

Local Culture-Based Civics Learning Resources for Elementary School: an Ethnopedagogical Study of Topeng Tumenggung Cirebon Performing Arts

Hikmah Aulia Nur Faidah, Malik Fauzi, Ade Subangkit, Iin Wariin Basyari, Auliya Aenul Hayati

Universitas Swadaya Gunung Jati, Indonesia

Email: hikmahaulianurfaidah@gmail.com, Masaji210224@gmail.com, adesubangkit58@gmail.com, iinwariinbasyari@gmail.com, auliya.aenul@ugj.ac.id

ABSTRACT

Today's young generation faces great challenges in maintaining cultural identity and building character amid the rapid flow of globalization and technological advancement. Character education through a local culture-based approach is an alternative solution in strengthening the nation's identity. This research focuses on identifying the symbolic meaning and values of local wisdom in the culture of the Tumenggung type Cirebon mask performance art, which can be used as a learning resource for PPKn in elementary schools. The research uses a qualitative approach with interpretive descriptive methods. The research site is the Panji Asmara Art Studio in Bulak Village, Cirebon Regency. Data collection techniques include in-depth interviews, observations, and documentation studies. The main informant is the Cirebon mask artist, a cultural expert. The data analysis technique uses the interactive model of Miles and Huberman, while meaning analysis employs a hermeneutic approach with "thick description" by Geertz. The results of the study show that the performance art of the Tumenggung mask contains values of local wisdom, which include cultural preservation, religious values, character education, and leadership values integrated into elements of movement, accompaniment, costumes, and masks. The conclusion is that the value of local wisdom contained in the performing art of the Tumenggung Cirebon mask can be used as a source of PPKn learning in schools using an ethnopedagogical approach.

KEYWORDS Elementary PPKn, Ethnopedagogy, Local Culture, Tumenggung Mask



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INTRODUCTION

Entering the era of the current generation that is getting closer to technology, the world of education faces increasingly complex challenges in shaping the character of students. A generation growing amid the rapid development of digital technology and the increasingly massive flow of globalization (Subarjo, 2017; Sumarni et al., 2024). The birth of technology that is now very sophisticated certainly does not always have a positive impact; therefore, self-resilience is needed in filtering information. This phenomenon causes the emergence of various problems related to character education among students, which is reflected in several concerning cases of relationships between students and educators, as written by (CNN Indonesia, 2023; DBS News, 2024; Kholifah Sa'idah et al., 2019), who report that elementary school students currently experience a crisis of morality and deviant behaviors such as sexual violence, pornography, bullying, and physical violence between peers.

The growing trend of globalization significantly impacts people's lives, including education (Saodah et al., 2020; Setyawati et al., 2021). Many students can already use advanced technology in their lives, affecting their behavior, the commercialization of education, and causing dependence on technology, as everyone increasingly desires instant results. On one hand, globalization opens opportunities to access information and knowledge widely, but on the other hand, it threatens the existence of local culture and national identity (Alfiana & Najicha, 2022; Julianty et al., 2021; Lazarus, 2024). We can see this national identity crisis from the social phenomenon among younger generations, who tend to be more familiar with foreign culture than with their own nation's culture, leading to the phenomenon of "orang asing di negeri sendiri"

("foreigners in their own land"). This threatens our country's culture, education, and nationalistic spirit. This is a serious concern for nation-building, especially among students.

Thomas Lickona, in his book entitled *"Educating for Character: How Our Schools Can Teach Respect and Responsibility,"* emphasizes the importance of developing knowing the good, feeling the good, and doing the good through integrating cognitive, affective, and psychomotor aspects. Character education is crucial in preparing a generation capable of facing global challenges without losing its identity as Indonesians (Fakhroh et al., 2020; Susilaningtiyas & Falaq, 2021). For this reason, strengthening local cultural identity and instilling noble values derived from cultural heritage and local wisdom through education is a relevant strategy to fortify the younger generation against the negative impacts of globalization. The ethnopedagogical approach, education based on local wisdom, offers an alternative for contextual and meaningful learning. Through this approach, local cultural values integrate into the learning process to strengthen students' character and identity. In ethnopedagogical theory from the book entitled *"Ethnopedagogy: Grounding Education with Local Wisdom"* (Puspita et al., 2025), there are two types of learning environments: the first is environments designed for teaching and learning needs, such as libraries, research forests, and laboratories; the second is

environments not designed as learning resources but able to enhance learning quality, such as school yards, school gardens, and the surrounding environment.

