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## Pamekasan's Traditional Dance Exploration as A Learning Source for Elementary School Students

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### Abstract

*The Getak Mask Dance (topeng dance) and the Rondhing Dance are emblematic forms of expression that originated and raised in Pamekasan. In the year of 2023, the Getak Mask (topeng) Dance was bestowed with the esteemed title of being recognized as a National Intangible Cultural Heritage site. Diligent endeavors persist to safeguard the heritage of this distinct dance. Among the measures undertaken to nurture its preservation, an emphasis has been placed on integrating this remarkable dance into the educational activities of elementary school students. The prime objective of this study is to delve into the rich repertoire of Pamekasan's distinctive dances, which can be effectively incorporated as educational resources for elementary school students. In this exploration, a combination of interview techniques, astute observations, and comprehensive document analysis have been employed. The data collected has been analyzed in a descriptive and qualitative manner. The findings of this research underscore that the aforementioned dance can indeed be utilized as an educational resource, shedding light on its historical genesis, progressive development, diverse movements, as well as its intricate makeup and fashion. Contrarily, the Rondhing Dance exhibits a simplicity and repetitive nature, aligning perfectly with the inherent characteristics of elementary school students' movements. Consequently, it enables the students to wholeheartedly engage in the dance, resonating with its distinct nuances. Conversely, due to its elevated level of technical proficiency and appreciation, the Getak Mask Dance renders it less accessible for elementary school students to perform with utmost appreciation.*

**Keywords** – Exploration; Typical dance of Pamekasan; Learning resources



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## 1. Introduction

The art of dance is an expression of the human soul expressed through the medium of the body which is limited by space, time and energy, has aesthetics or beauty and has meaning or philosophy in a dance. According to Soedarsono (1984:3), dance is an expression of the human soul expressed through rhythmic and beautiful movements. Meanwhile, according to Kussudiarja (2000: 11), the definition of dance is an art in the form of rhythmic movements which is a means of human expression. In this case, human expression in movement is very diverse and has the characteristics of each region, it can be said to be based on the manifestation of local wisdom from artists or local communities.

Local wisdom is closely related to traditional culture in a place. Local wisdom contains many views and rules so that people have a foothold in determining daily actions or behavior in society. In general, ethics and moral values contained in local wisdom are taught from generation to generation, passed down from generation to generation through oral literature (including in the form of proverbs and proverbs, folklore), and manuscripts (Suyono Suyatno, 2013).

Every region in Indonesia has culture as its characteristic and there is local wisdom contained in it. Local wisdom that exists and has been taught from generation to generation is a culture that should be maintained and developed as a national identity so that it remains known to the younger generation. Koentjaraningrat (M. Munandar Soelaeman, 2007: 62) said that Indonesian national culture functions as a provider of identity to some citizens of a nation, is a historical continuity from the glorious era of the Indonesian nation in the past to the current national culture.

Society plays an important role in forming culture so that it continues to survive and is not eroded by developments over time. Selo Soemardjan and Soelaeman Soemardi in the book Soerjono Soekanto (2007: 151), formulate culture as the result of society's work, taste and creation. The work of society produces technology and material culture or physical culture (material culture)

which is needed by humans to master the natural surroundings so that their strengths and results can be devoted to the needs of society.

Madura Island is located in the northeast of Java Island and has an area of 547,514 ha. Administratively, Madura Island is divided into four districts, namely Bangkalan, Sampang, Pamekasan and Sumenep. The population inhabiting the Madura Islands consists almost entirely of the Madurese tribe. A mixture of Javanese and Madurese is only found in the southern and western coastal areas of Madura Island. The population in Madura based on the results of the 1990 population census was 3,005,924 people (Jonge, 1989:11). The Madura archipelago is known as an area with a barren nature. This kind of region is known to be less likely to have artistic activities compared to its neighboring island, namely Java. Indeed, many people tend to avoid Madura as a tourist destination, because of the lack of facilities and accommodation, as well as the general perception that Madura is unfavorable. Among the wider community, the name Madura is closely associated with violence, carok and cow racing. In fact, apart from these things, Madura has a very deeply rooted culture. This culture covers various aspects, namely aspects of traditional arts and aspects of Madurese livelihoods. As Rickilianti (2018: 2). Madura Island is one of the islands in Indonesia who rich in dance, including the Sholawat Badar Dance or Rampak Jidor (Bangkalan), Gethak Mask Dance (Pamekasan), Rondhing Dance (Pamekasan) and Pecut Dance (Bangkalan).

