

## Oral Literature *Soreng*'s Manifestation As A Pedagogical Content Knowledge

<sup>1\*</sup>Molas Warsi Nugraheni, <sup>2\*</sup>Imam Baihaqi

<sup>1</sup>Department Indonesian language and literature education study  
program /Faculty of Education and Teachers Training, Tidar University,  
Magelang, Indonesia

<sup>2</sup>Department Indonesian language and literature education study  
program /Faculty of Education and Teachers Training, Tidar University,  
Magelang, Indonesia

*molaspbsi@untidar.ac.id.*

*Imam.pbsi@untidar.ac.id*

**Abstract.** *Temanggung is an area that contained a lot of folk art. One almost extinct folk art is Soreng. Soreng has many philosophical values. These values are conveyed through movements and narrated by Sinden (Singer). The Sinden sings a song narrating the history of Arya Penangsang. Therefore, Soreng can be categorized as oral literature which contains educational elements which are almost eroded by the times. The purpose of this study is to reveal the philosophical values contained in Soreng's oral literature. Then, manifested oral literature will become pedagogical content knowledge in oral literary learning. This research is descriptive qualitative research that put Soreng as the object. Soreng is performed by the people of Kwarakan village, Kaloran Sub-district, Temanggung regency. This research successfully revealed that Soreng is contained of some important values which are decent to become pedagogical content knowledge. .*

**Keywords:** *Soreng, Oral Literature, Pedagogical content knowledge.*

### 1. INTRODUCTION

Temanggung has a lot of tradition belonging from past Javanese Culture. This entrenched tradition is an ancestor heritage that settled in Temanggung. The problem is that because of the current development and the improvement of technology, the tradition becomes rarely found. People mostly argue that the tradition is less practice to be applied in modern society life, although it is purposed to gather people together.

The arts and traditions in Temanggung are unique and it has beautiful scenery that are often noticed because of its unique and creativity. Most of the art in Temanggung are adopted from others art in Central Java. One of them is Soreng. Soreng art is people creation that has been grown and improved in Sumbing, Merbabu, and Merapi mountain feet. This art is about dance drama which closely related to the history of Arya Penangsang. This art contained a lot of philosophical values, it is unique, and it can be used as parenting based. Kwarakan is the only village in Temanggung conserves the Soreng art. Therefore, Kwarakan's Soreng was even chosen as artistic ambassador performed in Sindoro Sumbing festival on July 8-12 2019 in Temanggung Square.

Researcher is interested in Soreng because of its unique, aesthetic, and contained a lot of philosophical values. The philosophical values are conveyed through its narration and it is delivered in beautiful tone and intonation. Therefore, theoretically this art can be categorized as an oral Literature. Many research rarely investigates the oral literature. The oral literature that is studied is mostly on folktales, fairy tale, and legend. However, the value of oral literature that is analyzed based on dance genre are seldom studied in research. Hutomo (1991:95) in his research explains that oral literature is a literature covers people's literacy expression of spread culture and inherited orally.

Oral tradition can be said as oral literature if it is contained of aesthetic values and the society agree that the tradition is beautiful or manifest a beautiful things. Giving deep meaning to the theory, the songs in Soreng can be categorized as oral literature, it is not a narrative patterned.

In Soreng, oral literature is shown in a song a long with music flows. Later, the oral literature manifest into a pedagogical content knowledge on the study of oral literature and culture in Indonesia. This will improve and stabilize the teachers and teachers candidate's knowledge about cultural and humanity values through literary work.

Oral literature is contained of moral value that can be transferred to its audiences by acquiring it. The Soreng oral literature is different with others oral literature developed in Temanggung. The differences are lied in the value of patriotism, working together, spirit, obeying rule, discipline and sportive. These all are shown in the dance choreography.