In formal education, *Pancasila and Citizenship Education* (PPKn)—a subject that shapes citizen character—has great responsibility to integrate local cultural values into the learning process (Nursaptini & Widodo, 2022; Pertiwi & Dewi, 2024). Civic education is a primary sector for character formation and fostering nationalism by introducing concepts of environment and community life (Maharani et al., 2024; Narimo et al., 2019). However, current PPKn learning remains monotonous and less contextual, leading students to boredom. The competence of PPKn teachers in developing lesson plans and implementing local culture-based learning is still inadequate. The subject should be creatively packaged through a learning process involving exploration, analysis, and observation, with continuity in character-building using a nationalist approach.

The creation of a generation with nationalist character and spirit actually begins in basic education. Basic education plays a strategic role in shaping student character since foundational values are internalized and developed at this stage. Learning with new nuances and innovative approaches needs development to attract student interest and active participation. One applicable approach is introducing and integrating traditional cultural and artistic values into learning, according to (Rohmah et al., 2018; Sumarni et al., 2024). Integrating local culture into learning is very important as local wisdom is slowly being neglected.

Cirebon, one of the cultural centers in West Java, has a wealth of art and culture that serves as a learning source. One is the *performance art of Cirebon Mask* which carries philosophical values and strong character. Among the various characters in this art form, the *Tumenggung Mask* represents values relevant to students' character formation. According to (Rosiana et al., 2021), the *Tumenggung mask* dance symbolizes courage, responsibility, and decisive leadership—values crucial for character education.

The character values in the performing arts of the *Tumenggung Cirebon Mask* can be integrated into PPKn learning in elementary schools using an ethnopedagogical approach. This approach not only preserves local culture but also strengthens students' character and identity as Indonesians. Students benefit from learning involving movement and cultural exploration compared to conventional, unidirectional, and monotonous methods.

This study addresses a research gap by comprehensively investigating how symbolic meanings and local wisdom values in *Tumenggung Cirebon Mask* performing arts can be systematically transformed into effective PPKn learning resources for elementary schools. Unlike previous general cultural integration studies, this research analyzes each performance element—movements, costumes, musical accompaniment, and masks—to extract applicable educational values for elementary-level citizenship education.

Based on this background, the study focuses on identifying the symbolic meaning and values of local wisdom in the *performance art culture* of the *Cirebon Tumenggung type of mask*, exploring its potential as a learning resource for PPKn in elementary

schools. The aim is to uncover wisdom values in this art culture to be used for PPKn learning. This research refers to the theory of cultural meaning, according to (Geertz, 1973) in his book entitled *"The Interpretation of Cultures,"* which identifies culture as a system of ordered meanings and symbols understood by society members through symbolic interpretation. In his book entitled *"Thick Description: Toward an Interpretative Theory of Culture"* (Geertz, 1977), culture is analyzed as a socially constructed network of meaning. It also draws on J.J. Honingmann's 1959 theory of three forms of culture—ideas, activities, and artifacts (Koentjaraningrat, 2002). This research is important for strengthening local culture-based character education in elementary schools.

METHOD

This study used a qualitative approach with an interpretive descriptive method to explore the performing art of Tumenggung Cirebon Mask as a learning resource for PPKn in elementary schools. This approach was chosen to understand the meaning of local cultural phenomena in depth. The research falls within ethnopedagogical studies that integrate local wisdom values into education, viewing local knowledge as a source of community innovation. The study was conducted at the Panji Asmara Art Studio, Bulak Village, Cirebon Regency.

Data were collected through in-depth interviews, observations, and documentation studies. Instruments included notes, a camera, and the researcher as the human instrument. The research participants and location were selected using purposive sampling to focus on those central to the phenomenon, with the primary informant being the Maestro of the Cirebon Mask, who also owned and managed the Panji Asmara Art Studio. This technique aimed to select information-rich cases for detailed study.

Data analysis followed an interactive model (Huberman & Miles, 2002), involving data condensation, presentation, and conclusion drawing with verification. To interpret cultural values in the performing arts, the researcher employed a hermeneutic approach with "thick description" (Geertz, 1977) to provide an in-depth and comprehensive understanding of cultural symbols.

