

Art And Cultural Diversity Of Dayak Ngaju Tribe: Christian Education Interactive Learning on Kuala Kurun

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ABSTRACT

The prevalence of comedy and satirical programming on television and online platforms has contributed to a growing divide between entertainers (musicians) and their audiences, with the former offering guidance, criticism, and a reflection of everyday life through their work. As far as the researchers' search and exploration, there are still a few who examine and can even be said to rarely relate music through the culture of Karungut and Deder song, a culture that exists and lives in Dayak Ngaju, Central Kalimantan. This research is interesting because besides music as a fun strategy, Deder song as local wisdom is an expression of the daily life of the Dayak people in Central Kalimantan. This song contains advice, satire, advice and is still present today as part of the richness of world civilization. Lantunan Deder is presented in traditional events (weddings, welcoming guests and various Manasai dances that include men and women in rhythm or balance). Participation in Lantunan Deder has become interesting as a strategy for learning about the content of Christian religious education lessons in schools, living rooms and churches. The usefulness is more about the love of culture, God also sensitizes the participation of women and men as part of the sustainable development goals (SGDs). The research method used 4D model development with analysis and validation space and considered diversity, and song structure. The results showed that Deder as method, strategy, development, cultural actualization, as well as an instrument rarely done in the learning process of Christian religious education and researchers conducted direct practice in the field by melting Deder chants with the learning process which resulted in the creativity of students as actors and user subjects as well as cultural preservation subjects for Ngaju Dayak culture.

KEYWORDS

Art of Karungut
Christian Education
Dayak Tribe
Deder song
Lyrics

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INTRODUCTION

Kalimantan Tengah Province has numerous and diverse cultural sound arts in each region, such as: *mansana Kayau*, *mansana Kayau pulang*, *kerungut*, *ngandau*, *kakalai*, *dodoi*, *dondong*, *ngandan*, *mansana Bandar*, *karunya*, *baratabe*, *dedeo* or *ngaloak*, *salengot*, *setangis*, *Deder*, *mansana Bandar*, *karunya*, *baratabe*, *dedeo* or *ngaloak*, *salengot*, *setangis*, *Deder* (Riwut, 2003). *Deder* is one of the Dayak sound arts that needs to be preserved and developed from being eroded by the songs of the times. *Deder's* cultural art deserves to have a place in the hearts of the millennial generation, and thus the purpose of this research is to develop Dayak Ngaju *Deder* singing into the Christian Religious Education (hereinafter abbreviated: PAK) learning method for high school students in order to become learning resources capable of fostering effective learning principles, positively affecting cognitive learning outcomes, the level of understanding and active student involvement.

Deder is the singing of the Dayak Tribe which is pure as the original culture of Kalimantan Tengah inherited by the ancestors (Misnawati et al., 2020, 2021; Peryanto et al., 2023). And, at the same time becomes part of the Indonesian National cultural arts, as the Law of the Republic of Indonesia Number 5 of 2017, which states that: The diversity of regional culture is wealth as well as the identity of a nation to advance Indonesian National Culture in the midst of the dynamics of world development, as well as an investment to build the future and civilization of the nation to realize the national goals of the Indonesian Nation. The development of *Deder* cultural arts is also an effort to realize an Indonesian society that is sovereign, economically independent, and has a personality in culture as mandated by the Law of the Republic of Indonesia Number 5 of 2017.

Deder cultural art is part of the local wisdom of the Dayak people that cannot be separated from the life of the community in its entirety (Herrmans, 2017; Munte, 2022; Supriatin et al., 2021, 2022). *Deder* singing has grown from the expression of the daily life of the Dayak people which is passed down from one generation to the next and is oral in nature. Cultural values contained in the cultural art of *Deder* are, *Deder* is not an ordinary poetry singing. *Deder* expresses the cultural concept of the Dayak people, and in the *Deder* chant there are cultural values, cultural identity is also revealed in the *Deder* poetry chant. *Deder* contains advice, satire, or advice. *Deder* is an oral literature of Dayak Ngaju society that has survived until now (Misnawati et al., 2020). *Deder* also represents one of the surviving suggestions as the means of conveying information. in civilization and community life (Misnawati et al., 2021).