The purpose of this study is to reveal that the value of oral literature Soreng or Sorengan in Temanggung is unique. The main purpose of this study is to reveal the manifestation of Soreng as oral Literature in Temanggung. The manifestation is executed by looking at it is components and use the theories by Rith Finnegan, such as the aspect of speaker, properties, participants, and text. Then the manifested oral literature will become pedagogical content knowledge in studying the subject of oral literature in Indonesia.

The urgency of this research lies in the art of Soreng's characterization in Kwarakan Village, Kaloran sub-district of Temanggung as one kind of oral literature. The uses of oral literature characterization process is oriented to Ruth Finnegan's theory. It is by analyzing the components contained in investigated object, they are speaker, properties, participants, and text.

## **2. LITERATURE REVIEW**

### **2.1 Theoretical Review**

The theoretical review used in this study include; oral literature, Soreng dance, and pedagogical content knowledge.

#### **2.1.1 Oral Literature**

Oral literature includes the people literary expression that is transmitted and spread orally (word of mouth) (Hutomo, 1991:95). Hutomo outlines the function of oral literature, as follows:

1. Oral literature stands as a projection system in the human subconscious of dreams. In this function, the story gives the reader a way to dream about something.
2. Oral literature functions as an endorsement of culture. In this function, the story provides a way out of people's questions about the origin of a ceremony, place, etc.
3. Oral literature functions as a means of enforcing social norms and as a means of social control. So oral literature tries to limit and even control a norm in society so that disintegration does not occur in it.
4. It also can be functioned as a child's educational tool. Oral literature is used to educate and shape children to have good personalities.

Oral literature is a mirror of past life, the value of past culture is a social institution and creation that use language as media (Shipley in Armina, 2013:20). It means, oral literature is part of literary world revelation disclosure that can not be separated with the influence of new norm value which live and improved in society.

Oral literature is closely related to developed tradition in society. The improved story becomes a tradition called oral tradition. (Roger and Pudentia (in Endraswara, 2013: 200) define the oral tradition as a part of folklore contained of various knowledge and habit manifestation of habitual ideas conveyed orally in a hereditary way and it includes complete folklore, legend, myth, and the original system of cognation (kinship), used as examples of history, implementation of laws, rules that become habits, and treatment.

Based on the opinions, it can be concluded that the oral tradition can be interpreted as a culture that develops in a society transmitted orally, while oral literature is the story behind the tradition. The stories handed down by the ancestors contain values that are shared by the people in the society.

### 2.1.2 *Soreng Dance*

Sorengan art is people's art developed and improved in Sumbing, Merbabu, and Merapi mountain feet. This art serves dance drama which closely related to the history of Arya Penangsang. This art contained a lot of philosophical values and it's unique, and it can be the base of teaching for the teachers to teach appropriate character with the local wisdom of the local culture.

Sukandar (2019) in Siagaindonesia.com describes that the drama Soreng dance takes the story of Arya Penangsang war's preparation. Soreng are the soldiers of the Jipang Panolan Duchy. The word *Soreng* comes from the word *sura-ing yudha*, which means winning in war. The characteristics of the Soreng dance, the dance moves are simple and dynamic, easy and spontaneous. Therefore, the Soreng dance is easy to learn. The music's rhythm or beat accompanies the dance monotonously but it is dynamic. The dance motion is cohesive, vibrant, as a simplified gesture of wariness. This dance movement implies practicing self-defense and is dominated by hand movements and stamping of the foot as a warrior's movements in war.

Yowen (2017) defines that Soreng Dance is an authentic Javanese art that is said as a manifestation of a chronicle or folklore. The art is performed in traditional ceremonies or large events that occur. The art is performed in cultural ceremonies or big celebration in society. Soreng Art is an art adopted from the story of Aryo Penangsang and its soldiers.

In this current day, the Soreng dance or Sorengan not only performed by Andong and Merbabu mountain society, but also improved to all South Central Java with Temanggung district included. In early 1990s, Temanggung civiliants able to perform Soreng or Prajuritana but today the only village in the Temanggung that still preserves Sorengan is Kwarakan Village.