RESULTS AND DISCUSSION

In the 15th century, Sunan Gunung Jati and Sunan Kalijaga devised a strategy for spreading Islam in Cirebon (Khusnah, 2021; Nurhidayah, 2017), through the art of performing masks called "Lima Wanda" or "Panca Wanda". This da'wah media was entrusted to their student, Wasi Swara or Pangeran Panggung, who was in charge of performing the mask dance from one village hall to another with a system (Warning) which means going around from one place to another. This da'wah strategy is very effective because it uses a non-coercive cultural approach. Strong music attracts the attention of the public to gather and watch the performance, this interest encourages the public to invite (Stuart O'T) dance groups to their area. Uniquely, the agreement on the reward for the performance is that the community is asked to perform the shahada.

In every show, always present "São Paulo" who is in charge of conveying the meaning of Islamic teachings contained in the mask dance. This provides an opportunity to explain religious values to curious people. Over time, a nomadic art group was formed that spread Islam in the Cirebon area. In 1969, the Panji Asmara Art Studio was established on Jalan Kibidang Samaran, Bulak Village, Arjawinangun District, Cirebon Regency. Thus, the performance art of Cirebon masks is used as a communication medium to the community by bringing the value of Islamic da'wah contained in the value of performance. Through performing arts, Islamic teachings can be expressed and communicated in a creative way, namely combining cultural perspectives with Islamic religious teachings that are adapted to the culture and characteristics of the surrounding community. (Iskandar, 2022; Muna et al., 2023; Nurhikmah, 2023)

"Panca wanda" consists of five characters that symbolize the stages of human life: the Panji Mask (a holy baby), the Samba Mask (cheerful teenager), the Rummyang Mask (mature early adulthood), the Tumenggung Mask (responsible adulthood), and the Klana Mask (lust that must be controlled). Each character contains a philosophical meaning about the journey of human life and the spiritual values of Islam.



Figure 1. Five Wanda Characters in Cirebon Mask Performance Sequence

According to Cirebon Jawapos (2024) and Indonesian Information Portal (2020), mask performances proceed sequentially from Panji to Klana, describing human life journeys from birth to adulthood with various challenges and temptations, with each wanda containing implicit values. In Islamic teachings developed in Cirebon (influenced by Sufi teachings), this Klana-to-Panji sequence can be interpreted as human journeys from "Nafs Ammarah" (souls controlled by lust) toward "Nafs Mutmainnah" (calm, peaceful souls close to Allah). The guardians spreading Islam in Cirebon, especially Sunan Gunung Jati, used mask symbols as da'wah media to teach Islamic spiritual values acceptably to local communities. Values contained in these five wanda are highly relevant to human life and daily living, becoming meaningful when these five mask types closely relate to messages about wise attitude selection (Dwaji & Falah, 2023). In visual semiotics perspectives, masks possess visual symbols reflecting cultural values and intended messages; motifs and ornaments in masks contain not only aesthetic value but also deep symbolic meanings (March Day, 2024; Yustika et al., 2024).

1. Tumenggung Mask Performing Art

In the order of the five wanda the Tumenggung Mask is in the fourth order, Tumenggung in the ancient Javanese royal order is a person who is trusted by the king who is a Patih, for that there are some who call the Tumenggung Mask as the Patih Mask.

Tumenggung or Patih is a person who is given authority and a person who is carrying out the mandate. As the Cirebon Mask Maestro said that:

"Tumenggung is a person who has responsibility, as someone who is given authority and is trusted, Tumenggung must be a wise and firm figure".

Based on a manuscript entitled "Carita Purwaka Caruban Nagari" written by Prince Arya Carbon in the 16th century and later translated by (Atja, 1986), the performing art of the Tumenggung Mask began to develop during the transition period from the Pajajaran kingdom (Hindu) to the Sultanate of Cirebon (Islam) in this book also confirms how the character of a Tumenggung is. The Tumenggung Mask Dance was first formed and developed during the time of Sunan Gunung Jati in 1479-1568 as a medium of da'wah as said by the Maestro of the Cirebon Mask who is also our resource person that:

"The Sunans formed this mask dance da'wah media which is in the form of a spectacle as well as a guide for the community regarding the teachings of Islam"

Tumenggung embodies the depth of the ideal character of a leader in Javanese culture, this Tumenggung character is not a character that exists as a simple construction but as a complex synthesis of leadership values that have been taught and inherited for centuries through oral, written, and visual traditions. The wisdom of the figure of Tumenggung is the main foundation of Tumenggung's character, Tumenggung's wisdom is not only intellectual wisdom, Tumenggung's wisdom has matured through life experience and a deep understanding of human complexity.