These two thoughts show that *Deder* has teaching cultural values that contain advice or insinuations or innuendo which also functions as the method of conveying information to the Dayak community through the chants of *Deder* songs delivered by men and women (Bappenas/Kementerian PPN, 2019; Bossenbroek, 2017; Manik et al., 2023; Misnawati et al., 2020). Not limited to conveying advice, *Deder* is also the way the Dayak people convey their feelings to each other and to the opposite gender, by having fun while dancing *manasai* (mass dance of the Dayak tribe of Central Kalimantan) resulting in closer relationships in an atmosphere of joy, even romance between young people could occur leading to marriage.

Deder sung in traditional events, entertainment such as weddings, traditional ceremonies, and to welcome guests. *Deder* is chanted while accompanied by *manasai* dances. *Deder* is chanted together with dances performed in pairs of men and women (Durdin-Myers & Keegan, 2019; Magdalena et al., 2022; Ravasio, 2021; Stear, 2019). The words of the song are in the form of rhymes that are exchanged while throwing insinuations between men and women, suddenly evoking applause and laughter from the dancers and the audience. The dancers surround a *sangkai* or pole while *baDeder* (singing *Deder*) can be inside the house, or in the yard (Riwut, 2003). Based on previous opinions, it turns out that *Deder* not only contains educational and teaching values, advice but also contains values of cohesiveness, togetherness, but *Deder* also contains entertainment and joy values that unite and familiarize among the Dayak people.

Along with the development of modern music, the entry of blues music, rock music, jazz music, *Keroncong* music, which has developed since the 19th century as traditional Indonesian music, starting with the name *keroncong* in the past 1880 to 1920 (Mohammed, 2020; Salmanezher et al., 2023; Saputra et al., 2023). *Keroncong Abadi* 1920 to 1960, *Keroncong Modern* 1960 to the present (Panfili, 2021). The emergence of Malay orchestra or *Dangdut* music, which developed rapidly since 1940 began to appear in North Sumatra, initiated by Muhammad Mashabi and Husein bawafie. *Campursari* music that emerged from Yogyakarta artist named Manthous in the 1980s. Cultural Arts Book for SMA/MA Class X (Murniati et al., 2022). *Dangdut* music, which developed from the 1950s until today (Setiaji, 2017). Furthermore, Remix music, which appeals to post-modern society, also has its own appeal, and has the potential to shift the existence of the Dayak *Deder* cultural art (Magliocco, 2010). In line with Magliocco's opinion, Misnawati said that although *Deder* became something related to thoughts and feelings, the existence of *Deder* cultural art is no longer often chanted. If this is left unchecked, *Deder* will certainly disappear and die (Misnawati et al., 2020, 2021).

Based on initial observations that in SMA Negeri 1 Kuala Kurun, learning methods based on Dayak regional cultural arts including *Deder* have not been touched in the curriculum or in the

teaching and learning process. The results of interviews with Christian Religious Education (*PAK*) teachers, that *PAK* teachers have the desire to use the *Deder* method in the *PAK* teaching and learning process, but do not yet have the knowledge and understanding of the use of *Deder* as a learning method. In addition, students also stated that they are also happy with the cultural art of *Deder* when it is chanted in celebrations of religious holidays, such as Christmas celebrations and also at weddings, even they are often involved in the excitement of *Deder* events. The preliminary research also revealed that students also desired the excitement of learning using *Deder* as a learning method, but they did not know how to learn.

Developing the art of *Deder* culture as the method of teaching Christian Religious Education (*PAK*) is the implementation of the Constitution'45 Chapter XX, article 28C Paragraph 1, which says that: Every Indonesian citizen shall receive education and benefit from science and technology, arts and culture, in order to improve the quality of his/her life and for the welfare of mankind (Munte, 2023; Sulistyowati et al., 2022; Tekerop et al., 2019; Thontowi, 2015). *Deder* cultural art developed into learning resources is the implementation of education to preserve *Deder* culture so that it remains sustainable along with the progress of the times, arouse students' love for *Deder* culture, develop motivation and learning achievement in Christian religious education.