The Madurese Pamekasan community has a role in forming and developing a culture, so that the existing culture becomes a strength for the region. One of the results of the formation and development of culture in Pamekasan Regency and which has become one of the characteristics of this region is the Gatak Mask Dance. In fact, the Regency Regional Government Pamekasan has designated the Getak Mask Dance as the Flagship Typical Dance of Pamekasan Regency.

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The Getak Mask Dance is part of the Sandhur art performance (Septiani, 2021: 169) which consists of 4 types of art performances which form one presentation repertoire, namely Pajuan (andhongan), Rondhing Dance, Klonoan/Getak Mask Dance, and All Night Story. The Getak Mask Dance is one of the opening dances in a performance. Textually, the choreography of Getak Mask Dance is in the form of a male single dance, he uses white mask and has a strong character. The dance movement pattern is very distinctive, supported by the sound of Kendang or drum which sounds Ge and Tak and the use of handkerchief property as a symbol of weapon (Rahayu, 2021:48) .

Based on the results of initial observations, exploring dance works in Pamekasan is very important for collecting data or identifying dance works typical of the Pamekasan Regency area. After the data has been recorded, it is analyzed according to the needs of a series of various movements which are then explored based on basic dance techniques, dance characters and then synchronized appropriate children's dance forms in dance learning based on local wisdom of regional arts. The embodiment of children's dance characters that have basic movements that are easy for children to understand and can be performed by children, especially elementary school children.

## **2. Method**

This research is exploratory research. This research is to look for a relationship with the symptoms studied and try to understand the form of this relationship. In exploratory research, the problem being studied is still open and the researcher's knowledge of the object to be studied is still minimal. This research is flexible because it is not limited by hypotheses and problems. Because the problem has not been formulated and a hypothesis does not yet exist, the number of samples taken in exploratory research is not very important (Elvis F. Purba S. M., 2012, p. 18). This research will be conducted in Pamekasan Regency. Research will be carried out on Pamekasan artists and artists who are involved in typical Pamekasan arts, especially dance.

Data collection techniques in exploratory research on typical Pamekasan Regency dance works for elementary school students are as follows:

a. Observation

Researchers made observations on typical dance works of Pamekasan Regency which will later become part of the data obtained by researchers. Researchers use non-participant observation so that the researcher is only an independent observer of the research object. This method is used if researchers want to research human behavior, work processes, natural phenomena (Sugiyono, 2017: 145).

b. Interview

Researchers will conduct interviews with artists and artists in Pamekasan Regency who are used as respondents in this research. The interview that will be conducted is a structured interview which will later be used as the second data obtained by the researcher. Interviews were conducted directly to support observational data. Interviews are carried out because they have several benefits, including: 1) to check the correctness of the data and information obtained, 2) to enable wider data to be obtained and 3) to explain questions that are not well understood (Sanjaya, 2011, p. 96).

c. Study Documentation

Documentation is a record of events which can be in the form of writing, images and works. Documentation studies are a complement to the use of observation and interview methods in research.

Data analysis in this research includes data analysis from observations, interviews and documentation.

a. Data analysis on observation results

Data analysis on the results of observations includes descriptions of the results of observations carried out directly on the

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typical dance arts of Pamekasan Regency. The data obtained from these observations will be processed and presented descriptively in the discussion.

b. Data analysis on interview results

Data analysis from the results of structured interviews will be processed and presented descriptively. The results of this interview were used as second data to be able to find out the various dance movements typical of Pamekasan Regency.

c. Data analysis on documentation results

The documentation results that the researcher obtains will be supporting data for the two previous data.

### **3. Result and Discussion**

In Pamekasan there is a Tandhuk Majeng and Melateh Pote dance, Gethak mask dance, and Rondhing dance (. These dances were born and developed in Pamekasan Regency a long time ago. In fact, the Getak Mask Dance was designated as a National Intangible Cultural Heritage (WBTb) of Pamekasan Regency in August 2023.

Getak Mask Dance is a dance created by Drs. Parso Adiyanto, MM., MBA in 1981. According to the results of interviews with Drs. Parso in 2023, this dance is the result of a reconstruction of the Klonoan Mask Dance which has long developed in the Pamekasan community. The Klonoan dance was created in the 17th century. This dance is a manifestation of one of the figures known in the presentation of the Dalang Mask art, namely the figure Prabu Baladewa (Pasya, 2021). Before the reconstruction process, the Klonoan Dance was usually performed as the opening dance in the Sandhur arts series (Fitriyah, 2015: 606). This dance lasts approximately 1 hour. Drs. Parso Adiyanto reconstructed this dance by compressing the variety of movements without reducing dance standards and shortening the duration of the dance to 7 minutes. This dance is now known as the Getak Mask Dance.

