and drainage on the ground for water to flow. The ability of students to understand the meaning of the *Kethek Ogleng* dance movement is expected to be a valuable material for students' experiences related to the environmental preservation.

This movement also describes concerns with all forms of human interaction with nature to live with natural conservation. A clean soul that always integrates with nature and the Creator can control desire. The control of human desire in the fulfillment of unlimited needs will help human beings to find wisdom in the nature management. *Kethek Ogleng* is expected to enable students gaining experience and knowledge related to natural and environmental management systems.

The fourth movement portrays the struggles of hard-working and creative life. Humans at the age of 12 to 15 years (Junior High School students) entering the transition from childhood to adolescence require correct guidance from teachers, parents, and the community to care about the sustainability of surrounding environment consisting of trees, animals, plants, soil, water, and air. The value contained in *Kethek Ogleng* should inspire and motivate students to care about nature and its existence. Human must use it to meet the needs of life by preserving it. The success of the learning is expected to have the ability to solve problems arising from environmental impacts both individually and collectively in writing and speaking competencies.

The last movement describes the attitude of maximizing the opportunity to get food. Food will be available if humans do not create forest destruction. It results in deforestation and landslides affecting food availability. Therefore, the community, especially in managing the land contours and slope, must treat the land as a food producer fairly. Drainage, on the edge of the terraces of rice fields, is made on the sloped land after cultivation. The purpose is that water can flow to a larger water channel.

The teaching and learning in building the students' ecological intelligence is expected to make students take real social action related to biotic and abiotic environmental management. Therefore, students will take responsibility in environmental management. The dance movements are expected to foster the attitude of hard working and striving to live without excessively exploiting or damaging nature. The success of human in his life is not judged by the amount of material but should be judged from the biotic and abiotic environment condition. The student's ecological intelligence can embody a real attitude and action to preserve the environment by living clean, healthy, saving water and electricity, planting trees, and making drainage and terraces in a sloped land.

Second Meeting

The second meeting was aimed at improving students' reading competency. The reading material

was Panji Asmorobangun story of *Kethek Ogleng* dance. The story contains intrinsic elements that consist of characters, setting, plot, language style, and message. There are five characters of the story: two characters resembling monkeys, a monkey as Panji Asmorobangun, Roro Tompe (which is a disguised form of Dewi Condro Kirono, and the nursemaid of Condro Kirono. The setting is the beautiful forest. In addition, the story's message is to develop students' knowledge related to environmental awareness and conservation efforts. Then, the extrinsic element of *Kethek Ogleng's* short story is related to the psychological background of its author, Mr. Sutiman in 1962.

The intrinsic and extrinsic elements are the basis for making student reading materials at the second meeting. These components were included in the classroom teaching material. Nevertheless, the elements of the *Kethek Ogleng* story must harmoniously match the original one. The story tells of the figure of a *Kethek* (literally means monkey), which is the embodiment of Panji Asmorobangun from the Kingdom of Kediri. Hearing the news of Dewi Sekartaji's disappearance, he decided to look for her by wandering in the forest. A description of the beautiful and preserved forest background must be presented in this story. In addition, the current state of the forest should also be written in the background of the story. The contextual and the environmental knowledge of the wanderings of Panji Asmorobangun and Dewi Condrokirono are in harmony with the characteristics of Nawangan District. In their journey from the east to the west, Panji and Dewi Sekartaji encountered various ecosystems. The coexistence with nature is presented in the story description of Panji Asmorobangun and Dewi Condro Kirono. The journey covers different areas so that the environmental characteristics can be maximized in the form of reading material. Panji Asmorobangun wandered for his true love, Dewi Condro Kirono. Panji Asmorobangun stopped at the home of a Buddhist priest to find out the Dewi Sekartaji. Panji was given a suggestion to go to the west and he had to disguise by being a monkey. Shortly, the manifestation of monkey (*kethek*) is embodied in the form of male dancer resembling a monkey, tried to find Dewi Sekartaji who disguised as a village woman with the new name Endang Rara Tompe. Being up and down the mountain, finally, Endang Rara Tompe, who was actually Dewi Sekartaji, rested in an area and decided to settle there. The setting atmosphere is being away from polluted air, water, and soil. Apparently, *kethek*, the incarnation of Panji Asmorobangun, also lived not far from Endang Rara Tompe's house. They befriended. Although both were living close and friendly, Endang Rara Tompe did not know that *kethek* is Panji Asmorobangun, her lover, and vice versa. *Kethek* did not know that Endang Rara Tompe was the Goddess Sekartaji he was looking for. After a strong friendship, they both revealed their secrets. Endang Rara Tompe physically changed on being Dewi Sekartaji, so did *kethek*, the friend of Endang Rara Tompe. *Kethek* is transforming himself into Raden Panji Asmorobangun. The meeting between Dewi Sekartaji and Raden Panji Asmorobangun was

filled with emotions and happiness. Finally, Dewi Sekartaji and Raden Panji Asmorobangun agreed to return to the Kingdom of Jenggala and got married.

