

# The analysis of learning model of Q.S. Al Ma'un by K.H. Ahmad Dahlan in the film “sang pencerah”

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**Abstract.** The learning practice of Q.S. Al Ma'un by K.H. Ahmad Dahlan gives significant impact on people civilization and Islamic education as depicted in the film “Sang Pencerah”. The success becomes a magnet which attracts the curiosity about how the learning practice is conducted. In accordance with it, this research studies learning model of Q.S. Al Ma'un by K.H. Ahmad Dahlan in the film ‘Sang Pencerah’. This research is conducted with qualitative method. This research shows the learning model of Q.S. Al Ma'un by K.H. Ahmad Dahlan is supported by the teaching process and the included elements of learning model. This research resulted in 1) the teaching process of Q.S. Al Ma'un by K.H. Ahmad Dahlan in the film "Sang Pencerah" carried out by paying attention to the elements of the learning process namely teacher, students, curriculum, social culture, psychological surroundings, facilities-infrastructure and 2) K.H. Ahmad Dahlan learning model is applied with contextual, deductive, conceptual and process approaches, SPBM learning strategies, method of repetition, discussion, field experience, and question-answer technique.

## 1. Introduction

Learning is a process of changing the behavior of individual who did not know before becoming knowledgeable. The individual can master, use, and assess certain disciplines or various aspects of life after learning. Learning gets influence of stimulus and response. Both of stimulus and response have an important role in learning to determine the results or learning outcomes, thus both must be observable and measured. A stimulus given by teacher to student must contain material and method of delivery. The stimulus given is ideally to find response expected, therefore it is necessary to consider the pattern used. In order to ensure the response expected, learning must be planned with a series of learning directions which is called learning model. The learning model is a conceptual and operational framework of learning which has name, characteristics, logical sequence, setting, and culture.[1] The learning model describes systematic procedures in organizing learning experiences to achieve certain learning goals and serves as a guide for learning designers and teachers in planning and implementing teaching and learning activities.[2]

As a whole series of presentation of teaching material, learning model covers aspect of before - medium - after learning that are done by teachers and use of related facilities either directly or indirectly in learning.[3] The learning model has special characteristics, namely 1) logical theoretical rational compiled by the creator or developer, 2) rationale for what and how students learn, 3) teaching behavior implemented successfully, 4) learning environment in achieving learning objectives.[4] Some learning models presented here are cooperative learning, direct learning, open ended, SAVI, problem based learning, STAD, creative problem solving, think talk write, SQ3R, master, DMR, CICR, debate, student facilitator and explaining, and mind mapping.[5]

- (a) The cooperative learning model is learning by grouping, working together to develop concepts, solve problems, or inquiry. In order for the group to be active, each group member is suggested to consist of 4-5 people, heterogeneous student backgrounds (in terms

of academic ability, gender, character), teachers and tutors control and facilitate, group results are reported and presented.[5]

- (b) There are several components of direct learning, namely students, information and procedures, guided training, reflection, independent training, and evaluation. Direct learning is often called the lecture or expository method.[5]
- (c) Learning with open ended problems is learning that presents problems with diverse solutions. This learning can train and foster originality, ideas, creativity, high cognitive, critical, communication-interaction, sharing, openness, and socialization. Students are asked to think about developing diverse methods, ways, or approaches in getting answers. Students are also asked to explain the process of achieving these answers. This learning model emphasizes process rather than results. Teacher still directs and guides students to make conclusions.[5]
- (d) SAVI emphasizes that learning must utilize all the sensory tools possessed by students. SAVI is short for Somatic, body movement (hands-on or physical activity) learning through the process of experiencing and doing; Auditory means that learning must go through several aspects, namely listening, speaking, coupled with presentations, arguments, expressing opinions, and responding; Visualization emphasizes that learning must use the eyes' senses through observing, reading, drawing, demonstrating, using media and teaching aids; and Intellectually which means that learning must use ability to think, concentrate and use it through reasoning practice, investigation, identification, finding, creation, construction, problem solving, and application.[5]
- (e) Problem Based Learning model hones and develops ability to solve problems of the students' actual lives. Conditions that must be maintained are conducive, open, negotiating, democratic, comfortable and pleasant atmosphere so that students can think optimally.[5]
- (f) STAD is a model of cooperative learning with a flowchart; teacher gives directions, students make heterogeneous groups of 4-5 people, discuss learning materials together, and present results of group work to be discussed together, given questions (quizzes) individually, and make scores of progress/ progress achieved by students/ groups, notify team and individual records achieved by students, and given rewards.[5]
- (g) Creative Problem Solving refers to problem based using systematic techniques in organizing creative ideas to solve a problem. Work flow is starting from fact (which actually happened) in accordance with teaching material through oral question and answer, problem identification and focus-select, process mind to stimulate ideas to find solutions, presentations, and discussions.[5]
- (h) Think Talk Write starts with flow of thinking through reading material (listening, criticizing, and alternative solutions). The flow of work is looking for information (material), there are groups to read, record, and mark, present work, discuss, and report.[5]
- (i) SQ3R is a reading strategy that can develop students' cognitive, that is by giving assignments to students to read study materials carefully. Flow of this learning model is a Survey by examining reading text and note-marking keywords, Question by making questions (why-how, where) about teaching material, Read by reading the text and looking for the answer, Recite by considering the answers given (taking notes and discussed together), and Review by thoroughly checking.[5]
- (j) Mastery learning model involves the following stages: 1) framework for thinking, 2) elaborating facts according to learning style, 3) taking the core/ meaning (knowing-understanding-using-interpreting), 4) relying on the ability to remember keywords and connections, 5) submitting a test of understanding, and 6) introspection through flashbacks about learning styles.[5]
- (k) DMR is a learning model that is oriented to the formation, use, and utilization of various representations with class settings and group work. Its work flow is to do the preparation, introduction, development, application, and closing.[5]
- (l) CICR is a learning model that combines reading and writing skills in collaboration in groups. The work flow is to form a heterogeneous group of 4 people, teacher gives a discourse according to teaching material, students are required to work together (read