The Getak Mask Dance and Rending Dance are two typical dances of Pamekasan Regency. These two dances were born and developed in Pamekasan Regency a long time ago. In fact, the Getak Mask Dance was designated as a National Intangible Cultural Heritage (WBTb) of Pamekasan Regency in August 2023. The principle of gethak mask dance is a dance that has a strong, rigid, open-minded and straight character philosophy in uncovering every problem the character is considered to portray the character of Madura people in general (Armadi, 2020: 14).

Getak Mask Dance is a dance created by Drs. Parso Adiyanto, MM., MBA in 1981. According to the results of interviews with Drs. Parso in 2023, this dance is the result of a reconstruction of the Klonoan Mask Dance which has long developed in the Pamekasan community. The Klonoan dance was created in the 17th century. This dance is a manifestation of one of the figures known in the presentation of the Dalang Mask art, namely the figure Prabu Baladewa. Before the reconstruction process, the Klonoan Dance was usually performed as the opening dance in the Sandhur arts series (Fitriyah, 2015: 606). The Sandur Manduro performance is a folk arts performance that can be categorized as performing arts (theatre), including several repertoires such as un-masked dance, mask dance, joke or banyolan, and folklore (Yanuartutik, 2021: 112). This dance lasts approximately 1 hour. Drs. Parso Adiyanto reconstructed this dance by compressing the variety of movements without reducing dance standards and shortening the duration of the dance to 7 minutes. This dance is now known as the Getak Mask Dance.

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The existence of the Getak Mask Dance in society experienced ups and downs in terms of performances before 1980 (Fitriyah, 2015: 604). In fact, these

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ups and downs apparently continued after the reconstruction process in 1981. From 1982 to 1990 the Getak Mask Dance experienced quite rapid development, successfully holding various performances at the district and provincial levels. However, in 1990-1995 this dance experienced saturation. Based on the data collected, this saturation was caused by the increasing existence of dangdut and pop music among Madurese people at that time, the lack of performances, and the lack of attention from the public and government in preserving the Getak Mask Dance. This didn't last long. In 1995, artists and the government realized this and immediately made more intense efforts to encourage new generations to learn this dance.

The Pamekasan Regency Government has a big role in preserving this dance. In 2001, this dance was proposed to become the superior art form of Pemkasan Regency. This dance was chosen by the government because it has comparative and competitive advantages compared to other forms and types of dance, both in terms of movement and music. Since then, every year the government has held Pamekasan arts performances with overnight events in Madura. This is done so that the Getak Mask dance remains sustainable and gets the attention of the people who see it. In 2005 the Getak Mask dance received IPR in the name of Parso Adiyanto. The impact in terms of performance must be adjusted to the standards that have been solidified by Parso, including movement, music and clothing. The Getak Mask Dance was originally a solo dance but in its development it can now be danced together in groups. This means that the floor pattern can be adjusted and created by the builder. There are 34 types of dance movements in the Getak Mask Dance, namely: Aengos Nole, Branyak, Ghejjhegghen, Ghidek Nole, Jeglong Kacer, Jeglong Kangan, Kojeran Pajuwan, Kojerang Pongkasen, Lawung Hitungan 1-2, Lawung Hitungan 3-4, Lembay Gaga', Lembay Ghejjheg, Lembay Ngong-ngang 1-2, Lembay Ngong-ngang 3-4, Lenggang Mole, Lenggang, Mecce' Jamang, Mecce' Topeng, Nengkong Ghejjheg, Ngaca Kangan Kacer Hitungan 1-2, Ngaca Nyorot Hitungan 3-4, Ngaca Segek Hitungan 1-2, Ngaca Segek Hitungan 3-4, Ngeddu' Nyorot, Ngocer Kacer, Ngocer Kangan



Kacer, Nyotok Kacer, Nyotok Kangan, Penthang Gaga', Semba Ghejjek, Semba Manjeng, Semba Pongkasan, Tandang Gaga' Kacer, and Tendang Gaga' Kangan.

The overall costume for the Getak Mask Dance is the same as the costume for the character Baladewa in the Dalang Mask Dance (P&K Service, Pamekasan District, 2001: 16). The head uses a jamang in the form of a supit urang coil, a mask, and artificial hair. The body part uses a vest while the waist down wears trousers equipped with a front/back trim, side trim, and a belt. Ankles using gongseng. The property used is a handkerchief.