Tumenggung's wisdom is reflected in his ability to read situations quickly and comprehensively, he always considers and views from various perspectives, and makes decisions that are not only correct in principle but also make decisions that are contextual and applicable. Tumenggung is able to see far ahead by considering the long-term consequences of every step and policy taken, Tumenggung's wisdom can also be seen from how he is able and sensitive to the needs of his people, understands the grievances of his people and is able to find the best solution without sacrificing truth and justice.

The character of responsibility is also very attached to Tumenggung, responsibility within him is not a compulsion or demand that occurs from outside, but an inner call that arises from Tumenggung's self-awareness of his position as an extension of the king's hand as the protector of his people. In the old manuscript "The Chronicle of Cerbon" tells the story that "the Sword must be able to fulfill the love of life." Not only do I have to take care of myself, but I also want to take care of myself, which means that I have to be able to take care of myself. Not only take care of oneself, but protect all people. For this reason, this responsibility is manifested in Tumenggung's dedication to complete each of his tasks perfectly and his courage in facing the consequences of every decision he takes.

Firmness is what distinguishes Tumenggung from other mask characters, Tumenggung's firmness is not about arrogance or will-force but about the clarity of direction and principles of a Tumenggung that is not easily shaken. Tumenggung's firmness can be seen from the way he speaks straightforward and clear, in the attitude he

takes decisions made without longing. The firmness of Tumenggung's figure is needed to ensure that the king's policies are carried out correctly and the people's aspirations are honestly conveyed by Tumenggung.

The balance between wisdom, responsibility, and firmness of this Tumenggung figure makes Tumenggung's character so complex, he is never trapped in the extremities of nature. When dealing with a violation, his firmness is balanced with the wisdom to understand the root of the problem that occurs. And when faced with tough challenges, responsibility is reinforced with the firmness not to back down from the situation. And when it comes to making difficult decisions, his wisdom is underpinned by a deep sense of responsibility for the well-being of his people and his country.

Tumenggung's character is not just a representation of the political-administrative position in the royal structure, it is a reflection of the ideal leadership values and remains relevant today. Through the performance art of Cirebon masks, the values of Tumenggung's character must continue to live and inspire generation after generation to understand the true essence of leadership which is not only authoritative but also must humanize and prosper its people.

In the performance art structure of the Cirebon Mask, Tumenggung is present as a bridge between the subtle characters, namely Panji, Samba, and Rummyang with the rude and arrogant character of Klana, this shows an important transition in a human life from self-awareness to complete control of lust. And Tumenggung being in the fourth position is not a coincidence but a complex reflection of the social, philosophical, cosmological structure, as well as symbolic meaning in Cirebon society.

In this concept, Tumenggung raises a picture of responsibility as a messenger trusted by the king to prosper his people, as stated by Emmanuel Levinas in (Sobon, 2018) that this responsibility goes beyond the existing rules, concretely, also beyond human freedom, which even the presence of others actually obliges a person to be more responsible towards others.

In the book "Javanese Ethics" written by (D.C., 2010) A good leader is always based on the concept of local wisdom which the Javanese people say that a moral teaching with the term Teaching, and pitungkas. RA's brother Kartini formulated that his moral teachings with the expression anteng meneng sugeng jeneng.

Through this Cirebon mask performance, the character of a Tumenggung is wrapped in meaningful dance movements which means that this movement is firm and firm and consistent which this movement reflects the nature that exists in a Tumenggung as a leader. Cirebon Mask Maestro Inu Sujana Arja said that the art of performing this mask is not only a spectacle but also a guide for that all aspects in the performance contain a value, including the Tumenggung Cirebon mask dance movement as shown in the motion picture below which is demonstrated by the dancers through a documentation study at the Romance Banner Art Studio.



