



## Implementation of 21st Century Learning in Sharia Economics Study Program (Ethnopedagogy Studies at STAI Shalahudin Al-Ayubi Jakarta)

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### Abstrak

Pendidikan abad 21 diharapkan dapat menghasilkan sumber daya manusia yang memiliki keterampilan berpikir kritis, kreatif, komunikatif, dan kolaboratif. Sistem pendidikan di Indonesia harus mampu beradaptasi untuk membekali mahasiswa dengan kompetensi yang dibutuhkan. Salah satu langkah yang tepat dilakukan untuk menunjang penguasaan keterampilan abad 21 yaitu dengan menerapkan kerangka pembelajaran Etnopedagogi dengan model karakter budaya Tradisi Palang Pintu Etnik Betawi. Tujuan penelitian pada artikel ini ada dua. 1. Mengkaji konsep kerangka Etnopedagogi dan model pembelajaran Budaya Palang Pintu Etnik Betawi 2. Mendeskripsikan penerapan pembelajaran abad 21 melalui kerangka Etnopedagogi dengan model Budaya Palang Pintu Etnik Betawi. Metode penelitian yang digunakan ialah metode kualitatif. Teknik pengumpulan data menggunakan observasi, dokumentasi, dan wawancara. Hasil penelitian pada artikel ini yaitu Penerapan pembelajaran abad 21 melalui kerangka Budaya Palang Pintu Etnik Betawi dengan metode berbalas pantun, Penerapan berbalas pantun dalam pembelajaran berbasis kearifan lokal di Program Studi Ekonomi Syariah STAI Shalahudin Al Ayuubi Jakarta dijadikan salah satu pembelajaran alternative pada abad 21 yang direkomendasikan dalam materi melisankan pantun sebagai upaya untuk mengenalkan dan melestarikan budaya bangsa. Hal ini karena peserta didik lebih termotivasi dalam mengikuti kegiatan pembelajaran dan terlibat aktif dalam melakukan perencanaan, penyiapan media kartu pantun, dan pelaksanaan kegiatan berbalas pantun.

**Kata Kunci:** Etnopedagogi, Implementasi, Pembelajaran Abad 21, Budaya Palang Pintu Etnik

### Abstract

21st century education is expected to produce human resources who have critical, creative, communicative, and collaborative thinking skills. The education system in Indonesia must be able to adapt to equip students with the required competencies. One of the right steps taken to support the mastery of 21st century skills is to apply the Ethnopedagogy learning framework with the cultural character model of the Betawi Ethnic Door Cross Tradition. The purpose of the research in this article is twofold. 1. Examining the concept of Ethnopedagogy framework and learning model of Betawi Ethnic Door Cross Culture 2. Describe the application of 21st century learning through the framework of Ethnopedagogy with the Betawi Ethnic Door Cross Cultural model. The research method used is qualitative method. Data collection techniques use observation, documentation, and interviews. The results of the research in this article are the application of 21st century learning through the framework of the Betawi Ethnic Door Cross Culture with the method of reciprocating rhymes, the application of reciprocating rhymes in learning based on local wisdom in the Sharia Economics Study Program of STAI Shalahudin Al Ayuubi Jakarta is used as one of the alternative learning in the 21st century recommended in the material of oral pantun as an effort to introduce and preserve the nation's culture. This is because students are more motivated in participating in learning activities and are actively involved in planning, preparing rhyme card media, and implementing reciprocating rhyme activities.



**Keywords:** *Ethnopedagogy, Implementation, 21st Century Learning, Ethnic Door Cross Culture*

## Introduction

Understanding of literacy skills is growing with the times. In the past, people viewed literacy skills only on reading and writing. A person is said to be literate, if able to read and write. Furthermore, literacy comprehension includes the ability to read, write, speak and listen (Abidin et al., 2021, p. 7). Meanwhile (Iriantra, 2009, p. 7) explained, that now literacy is not only related to the ability to read and write texts, because now "text" has been expanded in meaning to include also "text" in the form of visual, audiovisual and computerized dimensions, so that in the "text" together appear cognitive, affective, and intuitive elements. In line with this, various terms emerged according to their respective disciplines, such as in linguistics called Literacy Literacy, in mathematics known as Numeracy Literacy, Natural Sciences know the term Science Literacy. Furthermore, in Economics it is also known as Financial Literacy, Technology and Information called it Digital Literacy and finally in cultural sciences it is known as Cultural and Civic Literacy. These six abilities are known as Basic Literacy.