The distinctive feature of *Deder* is that the singing is interactive, which is chanted back and forth between men and women, between women and women and between men and men (Rizky & Simarmata, 2017). The uniqueness of *Deder* as an interactive Dayak tribal song is the background for the importance of developing *Deder* sound art into an interactive learning method. And the cultural values contained in the art of *Deder* sound as a way for the *Dayang* tribe to convey educational and teaching messages or information, advice, instructions, and advice suspended in a joyful atmosphere and *Manasai* dances, need to be developed into an interesting and fun learning method. Of course, considering that the lyrics contained in the *Deder* sound art are lyrics that have their own beauty because they use rhymes (repetition of sounds) *aa*, or *ab* (dan Budaya, 2023). Typically, *Deder* lyrics are only two lines long. The first line can be in the form of parables, or symbols, then the second line contains food. The first and second lines can also be related in meaning or purpose.

One of the characteristics of *Deder*, as mentioned earlier, is the active back-and-forth singing. *Deder* singers ask each other questions and answer each other with beautiful rhymes, even satirizing each other if they fail to understand the questions or intentions of the other singers. These interactive values of *Deder* need to be developed into a learning method that can be accepted by all students. Learning interaction is possible through the learning process of memorizing and understanding *Deder* lyrics and songs that are deliberately designed in such a way that through the process of mastering *Deder* songs students also learn to master the content of learning materials. When *Deder* is sung interactively or in unison, then at that time students are also directly involved in the learning process, in the form of memorizing and understanding the subject matter carefully, thereby achieving the learning objectives.

Ayu Fajriyah's research in 2019 which said and concluded that the art of Karungut Sansana which is typical of Central Kalimantan culture is a traditional musical art that functions as entertainment to worship value for the beliefs that adhere to it, is local wisdom as an interesting learning resource (Fajriyah, 2021). The findings of Fajriyah's research indicate that researchers, who have been engaged in the study of Karungut culture for an extended period, have observed that local wisdom is sustained in Central Kalimantan in a manner that is not driven by external pressures or the demands of modernity.

Romein Armando's research located in Central Kalimantan, which has similarities, namely the discourse and information of *Karungut* as an oral literary work as a source of learning for students (Armando, 2021). Armando's research informs that the cultural art of *Karungut* could be a source of learning, entertainment, and also a way of conveying learning (Armando, 2021). Between the art of *Karungut* and the art of *Deder*, both are oral literature of the Dayak tribe and both are in the form of singing, but there are differences. Research on the Development of Ngaju Dayak *Deder* Cultural Art into an Effective Learning Method for Christian Religious Education (*PAK*) in Class XI of SMAN-I Kuala Kurun, Gunung Mas Regency is a research that has its own uniqueness, because the *Deder*

cultural art is sung in unison which is identical to dialogue, and makes students active in the teaching and learning process while enjoying entertainment in the presentation of the *Deder* method (Eksely et al., 2023; Hanriani, n.d.; Pengky et al., 2023; Siburian et al., 2023). Learning becomes more interesting because it contains challenges, satire, entertainment, explanations, conclusions and apologies at the end of the *Deder* presentation.

An up to date research appointment is the search for research results that are traced through the singing method in the teaching and learning process (Eribka et al., 2023; Raiker, 2020; Sanasintani, 2020; Sinta et al., 2023). It is presented as it relates to singing in general. Next previous research, the researchers saw data searches by Hetilaniar in 2016 which said that the singing method is one of the learning methods carried out by drumming, using words that are easy to understand, and song lyrics that are close to the world of students. The singing method could be used in delivering Indonesian language subject matter. The difference in this study is that the research was conducted on general singing, while the singing done here is a song with a Dayak cultural background called *Deder* or a song like a rhyme that is reciprocated.