alternately, search for keywords, and provide responses to discourse) then students deliver the results of their group work, present, and hold reflection of learning outcomes.[5]

- (m) Debate is a learning model with students' workflows divided into 2 groups, students read teaching material to be observed/ noticed by each group. The results of each group's discussion will be presented and responded to by other groups in turn, teacher still accompanies, and adds if necessary.[5]
- (n) Student Facilitator and Explaining learning model has a workflow; competency information, material to be discussed, students develop it and explain it back to other students, concluded, evaluated, and reflection.[5]
- (o) Mind Mapping learning model is very appropriate to review the understanding of initial knowledge possessed by students. The work flow is competency information, presentation of open problems, forming student groups to respond and make various alternative answers, then discussion results. Students make conclusions from the results of each group, conduct evaluations, and reflect.[5]

The learning model plays an important role in the teacher's teaching style and student's learning style.[5] An active role of learners or students makes learning practice effective and meaningful. Example of learning practice that can be addressed here is the teaching of Q.S. Al Ma'un by K.H. Ahmad Dahlan in the film "Sang Pencerah".[6] In practicing his learning K.H. Ahmad Dahlan teaches Q.S. Al Ma'un to his students consistently and repeatedly with the intention of understanding the verses in the *surah* Al Ma'un and implementing the *surah* in their daily lives. K.H. Ahmad Dahlan invites young people to gather and discuss, travels some places and educates them religiously little by little. K.H. Ahmad Dahlan teaches many things such as being independent, doing good deeds, being sincere, willing to sacrifice, being patient, being honest, not being angry, always being enthusiastic so that they are not easily discouraged, arousing entrepreneurial spirit, and always being grateful for the blessings given by God. The learning practice of Q.S. Al Ma'un by K.H. Ahmad Dahlan is accompanied and developed with teaching faith, love for others, sense of responsibility, development of thinking, mastery of oneself, and ordinary subjects such as reading, writing, arithmetic, earth science, and drawing.[6] The things taught by K.H. Ahmad Dahlan in understanding and implementing Q.S. Al Ma'un are the essential of the *surah* components i.e. 1) doing well to fellow human beings, 2) establishing prayer, 3) not showing off, 4) not being stingy especially to orphans and poor people who are a group of oppressed people (*mustadh'afin*), which later inspire the Muhammadiyah Movement.[7] The learning practice of Q.S. Al Ma'un also motivate establishment of Hizbul Wathan which is focused on Islamic values and education for young generation.[7]

The significant impact of this learning practice on the development of Islamic life and education is inseparable from how K.H. Ahmad Dahlan teaches the *surah* to his students so that is closely adhered to the religious and social lives of them. The way K.H. Ahmad Dahlan provides teaching in learning Q.S. Al Ma'un is interesting to study in order to become a reference for current learning practices. The study of learning practice of Q.S. Al Ma'un by K.H. Ahmad Dahlan focuses on learning model and its application. The fact that K.H. Ahmad Dahlan lived in the 19th century does not seem to dampen the focus, since his biopic film had been released under the title "Sang Pencerahan". Therefore, this research studies learning model used by K.H. Ahmad Dahlan in teaching Q.S. Al Ma'un reflected in the film "Sang Pencerah". Although similar studies have been carried out by previous researcher, the focuses of the researches are different. The first research have been conducted to describes the content of Q.S. Al Ma'un and how the actualization of the Islamic education values contained in the social aspects.[8] The second research explores Q.S. Al Ma'un moral message in the double movement theory.[9] Of all the research focuses, this research provide teaching process and learning model applied in learning practice of Q.S. Al Ma'un as portrayed in the film "Sang Pencerah".