### 2.1.3 *Pedagogical Content Knowledge*

It needs teaching learning's component contained of oral literature characterization to study oral literature. The characterization can be included in the part of pedagogical content knowledge. Yenny, et al (2012: 158) argues that pedagogical content knowledge (PCK) is a main knowledge whose a teacher and candidates must get the best of it, because a teacher must be familiar with alternative concept and difficulties facing by various background students, and they also able to organize, arrange, operate, and assessing the subject material that summarized in PCK.

*Pedagogical Content Knowledge* is knowledge, experience, and expertise gained through classroom experiences (Baxter & Lederman, 1999; National Research Council, 1996; Van Dri-El et al., 2001). Yenny, et al (2012: 158) revealed that Pedagogical Content Knowledge is an integrated collection of knowledge, concepts, beliefs, and values improved by a teacher in teaching situations. Shulman (1987: 20) revealed that *Pedagogical Content Knowledge* is an important knowledge and it must be possessed by a teacher.

## 2.2 *Previous Study and the Results*

The first study that is relevance with this research is Effendi's research (2012) about the existence of oral literature Mahalabiu of Banjar, South Borneo people. This study investigates the types and values contained in Mahalabiu's oral literature. The second study was reviewed by Maasum, Maarof, Yamat, and Zakaria in 2012 entitled An Investigation Of Teachers' Pedagogical Skills And Content Knowledge In A Content-Based Instruction Context. This study investigates the application of English in all subjects taught in secondary schools in western Malaysia. The third study was an article examined by Hermiyati and Sayuti (2014) entitled The Existence of Mamaca Oral Literature in Pamekasan Regency, Madura.

This research produced an analysis and type of Mamaca oral literature and its preservation efforts. The fourth study by Khairunnisa and Lanjari (2016) entitled Community Perceptions of Soreng Dance in Lemahireng Bawen Village, Semarang Regency. This research is a pure research conducted by art academics that produces anatomy of people's perception of Soreng dance. The fifth study was reviewed by Baihaqi and Nugraheni 2018 entitled Diba'an Oral Literature in the Special Region of Yogyakarta as Pedagogical Content Knowledge.

The various study have been carried out and they show that oral literature examining and analyze Soreng has been widely carried out, but there was no study review examines the manifestations of Soreng dance's oral literature as pedagogical content knowledge. Therefore, researchers strive to become a pioneer in research examining oral and cultural literature from Soreng art as pedagogical content knowledge.

### **3. METHODS**

#### ***3.1 Research Approach***

There must appropriation between method and object that is developed and used in a research. Nor, the development of science in scientific study is growing rapidly, especially in relation to the use of scientific methods in a study. Kaelan (2005: 4) states that a science can be said as scientific if it develops a research model using a verification principle, and involves objects that are empirical and logical. Ganap (2012: 156) states that art research is essentially an applied research using a multidisciplinary approach, both in the form of designing works of art, as well as functional research in textual and contextual terms.

This research used qualitative approach. A qualitative research can be said as an uncalculated research (Maleong, 1989:2). Bodgan and Taylor (in Maleong, 1989:3) defined a qualitative research as a research procedure resulting descriptive data in form of words both spoken and written. Kaelan (2005: 5) revealed that the characteristics of qualitative research lied in the focused research object. If quantitative research measures an object with a calculation, by numbers, percentages, statistics, or even with a computer. However, qualitative research does not emphasize quantum or quantity, it emphasizes more in terms of scientific quality because it involves the understanding, concepts, values and characteristics inherent in the object of research. Qualitative research can also be defined as a study that did not carry out calculations in carrying out epistemological justification. A qualitative approach was chosen because the researcher sought to express the values contained in each string of songs accompanied the Soreng dance. Meanwhile, the song contains words and sentences so it does not require quantitative calculation.