How to develop the lyrics of *Deder* of Ngaju Dayak tribe into interactive learning methods, in the subject of Religious Education (PAK) in Class XI SMAN-I Kuala Kurun Gunung Mas Regency? How to develop *Deder* song of Ngaju Dayak tribe into interactive learning method, in the subject of Religious Education (PAK) in Class XI of SMAN-I Kuala Kurun Gunung Mas Regency? How to use the *Deder* method of Ngaju Dayak tribe in learning Religious Education (PAK) in Class XI SMAN-I Kuala Kurun Gunung Mas Regency?

The purpose of this research is to produce a product of Dayak Ngaju lyrics into an interactive learning method, in the subject of Religious Education (PAK) in Class XI of SMAN-I Kuala Kurun, Gunung Mas Regency. Producing the Ngaju Dayak *Deder* song into an interactive learning method, in the subject of Religious Education (PAK) in Class XI SMAN-I Kuala Kurun Gunung Mas Regency. Describing the implementation of *Deder* method of Ngaju Dayak tribe in learning Religious Education (PAK) in Class XI of SMAN-I Kuala Kurun Gunung Mas Regency.

METHOD

The research method that the researchers has used is the development model and also research through 4D modeling. The 4D method approach, also known as the Define, Design, Develop, and Disseminate method, was developed by Sugiyono (Sugiyono, 2013, 2016). This method acknowledges the constraints faced by researchers when conducting fieldwork. For instance, researchers may be constrained by limited time and distance to the research location. In addition to involving experts (in this case, those responsible for the structuralization of lyrics or rhymes in music), the Define, Design, Develop, and Disseminate method also validates the presence of sound validation in the form of basic, minor, and speed tones (Thiagarajan, 1974). Furthermore, the researchers employed the Define, Design, Develop, and Disseminate research method, which proved invaluable during the research process (Clarke & Maver, 1991). This method facilitated the identification of rhythmic harmonization, reciprocating words or sentences, rhyme harmonization, moderato, and the diversity of Dayak traditional values in Central Kalimantan.

The stages passed using the analysis stage based on each need and analysis model. In addition, the researchers conducted a grid process in the form of validation consisting of lyrical diversity, song structuralization, and musical development. For example, the lyrics in Rima Pantun are entertaining, interesting content, greetings, opening verses, learning, diversity of questions and also multi-variant answers. In addition, this research model contains closing values, namely sounds that contain alternation between one another. This silence uses the basic tone. Either minor or basic tone or even moderato speed.

Here the researchers presents it in tabular form,

Table 1. Variety of Lyric Validation, Song Structurality and Musicality

Assessment Aspect	Indikator
Lyrics	1. Lyrics <ul style="list-style-type: none"> - Rhyming rhymes AA , AA - Contains beautiful rhymes - Engaging - Comforting
Song Structure	1. An opening containing the opening verse of greetings 2. Content <ul style="list-style-type: none"> - Contains learning - Clear and easy to understand wording - Clear questions - Clear Answers 3. Closure Contains closing greetings
Songs	1. Contains traditional elements 2. Simplified 3. Singable with effortlessness 4. Song and lyrics match 4. <i>Deder</i> could be utilized as an alternative learning method 6. <i>Deder</i> singable by teacher and all students 7. Shouting
Music	1. Using modern musical instruments 2. In accordance with the development of music 3. Fusion of traditional songs with modern music 4. Minor root note 5. Moderato speed 6. Relevance between song and music

The test instrument below is an instrument to obtain data on the effectiveness of the *Deder* method in delivering *PAK*. The questions were multiple choice with 5 options. The 15 questions were adjusted to the length or shortness of the material delivered through the method.

Table 2. Variety of Test Instrument Grid

No	Assessment	Indicators Cognitive Ability	Question Quantities
	Mastery of <i>Deder</i> lyrics and songs	Remember and comprehend the content of God's Word as the basis for relationships with those who are different from the opposite sex. Especially in the following Bible texts:	15

containing
lessons

2 Corinthians 6:14
1 Corinthians 10:31
1 Timothy 5:2
Ephesians 5:3
Philippians 4:8

RESULT AND DISCUSSION

Define, Need, and *Deder*

Researchers saw that the defining stage is useful to determine and define the needs and collect various information related to the product to be developed, through the following steps: First, an interview was conducted with Class XI students of SMA Negeri Kuala Kurun that they had never heard the traditional *deder* song and they also could not sing the *deder* song. Of the 27 people asked, only 5 people knew the *deder* song (the interview took place on July 27, 2023). Second, the initial analysis of the basic problems in the development of the *Deder* method. When asked about their fondness for the songs of Central Kalimantan, on average they said they really liked hearing Dayak songs, even they often watched and even danced when Dayak songs were sung, when there were weddings, celebrations and others. They also like Dayak songs accompanied by modern music (Sari & Rosalina, 2023).