The mask worn is a white Baladewa Mask. The use of the white base color shows the figure of King Baladewa who is considered good by the Madurese people. The nose of the mask is shaped like a bump (resembling a medium sized pangut or the tip of a sword). The mask's eyes are large round (the pupils are wide open) and the lips are smiling slightly open, showing a slight row of upper teeth. This type of mask symbolizes a warrior figure who is brave, tough and never gives up.

The Getak Mask Dance is accompanied by slendro-tuned sronen kennong tello' music which comes from the musical instruments kendang, kempul and gong kennong tello', balungan (saron and demung), and sronen. The sound of the accompaniment is dominated by the sounds of Ge and Thak on drum instruments as movement regulators. Meanwhile, the movers are sramaan, senduwan, kojeran, balungan, etc. In general, the Getak Mask Dance movements reflect the movements of the Baladewa character in the Dalang Mask Dance, including the clothes and masks used (P&K Service, Pamekasan District, 2001: 15). Even so, there are still differences in movements and properties between these two dances. The movements of the Baladewa character in the Getak Mask Dance are more agile and dynamic than in the Dalang Mask Dance. This is because the Getak Mask Dance is more concerned with entertainment elements for the general public, while the Dalang Mask Dance is more concerned with artistic presentation and educational elements. The property used in the Dalang Mask Dance is a

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spear, but in the Getak Mask Dance it is changed to using a handkerchief. Historically, handkerchiefs were used to replace props in the Dalang Mask Dance because the people did not have spears which at that time were only owned by the kingdom. This property change established the Getak Mask Dance as a folk dance.

The Getak Mask Dance movements are very loud and difficult to imitate. This is in accordance with the results of interviews conducted with Budi as a dancer of the Getak Mask Dance. According to Budi, it takes strength and physical toughness to dance this mask dance. The shaking movements in this dance require extraordinary emphasis and physical exercise in order to bring out the vibrational aura. The use of masks that have minimal ventilation holes also requires special breathing techniques that must be practiced continuously. However, the process of practicing this dance begins when the dancer is in elementary school.

This is supported by the Pamekasan Regency government's decision to include the Getak Mask Dance in the elementary to high school curriculum as local content that must be learned by students with several adjustments. This adjustment is caused by differences in the movement characteristics of elementary, middle and high school aged children. Apart from that, the Pamekasan Regency Government has made it mandatory for the Getak Mask Dance to be a mandatory subject that must be taught in dance studios in Pamekasan. This is also supported by holding traditional dance competitions organized by the Pamekasan Regency Government for elementary to high school students. The role of the government of the Regency of Pamekasan in preserving Getak traditional mask dance according to Regional Regulation Number 5 year 2013 is not quite optimal, for the implementation has not met the applied regulation (Mulya, 2018: 65).

The Getak Mask Dance movement relies on a stance style that requires sufficient physical strength. In general, this movement can only be danced perfectly by dancers at the high school level. This is because high school students

have a stronger physique than elementary and middle school students so they can do stances well.

This is reinforced by the results of interviews conducted with Ciki as the owner of the Pamekasan traditional dance studio and trainer, who stated that she experienced difficulties in training elementary school students to dance this dance. The Getak Mask Dance requires quite advanced breathing and appreciation techniques and cannot be performed perfectly by elementary school students. Even so, the Getak Mask Dance material is still introduced to elementary school students as an effort to preserve the Getak Mask Dance.

Information about the history of dance, various movements, forms of masks, and costumes for the Getak Mask Dance is used as learning material in elementary and middle schools. This material can be included in contextual teaching materials prepared by teachers as accompanying teaching materials in learning activities. At least elementary and middle school students master and understand the knowledge about this dance. In the realm of skills, elementary and middle school students are trained to memorize the Getak Mask Dance movements and adapt the movements to the rhythm of the music.

This is different from the process of preserving the Getak Mask Dance for high school students. The physical strength and cognitive ability of high school students is much better than elementary and middle school students. This allows high school students to dance the Getak Mask Dance with full power and appreciation. High school students are trained to dance this dance according to their movement standards and learn to dance with full appreciation.

The process of preserving the Getak Mask Dance is not only carried out in Pamekasan. However, this dance material is also studied by dance students at the college level. One of them is Surabaya State University (UNESA). UNESA has made the Getak Mask dance one of the traditional East Javanese dance materials in one of the East Javanese Dance courses. This course has 5 levels, namely East Java 1 with Remo Dance material, East Java 2 with Jaranan Dance material, East Java

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Kulonon Section, East Java 3 with Malangan Dance material, East Java 4 with Banyuwangi Dance material, and East Java 5 with Madura Dance material. The Getak Mask Dance is one of the East Java dance materials 5. The Getak Mask Dance material taught at UNESA is the same as the dance material in Pamekasan Regency.