Third and Fourth Meetings

Interactive learning through class discussions is expected to improve the competence of speaking in the theme of environment. In conformity with various theories, the speaking skills can be enhanced by games and role plays. It is an evidence to suggest that speaking should be active and in-groups by adding vocabulary and practicing a lot (Abbaspour, 2016). Students can practice their speaking skills by playing the characters in the *Kethek Ogleng* dance story. The role play can be done in art and culture extracurricular outside Indonesian language subject.

Therefore, students who are the speakers should master the knowledge of the environment either through the source of reading *Kethek Ogleng* story or from other references such as sciences and social studies. To test students' speaking ability, the teacher can assess five components consisting of content, mastery, motivation, guidance, intonation, and diction or word choice.

In this study, the teachers implement group discussion and students are expected to have changes of attitude or be effective in preserving the environment. Oradee (2012) suggested that Indonesian language teachers can improve speaking skills by using effective classroom discussion

techniques. Students can have the opportunity to work together to provide assistance to others while engaging in speaking activities. The atmosphere in group-work can reduce students' fear of making mistakes while speaking. This is because student group discussions can support others in different groups. Students are able to express themselves well when the activities are carried out in groups. Group discussions can foster self-confidence in speaking, triggering students to participate in Indonesian language learning. Clean living in class, school, and home are the major themes of speaking.

Nurgiyantoro (2015) also pointed out that the affective domain relates to feelings, tone, emotions, motivation, behavioral tendencies, level of acceptance, and rejecting things. The indicators used to improve students' attitudes toward the environment are the identification of ecosystem components, functions, and environmental management systems. Those are conducted in the Indonesian language learning within indicators of student attitudes that show their perspectives on tree logging, illegal mining, plastic waste, garbage burning, clean and healthy environments, punishment for illegal loggers, water, landslides, barren land greening, and environmental cooperation. The material that needs to get an answer is in the form of attitude towards selective logging, illegal mining, plastic waste, burning garbage, a clean and healthy environment, punishment for illegal loggers, water source maintaining, landslides, a greening of deforested land, and environmental cooperation.

Table 3. Speaking Competence

Speaking Competence	No	Affective Group Discussion
• Content	1	Tree logging and selective logging
• Stage control	2	Illegal mining
• Motivation	3	Plastic waste
• Guidance	4	Burning trash
• Voice intonation	5	A clean and healthy environment
• Diction or word choice	6	The penalty for illegal loggers
	7	Maintaining water sources
	8	Landslide
	9	Greening of deforested soil
	10	Environmental cooperation

Essentially, students' speaking abilities are oriented to caring behaviors towards classroom and school environments with concrete actions embodied in the form of class, school, and toilet cleanliness as well as water conservation, electricity savings, reduced use of plastics, paper, stationery, planting tree, garbage disposing, and organic and inorganic sample utilization. After the activity, through the speaking skill, the students are expected to disseminate the right attitudes in the forms of the effective actions.

Fifth Meeting

Writing is the realization of the language competence after listening, speaking, and reading. Different than speaking that only require the mastery of the symbols of sound, writing requires people to master visual

symbol and writing rules. In language learning, writing ability is very important because it is considered as one of the keys to success in showing language mastery (Devi & Artini, 2014). Writing competence is not only for the level of assessment but is intended also to write in relation to problem-solving and concrete action in handling environmental damages.

Writing is one of the language skills that must be mastered by junior high school students. Students can develop the story of *Kethek Ogleng* based on their ecological intelligence. Students have a sensitivity in listening to the material beyond the subject matter related to environmental management. Of the four basic language skills in the process of language learning, writing competence is often accepted as the last language skill obtained either by

native speakers of a language or by a learner of foreign language (Hamp and Heasley, 2006).

Indicators of writing the *Kethek Ogleng* story which show ecological intelligence are listed in Table 3.