#### ***3.2 Research Source and Data***

There were two kinds of data gathered in this research: first the selected video footage and direct observation of Soreng art, and the second data was the speakers' responses to the components contained in Soreng art. The data was obtained from data sources (population) obtained from the villagers of Kwarakan Village, Kaloran District, Temanggung Regency who played Soreng art. The video was chosen because researchers can sort out the data needed, while direct observation was used to obtain certain data, especially related to the response of the local community. The research was conducted in 6 months starting from January 2020 with the duration of data collection 2 hours each. During the Covid 19 epidemic, data collection was taken online and directly.

### ***3.3 Setting and Technique in Collecting Research Sample.***

The technique in collecting sample in this research was purposive sampling. The research was conducted in Kwarakan Village, Kaloran Subdistrict, Temanggung Regency, who routinely practices Sorengan once every 2 weeks. For the more accurate and comprehensive sample, this research used formal technique by watching the Soreng performance directly. Non-formal technique was also conducted by interviewing the public figure and Soreng players.

### ***3.4 Research Instruments***

The instrument used in this research referred to research data that includes: 1) observation guidelines to identify selected video footage and direct observation of Oral Literature of Soreng art, 2) interview guidelines to describe the speakers' responses related to the components contained in Soreng Arts.

### ***3.5 Data Collecting Technique***

Data collection techniques in this study were observation and interviews. Observation was conducted by observing the exercise and soreng performance using photo and video documentation supplemented with a diary or journal. Interviews were conducted with speakers and participants to find out their responses related to the performance of Soreng and the components inside. The informants who were the object of the research were the chairperson of the Soreng Mataraman "Sekar Wangi" community, namely Mas Antok, Mr. Saroni as the caretaker, the main dancer, the dalang (narrator prologue), the warrior, and other actors (barong, horse, etc.) Meanwhile, the data of the association of Mr. Saroni, the main dancer, the dalang (narrator prologue), soldiers, and other actors (barong, horses, etc.). Meanwhile, interviews in the form of responses were obtained from data sources (populations) from the Kwarakan's people.

### ***3.6 Data analysis technique***

Faruk (2012: 25) explained that data analysis method is a set of research way and techniques that is an extension of human mind because the function is not to collect data but to find the correlation between data which never be stated by the the related data itself. As what had been expressed before, the relationship can be in the form of genetic relationships, functional relationships, dispositional relationships, intentional, causal, etc. The result of this data would be scientific knowledge, a knowledge about a set of rules or mechanism that tended to cause a situations and empirical moments that had a possibility to become a data source.

Basically, data analysis is a way to classify and categorize qualitative data's so that a certain correlation can be settled between one data and others. After the data was fixed, the next step was analyzing it by describing and studying the result of observation, recording, and interview in Soreng art. Then researcher synthetized or gathered the idea of field actual data after it had been described and studied.

## 4. RESULT AND DISCUSSION

### 4.1 Kwarakan Village's Soreng Art



Picture 1. Mataram's Soreng Art "Sekar Wangi"

#### 4.1.1 The history of Kwarakan village's Soreng dance, Kaloran sub-district of Temanggung.

Prajuritan dance had been developed since 60's era in Kedu residency. The Kwarakan's Soreng art was adopted from Sorengan of Grabag District, Magelang Regency. During the 2000s People was improved the Soreng art in Temanggung, but until in the year of 2010s only Kwarakan village's Soreng which was still exist.



Picture 2: Interviewing the Sekar Wangi'd caretaker, Mr. Saron

#### 4.1.2 The story of the Soreng dance in Kwarakan Village, Kaloran District, Kab. Temanggung

Every region has different story of Soreng dance . It also happened in the story of the soreng dance in Kwarakan Village. The interview which was conducted in February, 21th, 2020 with the chairman of the Mataram Soreng Dance group "Sekar Wangi" Kwarakan Village, Kaloran Subdistrict, Temanggung Regency, namely Antok and the caretaker of the association, Bp. Saron, obtained data in the form of interview scripts that had been sorted based on the data needs. One of them was the story of Soreng Dance, which originally was Prajuritan art. Prajuritan art took the story of the Duchy of Jipang Panulan led by a Hadipati named Hayo Penangsang with all his warriors, such as: Soreng Rono, Soreng Pati, Soreng Rungkut, Patih Ronggo Metahun and pekatik (so that the art was called Soreng), and the opponent was Raden Suta Wijaya .