Furthermore, the problem of using *Deder* method in *PAK* learning at SMAN-1 Kuala Kurun. *Deder* method has never been developed as a learning method. However, one thing to consider is that they like Dayak songs. Learner Analysis. Learner analysis was conducted for initial planning. Learners have good characteristics, are cheerful, smart and have an age between 16-17 years old. They have experience singing every time they learn Christian Religious Education, and they even take turns leading the praise. Task analysis as far as data mining by the researchers aims to identify the main tasks to be performed by learners. Task analysis includes analyzing the competencies that learners must achieve when they learn using the *deder* method. While the material that will be presented using the *Deder* method is *PAK* subject matter with the theme of guidelines in choosing a partner of the opposite sex. This is to educate them to keep themselves and fortify themselves from undirected teenage relationships.

The next stage observed by the researchers is the concept analysis stage which aims to determine the *Deder* song containing the subject matter to be delivered. Concept analysis is made in a concept map of methods related to learning materials that will be used as a means of achieving learning competencies. Furthermore, the step of analyzing learning objectives to determine learning achievement indicators and to find out what studies will be through the *Deder* method which also functions to determine the lattice of questions and the achievement of learning objectives and then the *Deder* method in learning Christian Religious Education with the arrangement of data collection instrument tests based on learning objectives to measure the ability of students to receive lessons delivered using the *Deder* method to identify *Deder* methods that are relevant to the material and also according to the needs of students. The designed *deder* method is a male-female back-and-forth method for interaction, and is presented while dancing *manasai*. Format selection. The format selection of the *Deder* method was done in the first step. Format selection is done so that the selected format is in accordance with the learning material. Format selection in development is intended by designing learning content (lyrics).

Opening Greetings and *Deder* Validation Process

In the content section, the researchers distributes a variety of questions and answers based on the subject matter. Meanwhile, the closing part of the *Deder* contains apologies and thanks. Initial Design. The initial design is a draft of the *Deder* song that has been made, and then given input by

experts. Input is needed to validate the *Deder* song that is possible to be sung by students. The initial design of the *Deder* song is as follows: this draft song was not smoothly sung en masse by the students because the tone jumped a bit far from la to mi, or from do to low la. This song was revised live and resulted in a draft II song that was immediately singable.

Pedoman Asmara Kita
 2 Kis 6: 14
 Cip: Dr. Sugiyanto, S. PAK., M. Th

A= La 4/4 MM-76-80

	0	6		6	6	5	5	5		3	5	6	.	6	
	6	6		5	5		3	5		6	.				
SL	0	3		3	3	2	2	2		1	1	6			
	.	6		1	1	2	2	2		1	1	6	.		
4	0	1		2	.	1	6	1	1		2	.	1	6	
	.	1		2	.	1	6	1	1		2	.	1	6	0

Figure 1. shows initial design of *Deder's* song

The pilot test was conducted in Class XI of SMA Negeri Kuala Kurun. The *Deder* song tested here is something student could sing en masse well and smoothly. Students were assigned to analyze this song, as well as create lyrics using pantun. The lyrics are question lyrics and answer lyrics. *Deder* is started by the men's group first and then answered by the women's group. And so on until the question is completely answered.

The researchers found the implementation of the *Deder* Method through the product of the Christian Religious Education learning method produced, namely *Deder* as a Ngaju Dayak tribal song as a learning method for Senior High School Class XI with the steps of teacher activities, group formation, classification of student activities (female and male), and class activities through male and female activities.