Table 4. Writing Competence

Writing Competence	No	Psychomotor (Activity)
• Ideas	1	Keeping class cleanliness
• Content organization	2	Keeping school cleanliness
• Grammar	3	Saving electricity
• Language style	4	Managing garbage
• Spelling and grammar	5	Saving paper
	6	Saving water
	7	Planting tree
	8	Utilizing organic waste
	9	Utilizing plastic waste
	10	Reducing the use of plastic wrap

The success of the learning process to improve the writing competence and environmental intelligence cannot be separated from the maximum role of teachers, students, principals, school environment, parents, and community leaders. Writing competences should include the indicators of ecosystem component, the function of the ecosystem component, the management of the classroom environment, the school management, maintaining the cleanliness of the school toilet, utilizing electricity and water, and the cultivation of the plants. Students will be helped in pouring their ideas after observing the *Kethek Ogleng* dance performances.

Writing competence is expected to bring a critical idea of students in solving the problems of the classroom and school environment through real actions in the social context. The concept can be the basis of students in managing a classroom, school, toilet hygiene, saving water and paper, planting protective plants, avoiding the use of plastics, and utilizing organic waste. The real actions related to the surrounding environment of the students become an integrated learning indicator in the Indonesian language subject. However, the smallest attitude and action need to be rewarded in order to reduce the impact of global warming and climate change. Students' attitudes towards the school environment awareness can be seen in toilet sanitation, water-saving, electricity-saving, disposing waste in the correct place, eating free-plastic-wrapped foods, and inorganic and organic waste utilization in school.

Sixth Meeting

The sixth meeting was used to distribute a questionnaire to the students. For the questionnaire, the detail aspects used for the environmental skill assessment are: (1) the skills to use and to utilize resources wisely, (2) the life skills to be in harmony with the preservation and environmental balance, (3) the skills of environmental problem solving, and (4) social skills related to the environmental issues. The questionnaire test consists of 30 questions with five answers available by using Likert scale: (1) TP (never), for one point; (2) J (almost never), two; (3) C

(occasional), three; (4) S (almost every time), four; and (5) SS (every time), five. The results conclude that the average level of ecological intelligence aspects of students' environmental skills. The mean of the score is 3.2 and the percentage of ecological intelligence is 65%.

In addition, these indicators are reflected in real-life activities in the school such as maintaining classroom, toilets, class, and school environment cleanliness, saving water and paper, reducing plastic usage, saving electricity, as well as maintaining and growing protective plants. The attitudes and actions to care nature make people live comfortably without any landslide, flood, or disease caused by garbage. The sustainability of nature has an impact on the ease of finding food so that the monkey lives will be sustainable without any humans disturbance. It implies that the safe monkey habitat in the forest is the indicator of successful environmental resources management. Otherwise, the environment experienced problems both caused by humans and nature.

The Indonesian Language learning based on *Kethek Ogleng* dance to build students' awareness of classroom and school environments is reflected in the beauty of school and classroom environments, clean and well-maintained toilets, saving water and paper, and minimum plastic garbage. Students' activities in realizing clean environment, caring environmental sustainability, and building ecological intelligence become the successful indicators of the learning. The building stage does not immediately materialize in the near future but through consistent and ongoing stages. In addition, the students increasingly love their own culture, the *Kethek Ogleng* dance with the increasing number of students who follow the dance activities both in Condoro Wanoro studio and school's extracurricular activities.

The discussion above shows the findings of the present research are different from previous research on the *Kethek Ogleng* dance. This study practically connects the art with one of the elements of society, namely the younger generation studying at SMPN 3 Nawangan, while the previous studies only focused

on the theoretical concepts of the dance. Nevertheless, the present research confirms arguments of previous research on *Kethek Ogleng* that the ecological *Kethek Ogleng* dance can be a medium and a vehicle of learning for students or the younger generation to build ecological intelligence (Ratnasari, 2016). The present research findings are also in correspondence with those of Yulianti (2016) that dances can be used to cultivate students' ecological intelligence.

CONCLUSIONS

Based on the findings, the teaching and learning of Indonesian language based on *Kethek Ogleng* dance can build students' ecological intelligence. Within the context of local wisdom in Indonesia, this study shares the belief that the success of the approach in the Indonesian language teaching and learning is the changed attitudes and behaviors of students in environmental management. These attitudes and behaviors cover the maintenance of clean and healthy classrooms and toilets, the use of recyclable materials, the saving of water and electricity, the planting of protective trees around the classroom, as well as the management of waste disposal, and the use organic and inorganic waste. Students can also educate the surrounding communities on the importance of building terraces, selective logging, drainage, saving water and electricity, and environmental cleanliness.

Future research may integrate *Kethek Ogleng* dance into the teaching and learning of other subjects. Alternatively, other dances of art performances can be used to build ecological intelligence of students through other relevant subjects.

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