Aryo Penangsang and Suta Wijaya were said as Sunan Kudus Child (care). In It is told in Soreng Dance Performance that Suta Wijaya and Arya Penangsang wanted to compete each other. Each had their own power and army in kingdom. The major character in this story was Arya Penangsang and his armies. In another hand, Raden Sutawijaya stood as the antagonis. Although he did not really exist in the story, his role was important.

One day, Arya Penangsang who did not like Suta Wijaya invited him to come to Jipang Region and put his Rajah there to make him powerless. In another hand, Suta Wijaya knew the Arya Penangsang's plan and he did not want to sit in the chair (has already prepared). Because of anger, Arya Penangsang sat in the chair, which he put the rajah by himself, so, the

rajah in his buttocks. For the sake of getting rid the rajah's effect from him, Arya Penangsang must stayed in Jericho for 40 days and nights long. After he was success breaking the obstacles during his ascetic, he celebrated it with a great party that called Tayub dance in Soreng Performance. In Tayub dance, there were 8 hot lady dancers entertained Arya Penangsang and his armies.

Generally, Soreng dance was performed in a wide field. It usually needs 6x9 meters area, and 3x6 meters for the stage. The musical instruments used were gending, kenong, gamelan, wira suara 2 orang, tipung, drum, gong, kendang, dan saron. Meanwhile, the dalang sang prologue song that contains the identity of the group and opening story which is told wirosworo. The next was opening song called suluk accompanied by opening song (Rujak jeruk and Ricik-ricik, serta tembang gerak tayub adalah iromo lombo). The plot of choreography were: 1) Arya Penangsang entered the stage and trained martial arts, 2) Sutawijaya came, 3) Armies entered, 4) War training by the armies, 5) tayuban, 6) armies with war horse, 7) An entertainment by a special entertainer figure called pekatik.

The Soreng dancers' face cosmetology was settled in brave style pictured armies. This was shown in face make up style among the dancers with thick black eyebrows, bold moustache, dark lipstick, and the combination of sharp eyeshadow. All of these cosmetology represent the brave dancer, as the armies character that they had to be brave and strong during a war.

There are three characters in Soreng dance having different cosmetology. The armies were wearing long black pants  $\frac{3}{4}$ , jarik, stagen, sorjan clothes, kace, and head tie. Pekathik's cosmetology consists of long black trousers  $\frac{3}{4}$  (below the knee), fingers, stagen, striated sorjan dress, and head tie. Arya Panansang's cosmetology consists of long red pants  $\frac{3}{4}$ , finger, stagen, red beskap shirt, belt, and head tie.



Picture 3: The armies



Picture 4: Tayuban

#### 4.2 Kwarakan Village's Oral Literature Soreng Manifestation

Researcher used Hutomo's (1991) theory to investigate the manifestation of oral literature Soreng. The manifestation data found in this research were three parts of oral literature bounded together in an art dance genre, it is Mataram Soreng dance "Sekar Wangi"

##### 1) Material Story Style

Based on the six theories explained by Hutomo, there were three data genres with story styled material. They are legend, speech stories, and memory. The data can be seen in the table below:

Table 4.1. *Data 2.W/V/SR/MSY/2.3*

No.	Legend	Speech Stories	Memories
1.	The story of Soreng tells about a warrior named Arya Penangsang who get in war with Sutawijaya. It includes legend because the story is about an area along with its culture (Mataram). It is unidentified the creator and exact time. Generally, the Soreng is pictured as fictive.	The speech stories is found inside the research data because all the told story is narratively said by someone and heredity. The story of Arya Penangsang is still originally settled because people always tell the story to their next generation, besides it is told heredity in every community.	Soreng is memorial because every story is told based on the story teller's memory. It is possible that Kwarakan's Soreng story is different with others Soreng story.