Literacy which in English literacy comes from Latin, namely *litera* (letters) is often interpreted as literacy. Kern explains literacy as the ability to read and write (Kern, 2000, p. 3). In addition, literacy also has the same meaning as learning and understanding reading sources. Regarding the various types of literacy, Clay explained, that literacy consists of early literacy, basic literacy, library literacy, media literacy, technological literacy, visual literacy (Clay, 2001, pp. 10–14). In the context of planting or teaching early literacy, it is called early literacy. (Musthafa, 2008, p. 2) said, early literacy is the process of reading and writing characterized by reading-writing demonstrations, interactive cooperation between parents / teachers and children, based on daily needs and by means of

minimal but direct teaching. The main characteristic of early literacy is informal learning, where children are taught according to their world, not feeling they are learning. In Indonesia, early literacy is the basis for the acquisition of the next stage of literacy.

21st century learning is closely related to the competencies that students need to master. These competencies include the ability to think critically, solve problems, communicate and collaborate, high creativity and innovation, and skilled use of technology

The National Education Association defines that 21st century skills include 4C skills. These 4C skills are the ability to think critically, creativity, communication and collaboration (Susanti & Arista, 2019, p. 2). The existence of 4C skills certainly requires adjustments in compiling the right learning tools and learning models. Lecturers are required to have skills in developing appropriate learning strategies in order to achieve the expected competencies.

The appropriate learning strategy is applied, namely by using the *Cultural Literacy framework of Palang Pintu Etnik Betawi* is a collaborative inquiry learning.

Children's introduction to literacy can be done by building an educational environment that supports literacy activities, such as literacy learning based on cultural heritage and priceless local knowledge called local wisdom. According to (Sartini, 2004) Local cultural wisdom can be understood as ideas, values, local (local) views that are wise, full of wisdom, good value, which are embedded and followed by community members Local culture in each region contains and even teaches the community a form of education that is internalized to their children and grandchildren. Forms of education found in local culture can be such as traditional ceremonies, games or activities. Traditional educational practices that are actualization

of learning on local wisdom values are known as *Ethnopedagogy* (Ika Oktavianti & Yuni Ratnasari, 2018).

As an *ethnopedagogy* approach, it needs to be applied in early literacy learning, so that children can form the habit of seeing, listening and applying literacy activities from an early age. (Chaedar A. Wasilah, 2009) suggests that a number of traditional educational practices based on local culture have proven effective in shaping ethics well. One of the traditional educational practices that can be used as a model in literacy learning is the tradition of door bars in Betawi ethnicity. As an *ethnopedagogy* approach, it needs to be applied in early literacy learning, so that students can form the habit of seeing, listening and applying literacy activities from an early age. Alwasilah said a number of traditional educational practices based on local culture have proven effective in shaping ethics well. One of the traditional educational practices that can be used as a model in literacy learning is the tradition of door bars in the Betawi ethnicity.

With the above background, it is necessary to have research related to early literacy learning by looking at traditional educational practices from the local culture of Betawi ethnicity, namely the tradition of door bars, so that from this local wisdom can be taken value in literacy learning for students. The introduction of literacy, both literacy, numeracy, science, digital, financial and cultural and civic literacy is very important to do from an early age. In this case, the tradition of door bars that exist in the Betawi ethnicity contains a lot of educational value, one of which is literacy learning.

### **Methods**

The approach used in this study is qualitative in the oral tradition at the Betawi ethnic doorbar performance. A qualitative approach is a research procedure that produces written or oral descriptive data from observed humans. This approach is directed at the detailed and

holistic background of individuals in the form of society, history, behavior, organization, social movements or kinship relations (Moleong, 2007)

At the Betawi ethnic doorbar show. A qualitative approach is a research procedure that produces written or oral descriptive data from observed humans. This approach is directed at the detailed and holistic background of individuals in the form of society, history, behavior, organization, social movements or kinship relations

Furthermore, Syamsudin and Damaianti stated, the qualitative approach uses a humanistic approach to understand the social reality of idealists to emphasize the view of social life.

### **Results and Discussion**

#### **Origin, Structure and Meaning of the Door Cross Tradition**

The Palang Pintu tradition is an activity carried out by the Betawi community during the wedding ceremony. This activity is part of a series of Betawi ethnic wedding processions. If traced from the beginning, the wedding procession in Betawi tradition consists of Ngedelengin, Nglamar, Bawa Tande Putus, Open the Door Cross, Akad Nikah, Acare Negor, and Pulang Tige Ari. In ancient times, Palang Pintu was a tradition whose meaning was more in the process of testing the groom's knowledge (Dewi Roswita, 2013) In accordance with the old Betawi stories that were found in almost every village, in the past in the Betawi community, there was a habit when someone traveled to another village, namely the local champions would test the ability of village visitors related to martial arts (Cecep, 2010) The Betawi community adopted this as a seriousness on the part of prospective male brides in the customary process of marriage. Usually there are four stages in a series of door bar traditions including Shalawat Duster, Adu

Pantun, Beklai (martial arts), chanting Sikeh as the closing of the procession. All these stages must be fulfilled by the bridegroom as a condition of the door bar procession.