Teacher performance conveying learning objectives by giving examples and teaching interesting *Deder* songs. Furthermore, the provision of improved *Deder* lyrics is to have AA, AA or AB, AB or AA, BB rhymes (there are opening, body and closing greetings). Giving examples and training students to sing *Deder* together was realized through *Manasai* dance with rare 1, 2 to the left and 3, 4 to the right. Then, the researchers divided the male group and the female group by first dividing the subject matter by separating the male group to another room. Next, the researchers distributed the subject matter to each group. Next, the researchers organized each group to create questions and answers using *Deder's* rhymes and provided time to help both groups when they had difficulties.

The following process is the activities of learners through male groups with the inclusion of questions or answers through pantun *Deder*. Creating questions and answers using pantun *Deder*. The researchers tried to make the male group practice together singing the lyrics of the pantun *Deder* questions and pantun *Deder* answers to the female group. Then, they practiced singing together before returning to the main classroom. For the female group, the female group analyzed the lesson

material and made questions to the male group and also made the lyrics of the answer rhymes. In addition, the female group practiced together singing the lyrics of the *Deder* question and *Deder* answer rhymes to the male group.

Regarding classroom activities, the researchers moved the table to the center of the room so that there was empty space around the table. Then, prepared the keyboard player and music player. The process and steps included the researchers dividing the male and female groups. The male group lined up around the table to dance *manasai* while *Deder*. Next, the male group chose 4-6 lead singers outside the line of dancers. For the female group, women also lined up around the table to dance *manasai* while *Deder* and then women also chose 4-6 lead singers outside the line of dancers. In addition to women and men, researchers observed and included music players. The music is played to signal the start of the activity. Male group and female group. Then, the men sing the opening *Deder* rhyme containing greetings.

The women's group responds with greetings and rhymes. The pantun consists of questions and answers that are sung back and forth. It is preceded by men or women depending on the needs in the field. In the next stage, the researchers examined the pantun *Deder* question preceded by a man who asked a woman about the subject matter learned today. Then, the woman answered the man's question with pantun *Deder*. Then they asked back about other topics they wanted to ask about. Meanwhile, men answer questions from the women's group and then ask new questions. The *Deder* is closed by the men first and then replied by the women (activity completed) ending with *Deder* rhymes.

The researchers's notes include that the questions and answers were conducted in turn until the questions were answered. Then, the number of questions is between 8-15 items adjusted to the length and shortness of the subject matter. After the *Manasai* dance was completed, an evaluation was carried out. Then, fill in the post test sheet. After that, the researchers involved the teacher by assessing the content of good pantun *Deder* from both groups. Finally, the researchers closed with the prayer as part of the Christian religious education learning process.

CONCLUSIONS

The development of the *deder* method into a learning method in Christian Religious Education includes, first, the development of *deder* lyrics in the interactive teaching and learning process, in the subject of Christian Religious Education (*PAK*) in Class XI SMAN-I Kuala Kurun Gunung Mas Regency is based on the subject matter, which is developed based on the rhyme *AA, AA; AA, AB* or *AB, AB* which consists of four lines, three to four syllables. Consists of opening greetings, content and closing greetings. Secondly, the development of interactive tribal *Deder* songs in the teaching and learning process of Christian Religious Education (*PAK*) in Class XI of SMAN-I Kuala Kurun, Gunung Mas Regency is by means of interjections between groups of men and groups of women. Ask each other questions and ask each other answers.

The song developed is the traditional *Deder* song resembling a US rap song collaborated with modern music. Third, the steps of using the Ngaju Dayak *Deder* method in learning Christian Religious Education (*PAK*) in Class XI of SMAN-I Kuala Kurun, Gunung Mas Regency, consist of steps of teacher activity (facilitator) and student activity (interactive learner: Creating *deder* and singing it). It serves as a means of conveying information to the Dayak community through chants of *Deder* songs. *Deder* is also used to express feelings and emotions, such as romance, in traditional events like weddings and ceremonies. The research aims to develop *Deder* into the Christian Religious Education (*PAK*) learning method for high school students, fostering effective learning principles and active student involvement.

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