Figure 1	Figure 2	Figure 3	Figure 4	Figure 5	Figure 6
Movement <i>Hosted</i>	Movement <i>Tally</i>	Movement	Movement	Movement	Gerakan
<i>by Patek</i>	<i>Ilo</i>	<i>Squirrel</i>	<i>Sepak Soder</i>	<i>Squirrel</i>	<i>"Excuse me.</i>
				<i>Squirrel</i>	

The Nindak Patek movement of the Tumenggung mask dance is a movement that walks and stops in a measurable, definite, and consistent manner. In this movement there is an implicit meaning, namely in carrying out responsibilities, carrying out things, doing tasks, and behaving, we must correct and measure every step and decision that we have carried out. Introspection at every step, ensuring measurable and directed, evaluating every mistake. This is done to form a boundary in us so that the steps in our journey do not deviate.

The Jangkung Ilo movement is "tall" which means high and "ilo" which is more of a term to measure weight or length, namely kilograms or kilometers, which this movement contains the meaning that if it is trusted or given a responsibility, it will be addressed as what the mandate is. So, as a leader, it is necessary to consider the policies and steps that will be carried out for the common good.

The Capang and Capang Kumis movements are a connecting movement and a movement to prepare yourself before heading to the next movement, in addition to the movement connecting the capang is also a correction movement, the capang and capang mustis have the same function, only the movements are slightly different.

The Sepak Soder movement or the movement of kicking the shawl, the Tumenggung mask dance is synonymous with the movement of kicking the shawl, this movement of kicking the shawl hints at the firm attitude of a Tumenggung which means that Tumenggung does not tolerate the attitude of negligence and those who do not follow his mandate will get the consequences.

The Sonteng Tumpang Talih movement is a movement of the right hand or left hand superimposed on the other hand, sonteng is a designation for everything related to oblique movements. Movements that are skewed by the existence of an interlocutory have a message that even if our movements are sideways, defections, or go off the track, it is hoped that in order for us to be straight, we must cross the lines or join hands.

Dance art is a form of non-verbal cultural expression that basically has a hidden meaning, movements in dance describe the values and cultural conditions of the community. In general, this dance movement has its own tempo and character and the processing of movements in a dance relies on a pattern that has a certain rhythm where

this dance movement certainly contains philosophical value (Cahyaningrum et al., 2025; Islami et al., 2022). In this Tumenggung mask dance, it contains the value of local wisdom that is integrated in the leadership concept of a Tumenggung, by raising the character value of a Tumenggung who is firm, wise and responsible.

In the performance of the performance of the Cirebon mask performance has a gamelan accompaniment with characteristics that are distinctive and distinguishing from each type of dance, the accompaniment of the Tumenggung mask reflects the character of a leader who is firm, authoritative but still has subtlety of mind. The barrel of the pelog with the pathet bem in the Cirebon gamelan that accompanies the performance of Tumenggung has a character that is in harmony with the appearance of the Tumenggung Mask. The music of the pelog pathet bem which uses seven notes with different intervals creates a grand and authoritative atmosphere in the performance, suitable to accompany a wise and firm leader like a Tumenggung. The calm tempo with a restrained and consistent melody reflects the elegance and maturity of the characters, while the spiritual nuances in the pathet bem support the sacred dimension of a mask performance. The harmony between the music played with this dance creates artistic unity strengthening the ideal leadership message and noble values contained in Cirebon culture.

The accompaniment of the gamelan instrument that is dashing but organized reflects Tumenggung's status as a leader who has authority and power, the combination of soft and firm parts in the accompaniment symbolizes the balance of nature in Tumenggung as a wise and firm leader (Hidayani & Lanjari, 2019). The gamelan accompaniment on the Tumenggung mask is not only an accompaniment to the performance but also an element that is integrated with dance movements, mask expressions and cultural narratives that contain the value of local wisdom owned by the people of Cirebon as a heritage that contains many leadership values. The gamelan which is the accompaniment of the Tumenggung Cirebon mask does convey many expressed values, including: character markers, movement guides, markers of performance structure, and atmosphere. And the implied meaning is: symbolizes the harmony of the universe, reflects the social structure of society, connects humans and the spiritual realm, contains leadership philosophy, and symbolizes the time and journey of human life.