The term Palang Pintu comes from two words, namely Cross and Door. According to the Big Dictionary of Indonesian, "bar" means wood or beams installed transversely on a door or road. While the "door" is a hole or board for walking in or out. When combined, Door Cross means wood or beams that are installed transversely on the door and are blocking the entrance or exit. In the traditional Betawi traditional house structure, door bars are installed transversely on the door of the house, which aims to prevent thieves or foreigners from entering. This is then used as an allusion or parable to the term Open Palang Pintu which is one of the Betawi traditions. This tradition is a traditional Betawi wedding ceremony. The implementation, before entering the house of the bride-to-be, the procession of the bride-to-be carries offerings such as crocodile bread. Usually, both women's and men's prospective brides have several champions who will later duel both verbally and performances. This is the requirement that must be met by the prospective groom to be able to enter the bride's house.

The traditional structure of the door bar based on oral studies is text and co-text. The text in the Palang Pintu tradition is in the form of a rhyme. Betawi people have long been known to love pantun, both daily activities and wedding ceremonies. One of them is during the door bar event. The guide presented at the door bar stage contains advice for the bride and groom and for the group present. One example of the contents of the pantun presented during the door bar procession based on research (Melinda and Paramita, 2018) is as follows;

*Eh bang, the sling house of  
Belande's house, the fence is iron  
tiangnye wire, I kaga mao know  
that the group came from Mane to  
keman, but through Aye Village I*

*have to excuse me." (This guide begins with the bride.)*

*"Look, bang, eat sekuteng at Friday Market, stop by first at Kramat Jati, aye dateng ame group please be welcomed happily." (This guide is in return by the bridegroom)*

From the two rhymes above, it is full of meaning that the Betawi Society really instills the value of courtesy and mutual respect, then another meaning is to maintain friendship between each other. Furthermore, the oral study in the tradition of the door bar is the recitation of the holy verse of the Qur'an by one of the representatives of the bride and groom known as *the Sikeh chant*. *Sikeh* is part of a series of processions or stages in carrying out the process of opening the door bar at the wedding of the Betawi community. The door bar opening show began with a martial arts battle for the bride and groom, a pantun fight and finally closed with *sikeh chants*. The *sikeh* reading means that as a prospective imam (leader), the male bride must be good at reciting and a role model for his family and children in the future. *Sikeh* is usually sung by a *sikeh* artisan who acts as the representative of the groom.

Shalawat *Dustur* as a text in the last oral study of the Palang Pintu tradition is a Shalawat that is read when the procession of the bridegroom to the residence of the bride and groom, as well as closing the process of the door bar after the above stages are passed. Shalawat *Dustur* itself means that the Betawi people always establish Islamic teachings in carrying out their lives in accordance with the commands of Allah SWT. Sholawat, which is conditional on Islamic religious values, chants praises to the prophet. In addition, sholawat is entertainment in the process of door bars.

The co-text in the Palang Pintu tradition is adu silat or what is often referred to by Betawi people as *beklai*. *Beklai* is a silat scene performed by the champion of the bride and groom. Silat

used by the two Javanese is a type of cingkrík silat. Etymologically Cingkrík comes from the word cicingkrík, jingke or tiptoe. The movements are similar to people dancing because they are done on tiptoe. As for the tradition of maen jam or *beklai* this means that as a husband, the bridegroom must be able to protect his wife in the future, physically fit and good at studying and understanding the Qur'an.

### **Reciprocating Pantun as Local Wisdom-Based Learning at the Sharia Economics Study Program of STAI Shalahudin Al Ayuubi Jakarta.**

Pantun is an old poem that has been known by the public for a long time. Pantun comes from the Minangkabau language, Pantun if translated is "guide". While in Sundanese Tatar pantun is known as "Paparikan". Furthermore, in the Toba language, the word pantun means "courtesy and honor". In addition, in central Java pantun is known as "Parikan" and in Toraja it is called "Bolingoni". Reciprocating pantun in Jakarta, Tangerang, and surrounding areas is known as a series of "Palang pintu" processions which are Betawi culture. When escorting the groom to the bride's residence, the representatives of the bride and groom will reciprocate each other's rhymes and continue with the martial arts scene. The activity ended with the bride's representative allowing the groom's accompaniment to enter the bride's residence.