Based on the table 4.1, it can be concluded that there were oral literature inside Soreng with the genre legend, speech stories, and memory. This because of the unique characteristics of Soreng, especially on its story pattern.

##### 2) Immaterial Story Style

It was elaborated in *Data 1.W/V/SR/21.2* that Soreng is an art contained of various story form which is categorized by Hutomo as oral Literature. It was found one genre from eight theories about immaterial story style of oral literature, it is song. The data was elaborated in the table 4.2 below:

Table 4.2 *data 3.DRG/V/ANTK/20.4*

No.	Genre nyanyian	Keterangan
1	The opening song named Suluk is accompanied by opening music; Rujak jeruk dan Ricik-ricik, serta tembang gerak tayub adalah <i>iromo lombo</i>	Tell about the community's identity and the situation of narrative Jipang Region.

##### 3) Behavioral material (drama)

There were two genres of oral literature described by Hutomo (1991), they are (a) stage drama, and (b) arena drama. In Soreng, this story was also told through motion / behavior. The data found that the Soreng story was also being performed in drama stage. Most of the art performance is hold ot of stage or out door with the area 6x9m wide and the gamelan stage 3x6 wide.





Picture 3. The stage of Soreng art

It can be seen in the picture that it need a wide area to perform Soreng. This because the story told is a war and engaged a lot of people (colossal). Besides, the complementary story such as tayuban and jaranan needed more supported style.

## CONCLUSION

Based on the elaborated data, the data of this research resulted as follows; the oral literature contained in Soreng art has a lot of unique; this is a multi-genre oral literature which contained of story styled oral literature, non-story styled oral literature, and behavioral oral literature. Oral literature is characterized by stories manifested in legends, storytelling, and memory. Story styled oral literature is realized as legend, speech story, and memory. This is because the story of Soreng is told orally and heredity. Besides the non-story genre is told in the form of songs. The song is put as the opening called Suluk accompanied by opening music Rujak Jeruk and Ricik-ricik, and the motion song of tayub is iromo lombo. The behavioral genre is manifested in art performance in the form of keprajuritan dance and training or war. The oral literature Soreng art research as pedagogical content knowledge can be re-investigated from different point of view, especially an investigation of oral literature. The result of research can be applied as a source of deeper studied material of literary subject in universities and literary appreciation in high school. The supported basic competence are saga, legend, and folklore.