Apart from the Getak Mask Dance, there is another traditional dance from Pamekasan Regency, namely the Ronding Dance. Similar to the Getak Mask Dance, the Ronding Dance is one of the dances in Sandhur art. This dance is also known as the Baris Dance or Kenca' Dance.

Ronding dance initially lived and developed among rural communities and functioned as a very popular entertainment medium. Usually this dance is presented at celebrations and slametans. Like other folk dances, when it appeared and who created this dance is not yet known for certain. It is estimated that this dance has existed since before independence. This is reinforced by the presentation of the theme in this dance activity which tells about the lives and activities of Dutch officials who were holding soldier training activities (Suparto, 2010: 4).

Initially, Ronding Dance was included in a series of Ronding Dance Dramas. This dance drama is included in the Sandhur art series which contains elements of story, dance, music and comedy. The Ronding Dance performance features several figures, including a Major as the battalion commander, a Captain as the company commander, several ranks of children (soldiers) who represent the company of soldiers, as well as a leader of the ranks in the form of a clown named Ornas who has a funny and gecul appearance who always opposes Dutch policies. However, in its development, Ronding Dance can be presented in the form of a loose dance.

In 2001, a native Pamekasan artist, Suparto succeeded in compiling the Ronding Dance as a freelance dance (Suparto, 2010: 6). This arrangement is based on the need for the development of the Ronding Dance in terms of movement arrangements, accompaniment, fashion and presentation in accordance with the

demands and criteria of dance performances in general. This adapted dance material was standardized and designated as the Flagship Dance of Pamekasan Regency through Seminars and Workshops organized by the Pamekasan Regency Education and Culture Office. Since then, efforts to preserve the Runding Dance have been intensively carried out.

One of the efforts made by the government is to make Runding Dance a local content material to be taught to elementary to high school students in the Pamekasan Regency area. Apart from that, a series of workshops held Runding Dance training for trainers, art teachers and artists to teach students in schools and studios. As a follow-up, the Pamekasan Regency Government routinely holds dance competitions/festivals among elementary, middle and high school students. Pamekasan artists also bring this dance material outside the region through artistic missions such as in East Java, Bali, Jogjakarta, Jakarta, and others.

The various movements of the Runding Dance are as follows, 1) Berka' Jhitteng; 2) Kojherran; 3) Kenca' Manjheng; 4) Jhalan Gaga; 5) Kenca' Maju; 6) Kenca' Nyorot; 7) Kenca' Ghibhes; 8) Tok-sotok; 9) Sembahan; 10) Kenca' Lambay; 11) Kenca' Nyerek; 12) Kenca' Neter; 13) Pencak; 14) Permainan; dan 15) Ngormat. The musical instrument used is gamelan Soronen Kenong Tello'. As a development, it is complemented by other gamelan instruments such as the saronan demong. The tools used are drums/jiddor; kempul 1 and 6; large gong; kenong tello' 6, 5, and 2, or plus 1; balungan saron and demong; and sronen. The song used is the Sronen Runding song plus other songs according to needs.

The make-up used by Runding dancers uses beautiful make-up with slightly contrasting but harmonious make-up colors. The clothing or props used are existing typical Runding clothing with improvements as needed. These types of clothing consist of headbands, necklaces, long-sleeved hem shirts, vests, belts/belts, trousers, front rape, back rape, side rape, socks, bay rambay, gongseng, handkerchiefs, and bracelet. As with make-up and clothing, floor

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patterns can also be adjusted according to the needs and creativity of the choreographer.

The simple and repetitive movements of the Ronding Dance make this dance suitable for the movement characteristics of elementary school students. This means that the Ronding Dance material can be completely mastered by elementary school students. Students' mastery of dance is not only limited to the realm of knowledge but can also reach the realm of skills.

#### **4. Conclusion**

There are two typical Pamekasan Regency dances that can be used as learning material in elementary schools. The two dances are the Getak Mask Dance and the Ronding Dance. The variety of Ronding Dance movements are repetitive and do not require special techniques in dancing in accordance with the movement characteristics of elementary school students. This means that Ronding Dance can be easily used as a learning resource in the cognitive and skill domains. On the other hand, the various movements of the Getak Mask Dance which require special techniques in dancing and the dancer's strong physical strength make this dance less suitable for the movement characteristics of elementary school students. Apart from that, elementary school students are not yet able to fully appreciate this dance. This creates difficulties when using this dance as a learning resource in the realm of skills. However, the Getak Mask Dance material can be used as a cognitive learning resource

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