## 18. Method

This research is a qualitative with techniques of descriptive and literature review.[10]The data source here is the film “Sang Pencerah”. The data are scenes and dialogues in the film which tells the teaching of Q.S. Al Ma'un. Data were collected by watching “Sang Pencerah” intensively for several times, taking note related to the scenes and dialogues, and classifying the data based on the scenes then presented it in the table. The data were analysed descriptively with literature review.

## 19. Result and Discussion

"Sang Pencerah" portrays the life of Muhammad Darwis, better known as K.H. Ahmad Dahlan, from birth to his success in establishing Muhammadiyah. It lasts 2 hours consisting of several scenes. The teaching process of Q.S. Al Ma'un by K.H. Ahmad Dahlan starts from Langgar Kidulscene (00:19:58) to the Spirit of Al Ma'un (01:29:51). The scenes related to teaching process of Al Ma'un are identified in the following table.

Table 1. Scenes of Q.S. Al Ma'un in the film "Sang Pencerah"

NO.	TIME	SCENE	ACTORS	DIALOGUE
1	00:19:58 – 00:24:10	Langgar Kidul	Danil, Jajuli, Hisyam, Sangidu, K.H. Ahmad Dahlan	<p><b>Danil:</b> <i>Pengajian sampun Pak Kyai?</i></p> <p><b>Kyai:</b> <i>Saya menunggu kalian.</i></p> <p><b>Jajuli:</b> <i>Kira-kira kita mau ngaji apa iya Ki?</i></p> <p><b>Kyai:</b> <i>Kalian maunya ngaji apa?</i></p> <p><b>Danil:</b> <i>Biasanya kalo pengajian itu, pembahasannya dari guru ngajinya Kyai.</i></p> <p><b>Kyai:</b> <i>Nanti yang pintar hanya guru ngajinya. Muridnya hanya mengikuti gurunya. Pengajian di sini kalian yang menentukan. Dimulai dari bertanya. Ayo siapa yang mau bertanya? Du?</i></p> <p><b>Jajuli:</b> <i>Agama itu apa Kyai?</i></p> <p><b>Kyai:</b> <i>(playing violin)Apa yang kalian rasakan?</i></p> <p><b>Danil:</b> <i>Keindahan</i></p> <p><b>Kyai:</b> <i>Kamu Du?</i></p> <p><b>Sangidu:</b> <i>Kayak mimpi.</i></p> <p><b>Jajuli:</b> <i>Sepertinya semua permasalahan itu rasa hilang Kyai.</i></p> <p><b>Hisyam:</b> <i>Nuwon sewu Kyai.</i></p> <p><b>Kyai:</b> <i>Itulah agama. Orang yang beragama adalah orang yang merasakan keindahan, tentram, damai, cerah. Karena hakikat agama itu seperti musik. Mengayomi, menyelimuti. Ayo coba, pegang.</i></p> <p><b>Hisyam:</b> <i>Mboten Kyai. Ndak bisa.</i></p> <p><b>Kyai:</b> <i>Sebisanya. Ayo mainkan. Ini. Ayo. Ayo. Teruskan, teruskan, yang mantab. Teruskan, teruskan, yang</i></p>