At first pantun was a literary work that was delivered orally and in its development, there were several rhymes written in books with no names of pantun authors. Pantun has several writing rules, which consist of stanzas containing 4 sentences consisting of 2 sentences of sampiran and 2 sentences of content. Furthermore (Hasim, 2017) said that in addition to its stanza-like form, pantun is bound by the rules of writing, namely suction and content, each line only consists of eight or a maximum of twelve syllables at the end of the line containing rhymes or sound equations.

Based on observations of fourth semester students of the Sharia Economics Study Program STAI Shalahudin Al Ayuubi Jakarta, difficulties in making and verbalizing rhymes are caused by;

1. The assumption that making rhymes is not easy, especially in finding compatibility
2. in determining the final rhyme / rhyme in the sampiran and content
3. Students are less motivated to learn rhymes because they are considered less interesting
4. Students lack confidence in making rhymes and verbalizing them
5. Students do not yet understand the importance of pantun as a national culture and tradition that needs to be preserved.

Facing the above problems, the author takes the following steps for learning success;

1. Enact a collaborative learning model, where students learn in small groups and work together in making and verbalizing rhymes.
2. Provide further motivation and reinforcement related to the importance of preserving pantun as the nation's culture.
3. Students do rhyme oral exercises in small groups first to increase confidence and refinement of the rhymes they make by testing the accuracy of rhymes based on the rules of rhymes and the responses or suggestions of friends in the group.
4. Carry out reciprocating activities by involving students starting from planning, preparing media, and implementing them.

Rizky, M.I., & Tumpal S., (2017) in their research said that "Pantun is used as a means of communication to convey intentions, thoughts, opinions or advice and teaching. In fact, the role of pantun in the life of Malays in general is to convey moral

messages that are full of noble values of religion, culture and social norms of the community."

Pantun has an important meaning in learning, including:

1. Pantun trains learners to think about meaning before speaking
2. Pantun trains learners to think associatively. This is because in rhymes, one word has a connection with another word.

The application of reciprocating rhymes in learning activities based on local wisdom carried out at the Sharia Economics Study Program of STAI Shalahudin Al Ayuubi Jakarta begins by examining the needs of students related to learning materials, identifying regional potentials, and planning learning activities. The above is in accordance with Shufa's opinion (2018) which conveys the steps of teachers to implement local wisdom-based learning as shown in the following chart;

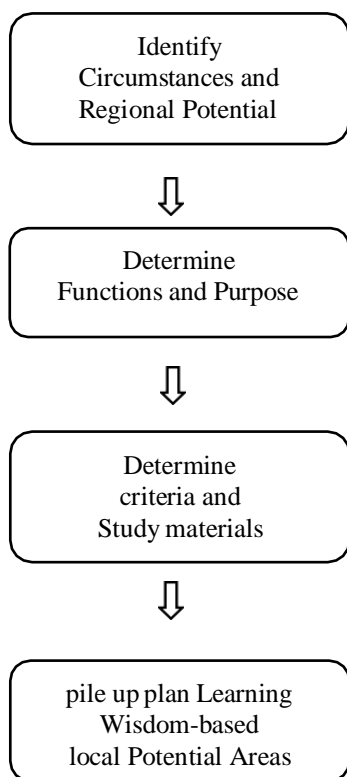


Figure 1. Application of Learning Based on Local Wisdom

The results showed that reciprocating rhymes activities can be used as one of the alternative learning recommended in the material of oral rhymes as an effort to introduce and preserve the nation's culture. This is reinforced by the results of interviews with fourth semester students of the Sharia Economics Study Program STAI Shalahudin Al Ayuubi Jakarta who stated that they liked reciprocating rhymes as an alternative learning to improve their oral skills. Furthermore, the observation results show that students are more motivated in participating in learning activities and are actively involved in planning, preparing rhyme card media, and implementing reciprocating rhyme activities

### Conclusion

Learning based on local wisdom is important to do because it can equip students to have the abilities, skills, and qualities without leaving their identity or national identity.

The application of reciprocating rhymes in learning based on local wisdom in the Sharia Economics Study Program of STAI Shalahudin Al Ayuubi Jakarta is one of the alternative learning in the 21st century recommended in the material of oral pantun as an effort to introduce and preserve the nation's culture. This is because students are more motivated in participating in learning activities and are actively involved in planning, preparing rhyme card media, and implementing reciprocating rhyme activities.

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