The clothes worn by the Tumenggung Mask dancers have many values contained in them, these two aspects are certainly not only visual elements but contain philosophical, symbolic and cultural meanings, and of course this visual is what makes it attractive for the people of Cirebon. According to (Annisa et al., 2024; Yuniar & Slamet, 2023) Dance costumes contain their own meaning and noble values of life, and according to (Roberts & Owen, 2019; Utoh-ezeajugh & Ume, 2025) The costumes used in a dance performance reflect cultural and ethnic identities, and the dance costumes used can affect the audience's perception of the performance, both emotional expressions and dance narratives.

The meaning of the clothes worn in the Tumenggung mask performance art is as follows:

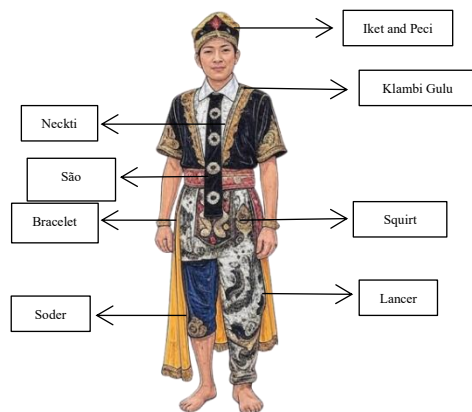


Figure 7 Face Masks

Tapih cloth or when it has been worn is called "Lancer" the shape of the fabric is wide and applied to our body. There is a term that this fabric is loose or held, which means that this fabric is interpreted as a world where each end of the fabric has a limit, namely every corner of the fabric. If it is worn on the body, the wearer will think that if you do something, you will feel restricted. Soder, which is defined as having a sense of mutual love, nurturing, and loving.

Krodong, worn behind our body to cover the shape of the body and minimize the evil gaze of someone due to our body shape. Kris, as a function of a weapon that carries the meaning of authority in it, and it is also common that kris can be in the form of a handle, heirloom, or amulet.



Figure 8 Krodong and Kris

Ties, as an image worn for our bodies in our daily lives, we must have a foundation, which means that before acting, acting, stepping, and making a small or big decision, we must have a strong foundation or foundation.

Bandang necklaces, necklaces in this accessory are like giving a message to attract, invit, captivate the appearance.

Bracelets, these bracelets have a similar function to necklaces. The bracelet here has two names, namely the Sigar Kangkung Bracelet and the Sigar Panjalin Bracelet. Panjalin which if split has a dense content in the sense that all parts are empty, and kale which if split is empty. The meanings contained in the kale sigar and the panjalin sigar are opposite but the same. If we are divided, we will remain the same content or empty, the knowledge that is shared will still exist (panjalin) but if before God we are nothing or empty (kangkung)

Ampok, located in the front and tufted. Ampok the flavor covering, guarded and closed so that we don't inflame vitality. Made nice and beautiful to admire the fabric, not think negatively. Badong (Belt), to limit our stomach, as a measure, this badong is of certain size, usually 9 plates and made of iron. Which means that we have to keep our

stomachs clean, not be greedy and have to think about other people's stomachs as well. In Tumenggung this is closely related to a leadership where leaders must and must think about the stomachs of their people and not always think about their own stomach desires.

Iket and Peci, have an attachment to the symbol on Tumenggung's body which means that his head is tied as an affirmation that Tumenggung is a consistent and peci figure which symbolizes a wise and observant point of view in judging and seeing what is happening and is in front of him.

The white Gulu / Gulu Krah shirt symbolizes honesty and as a marker emphasizes that in Tumenggung there is honesty, wisdom, firmness, and responsibility.

The clothes worn by the Tumenggung dancers certainly reflect the value of local wisdom from the history of Islamic da'wah formed by Sunan Gunung Jati and Sunan Kalijaga which are efforts to introduce the limits of the awrah of a man, also introduce the vertical relationship between man and his creator, the relationship between man and his social environment, as well as the relationship between man and himself, introducing limits, abilities, and take care not to flaunt vitality. All of these values are wrapped in something beautiful and have their own characteristics and reflect the gallant figure of Tumenggung.

Of all the aspects contained in the art of performing Tumenggung Cirebon masks, starting from the history, accompanying instruments, costumes, to the masks have implicit and explicit values. These values, which of course can be used as a meaningful learning for elementary school students to form a character like a Tumenggung, namely wise, firm, and responsible.



The mask/mask of Tumenggung is red without any color mixture in the sense that the red color used is pure red. The red color in the body flows blood which means it is the source of our strength as humans. Apart from that, this color symbolizes a person's maturity or maturity.