## REFERENCES

- Armina. (2013). *Pantun Wayak dalam Masyarakat Lampung Barat (Kajian Etnografi)*. (Disertasi). Universitas Negeri Jakarta: Jakarta.
- Baihaqi, Imam dan Nugraheni, Molas.(2018). **Sastra Lisan Diba'an di Daerah Istimewa Yogyakarta sebagai Pedagogical Content Knowledge**. **Prosiding Semnas Kabastra III. Magelang: Universitas Tidar**
- Chamamah-Soeratno, Siti. (2003). "Resepsi Sastra Teori dan Penerapannya" dalam Jabrohim (ed). *Metodologi Penelitian Sastra*. Yogyakarta: PT. Anindita Graha Widya.
- Darma, Budi. (2011). *Penciptaan Naskah Drama Ambu Hawuk Berdasarkan Tradisi Lisan dan Perspektif Jender*. *Jurnal Resital Volume 12 Hal. 55-64 No. 1 Juni 2011*.
- Duija, I Nengah. (2005). *Tradisi Lisan, Naskah, dan Sejarah: Sebuah Catatan PolitikKebudayaan*. *Jurnal Wacana Voume 7 Hal. 11-124 No. 2 Oktober 2005*.
- Effendi, Rustam. (2012). Eksistensi Sastra Lisan Mahalabiu Bagi Masyarakat Banjar Kalimantan Selatan *LITERA vol 11 no 2 okt 2012*. Yogyakarta: Jurnal UNY
- Endraswara, Suwardi. (2013). *Metodologi Penelitian Sastra*. Yogyakarta: Caps.
- Faruk. 2012. *Metode Penelitian Sastra*. Yogyakarta: Pustaka Pelajar.
- Finnegan, Ruth.(1992). *Oral Tradition and Verbal Art: a Guide to Research Practice*. London: Routledge
- Ganap, Victor. (2012). *Konsep Multikultural dan Etnisitas Pribumi dalam Penelitian Seni*. *Jurnal Humaniora Volume 24 Hal. 156-167 No. 2 Juni 2012*.
- Hermiyati dan Sayuti.(2014). Eksistensi Sastra Lisan Mamaca di Kabupaten Pamekasan, Madura. *LITERA vol 13 no 1 April 2014*. Yogyakarta: Jurnal UNY
- <https://myimage.id/tari-soreng-tarian-syarat-akan-makna/>

<https://www.siagaindonesia.com/202690/soreng-drama-tari-kisah-sejarah-arya-Penangsang.html>  
<https://www.siagaindonesia.com/202690/soreng-drama-tari-kisah-sejarah-arya-penangsang.html>  
Hutomo, Suripan Sadi. (1991). *Mutiara yang Terlupakan*; Pengantar Studi Sastra Lisan. Surabaya: Hiski Komisariat Jawa Timur.

<https://owl.english.purdue.edu/owl/resource/560/01/>.

- Jan Van Driel, Nico Verloop, Wobbe de Vos (1998). *Developing science teachers' pedagogical content knowledge*. published: 07 December 1998 [https://doi.org/10.1002/\(SICI\)1098-2736\(199808\)35:6<673::AID-TEA5>3.0.CO;2-J](https://doi.org/10.1002/(SICI)1098-2736(199808)35:6<673::AID-TEA5>3.0.CO;2-J)
- Kaelan. (2005). *Metode Penelitian Kualitatif Bidang Filsafat*. Yogyakarta: Penerbit Paradigma.
- Khairunnisa dan Lanjari (2016). Persepsi Masyarakat Terhadap Tari Soreng di Desa Lemahireng Bawen Kabupaten Semarang. *Jurnal Seni Tari* 5 (1) (2016). Semarang: Jurnal UNNES
- Maasum, et.al. (2012). *An Investigation Of Teachers' Pedagogical Skills And Content Knowledge In A Content-Based Instruction Context. Indonesian Journal of Applied Linguistics (IJAL)* Vol. 1 No. 2 (January 2012). Bandung: Jurnal UPI.
- Maleong, Lexi J. (1989). *Metodologi Penelitian Kualitatif*. Bandung: CV Remadja Karya.
- Pudentia MPSS (ed). (1998). *Metodologi Kajian Tradisi Lisan*. Jakarta: Yayasan Obor Indonesia dan Yayasan Asosiasi Tradisi Lisan.
- Shulman, L. (1987). *Knowledge and Teaching: Foundations of the New Feform*. Harvard Educational Review, 57 (1), 1-22.
- Sukandar, amat. (2019) dalam [www.siagaindonesia.com](http://www.siagaindonesia.com) . dipublikasikan pada 1 Febuari 2019
- Yenny, Anwar, dkk. (2012). *Kemampuan Subject Specific Pedagogy Calon Guru Biologi Peserta Program Pendidikan Profesional Guru (PPG) yang Berlatar Belakang Basic Sains Pra dan Post Workshop*. *Jurnal Pendidikan IPA Indonesia* Volume 2 Hal 157-162 No 1 Oktober 2012