Figure 9 Tumenggung Mask

The shape of Tumenggung's oval face tends to be square, indicating that Tumenggung has firmness. The look on Tumenggung's mask reflects the firmness depicted by a straight eye gaze and focus on a single point, his eyes that are round but do not sag also show alertness. Thick eyebrows and sharp curves show the firmness of a Tumenggung. The mustache on Tumenggung's face depicts Tumenggung's authoritative character. The mouth that is closed with a firm line shows that Tumenggung is good at self-control.

A special motif between the two eyes, which is commonly called "jamang" or "plipis" or sometimes also called "rean". This motif has a deep meaning, the form of the motif is usually in the form of carvings or reliefs in the form of tumpal (triangles) or plant tendrils that grow between the eyebrows and extend over the forehead. This motif

symbolizes an enlightened mind, signifying that as a leader one must have insight and wisdom. In spiritual philosophy, this motif symbolizes the "inner eye" or keen intuition.

Its upward shape symbolizes man's relationship with God. This motif shows that Tumenggung as a leader has a visionary view, The sharp form of the motif symbolizes the ability to analyze the situation appropriately. His position in the middle of the forehead symbolizes balance in the leader's thinking. In the Javanese Islamic tradition, this motif can be interpreted as "nur" or divine light that illuminates the mind of the leader. Its shape that resembles a plant depicts an ever-expanding spiritual growth. Visually, this motif gives a dashing and authoritative impression to the mask Creating a visual focus that draws attention to the eye area, which is considered the window to the soul. The motif in the eyes of this Tumenggung Mask not only serves as a decoration, but is a profound symbol of the intellectual and spiritual qualities that a leader must possess. In Cirebon, details like this are never made carelessly, but contain complex moral and philosophical teachings.

In the theory of cultural existence according to (Koentjaraningrat, 2002) which discusses the three forms of culture in his book entitled "Introduction to Anthropology" that one of these forms of culture is the form of artifacts that are the work of human beings that are physical, such as clothes, tools, and buildings. And in the form of these artifacts, of course, they contain symbolic value, and according to (Stuart & Scott, 2020; Fauzan, 2017; Khasanah & Lestari, 2023) Culture consists of ideas, symbols, and values as the result of human work and behavior, in other words, the world of culture is a world full of symbols, including the clothes worn of course have symbols, deep meanings that are conveyed through the form of clothing, colors, and other accessories.

Table 1 Matrix of Local Wisdom Values in Tumenggung Clothing

LOCAL WISDOM	IDENTITY DESCRIPTION
Cultural Preservation	The value of cultural preservation is implied in the formation of an art studio that until now is still actively operating and the implementation of performances to fulfill the invitation as well as introducing the art of performing the Tumenggung Cirebon mask as a form of cultural preservation in this modern era.
Religious Values	The religious value in the art of mask-making Tumenggung Cirebon is implied in the meaning contained in the symbolic value of clothing and masks, the meaning of clothing and masks that teach the limits of aurat and the vertical relationship between humans and their creators, and is reflected in the beginning of the art of performing masks formed as an effort to broadcast the religion of Islam.
Character Education	Character education is reflected in the nature of a Tumenggung as a wise, firm, and responsible leader which describes a good character to be used as a reflection of himself, the value of character education is contained in the symbolic meaning of the Tumenggung dance movement.
Leadership Values	The value of leadership in the performance art of Tumenggung masks is implied and expressed in the history of a Tumenggung and how the way and leadership model of a Tumenggung is considered an ideal leader character.

2. Ethnopedagogical Value in the Tumenggung Mask Performing Art

Thematic learning can develop knowledge, skills, attitudes, and appreciation of local cultural diversity by integrating the value of local wisdom in a learning environment (Alawiyah & Setyasto, 2024). The Tumenggung Art Performance is very closely related to the characteristics of the PPKn SD curriculum, especially in building the six dimensions of the Pancasila Student Profile through the values of wise leadership (faith and good character), tolerance in diversity (global diversity), cooperation in performance (mutual cooperation), discipline in independent practice (independent), analysis of symbolic meaning (critical reasoning), and creative exploration in interpretive (creative) movements. According to (Nurhanifah & Muslim, 2022; Simanjuntak, 2023) The integration of Tumenggung in PPKn education can maximize the achievement of Learning Outcomes with the topic of Pancasila in local wisdom and Bhinneka Tunggal Ika. Utilizing authentic learning resources from the cultural environment, applying project-based learning strategies and real-world experiences, and using comprehensive portfolio evaluations and performance assessments with the support of ethnopedagogical research shows that learning rooted in traditional arts such as Tumenggung is effective in character education and the development of civic values, making it a teaching medium for PPKn that has great potential to improve the development of elementary school students cognitively, affectively, and psychomotor in accordance with the holistic education paradigm of the independent curriculum. According to (Zulkarnaen, 2022) Character education based on local wisdom makes it easier for students to absorb and understand the character of a culture and be able to face the challenges of globalization.

In accordance with the current urgency where the character of the nation's successor is at stake with cultural changes, ethnopedagogical learning needs to be carried out as a form of cultural preservation by inserting constructive character values (Nursima et al., 2022). In accordance with the learning achievements of Pancasila education at the elementary school level, namely respecting, maintaining and preserving cultural diversity within the framework of Bhinneka Tunggal Ika. And reflecting on the many incidents related to moral and ethical crises in elementary school students, it is necessary to hold an evaluation in an effort to form character in students, which of course needs to be done at the elementary school level, representing character education in every learning action. According to (Aini et al., 2024; Faiz & Soleh, 2021) Character education based on culture and local wisdom has great potential in shaping the personality of students who are academically intelligent and excel in morality as well as have good ethics and manners and form superior graduate qualities.

Based on the results of the study, it can be concluded that the Tumenggung Cirebon Mask Performing Arts is very feasible to be used as a learning resource for PPKn Elementary School. The feasibility of being used as a learning resource is supported by fundamental aspects that are in harmony with the goals of character and citizenship education. According to (Hayati, 2018) The performance art of the Tumenggung Mask contains leadership values that are relevant to PPKn learning, namely the character of wisdom, responsibility, and firmness. These three character values are not just abstract

concepts but are integrated in the aspects of Tumenggung's mask performance, ranging from gamelan accompaniment, dance movements, to the clothes and masks themselves.

Tumenggung character which is described as "The person who has the responsibility" and as "A wise and decisive figure" provides an overview of an ideal leadership model that can inspire students to build their leadership spirit early on. The performing art of Tumenggung Cirebon masks as a cultural heritage born based on the Islamic da'wah strategy of Sunan Gunung Jati and Sunan Kalijaga has a very strong historical foundation and a very deep philosophical meaning, each element in this performing art contains the spiritual value of the Islamic religion which is then combined in local Javanese wisdom. This can create a learning medium that not only teaches the concept of citizenship and character education, but also fosters students' love for the nation's culture in this increasingly ignorant era.

Ethnopedagogy-based learning on the Tumenggung Cirebon mask performance art certainly offers a multisensory learning approach and can accommodate diverse student learning styles and students can understand PPKn values in a concrete and applicable manner (Sakti et al., 2024; Sayfullaev E.S., 2023). The values contained in the Tumenggung mask dance are also very much in line with the basic competencies of PPKn SD, especially in the formation of Pancasila character. The concept of leadership in a Tumenggung who is responsible, wise in making a decision, and firm in upholding justice is a fundamental value that must be possessed by good Indonesian citizens. In substance, the ethnopedagogy-based character education model is an effort to develop superior character for elementary school students (Dirgantari & Cahyani, 2023).

Thus, the performance art of the Cirebon Tumenggung Mask is not only feasible, but highly recommended to be used as a learning resource for PPKn in elementary schools. Integrating the values of character education, leadership, local wisdom, and ethnopedagogy-based historical learning approach models makes the Tumenggung mask performance art an effective learning medium in an effort to shape the character of elementary school students in accordance with the values of Pancasila and national education goals.

CONCLUSION

The performing art of the Cirebon Tumenggung Mask embodies local wisdom values, including cultural preservation, religious teachings, character education, and leadership, expressed through its movements, clothing, musical accompaniment, and symbolic masks. These values are highly relevant as a resource for PPKn learning in elementary schools. Using an ethnopedagogical approach, this art form integrates key character traits such as responsibility, wisdom, and assertiveness into the learning process, effectively supporting early character education. Future research could explore how incorporating other regional performing arts similarly enriches citizenship education and character development among students across diverse cultural settings.

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