				<p><i>mantab. Cukup, cukup. Bagaimana rasanya?</i></p> <p><b>Hisyam:</b> <i>Kacau Kyai.</i></p> <p><b>Kyai:</b> <i>Itulah agama. Kalau kita tidak mempelajarinya dengan benar, itu akan membuat resah lingkungan kita dan jadi bahan tertawaan.</i></p>
2	00:36:09 – 00:36:57	Al Ma'un Recitation	K.H. Ahmad Dahlan, Danil (and the students)	<p><b>Kyai:</b> <i>Mari kita buka pengajian sebelum buka puasa ini dengan membaca suarat Al Ma'un.</i></p> <p><i>Surat Al Ma'un adalah surat yang membahas tentang pentingnya menyantuni anak yatim dan orang miskin.</i></p> <p><b>Danil:</b> <i>Pangapunten Kyai, sudah 4 kali kita pengajian selalu membahas surat Al Ma'un padahal di Al Qur'an ini ada 114 surat Kyai.</i></p> <p><b>Kyai:</b> <i>Sudah berapa banyak anak yatim dan orang miskin yang kamu santuni Danil? Hayo, sudah berapa? Buat apa kita mengaji banyak-banyak surat tapi hanya untuk dihafal. Hayo, baca.</i></p>
3	00:49:32 – 00:49:58	Langgar Hadji Ahmad Dahlan	K.H. Ahmad Dahlan and the students	<p><b>Kyai:</b> <i>Seperti yang dikatakan Sheikh Mohammad Abduh al islamu mahjubun mim muslim, agama Islam tertutup bagi orang Islam itu sendiri, Islam semakin jauh dari orang Islam itu sendiri, karena dipahami secara dangkal.</i></p>
4	00:53:26 – 00:54:11	Boedi Oetomo	K.H. Ahmad Dahlan, Danil (Sudja), Jajuli (Pahrudin), and Sangidu	<p><b>Kyai:</b> <i>Oh iyo kalian ada yang tahu soal perkumpulan Budi Utomo?</i></p> <p><b>Sudja:</b> <i>Hanya sekilas Pak Kyai. Perkumpulan Budi Utomo itu adalah perkumpulan terpelajar dari keluarga priyayi, itu kalau tidak salah.</i></p> <p><b>Pahrudin:</b> <i>Wonten menopo to Kyai? Apa Kyai ingin bergabung dengan perkumpulan itu? Seperti Kyai bergabung dengan Jamiat Khoir dan Syarikat Islam?</i></p> <p><b>Kyai:</b> <i>Aku belum tahu. Jajuli</i></p> <p><b>Sudja:</b> <i>Pahrudin Pak Kyai</i></p>

				<p><b>Kyai:</b> <i>Maaf, Pahrudin. Kamu bisa tolong aku cari tahu tentang perkumpulan itu.</i></p> <p><b>Pahrudin:</b> <i>Injeh Kyai.</i></p> <p><b>Kyai:</b> <i>Terimakasih. Heh, diminum yok, diminum, diminum.</i></p>
5	01:01:01 – 01:02:25	Langgar Hadji Ahmad Dahlan left by the students	K.H. Ahmad Dahlan and Sudja	<p><b>Kyai:</b> <i>Tidak ada yang ngaji, Dja?</i></p> <p><b>Sudja:</b> <i>Santri-santri tidak ada yang mau ngaji lagi di sini Pak Kyai. Mereka dilarang keluarganya ngaji di sini lagi.</i></p> <p><b>Kyai:</b> <i>Oh, ya sudah.</i></p> <p><b>Sudja:</b> <i>Kenapa Pak Kyai bergabung dengan kelompok kejawen itu? Mereka selalu menjelek-jelekkan Islam Pak Kyai. Mereka menganggap Islam itu agama terbelakang. Bahkan mereka lebih bangga berdansa-dansan dengan orang Belanda, nyanyi-nyanyi, sambil minum alkohol, Pak Kyai.</i></p> <p><b>Kyai:</b> <i>Aku sedang belajar lagi, Dja. Aku sedang belajar cara mengatur sebuah perkumpulan, cara membuat sekolah, cara mengajar. Itu semua untuk mewujudkan cita-citaku mendidik umat Islam.</i></p> <p><b>Sudja:</b> <i>Kenapa harus dengan orang kafir belajarnya Pak Kyai?</i></p> <p><b>Kyai:</b> <i>Sudja, kalau kamu mau belajar, kamu harus berprasangka baik.</i></p>
6	01:03:51 - 01:06:17	Teaching Method: Fart	K.H. Ahmad Dahlan, <i>menir</i> , <i>tuan</i> , and students of Holland school	<p><b>Kyai:</b> <i>Assalamualaikum warahmatullahi wabarakatuh. (students keep silent). Assalamualaikum warahmatullahi wabarakatuh. (a student farts, then laughs).</i></p> <p><b>Menir:</b> (dialogue in Dutch)</p> <p><b>Tuan:</b> (dialogue in Dutch)</p> <p><b>Kyai:</b> <i>..... ada yang mau kentut lagi? Saya izinkan. Kamu? Atau kamu? Bersukurlah orang yang bisa kentut, karena kalau kita tidak bisa kentut maka perut kita akan membuncit seperti Menir Hoff Inspectur.</i></p>

(students are laughing). *Sebaiknya sehabis kentut kita mengucapkan Alhamdulillahirabbil'alamin. Praise the God yang telah menciptakan lubang di bagian pembuangan tubuh kita. Bayangkan kalau Tuhan tidak menciptakan saluran pembuangan di tubuh kita, mau dikemanakan angin di perut kita? Neid as balloon diisi angin terus menerus tanpa adanya lubang diisi terus syuh syuh syuh up dan door, BOOM. Semua isi perut kita keluar . darah, usus, hati, jantung, otak, terceri berai, muncrat. Karena kita tidak mempunyai saluran pembuangan kotoran sisa makanan. Tapi Tuhan sayang sama manusia, Dia ciptakan saluran pembuangan agar kita bisa makan sekenyang kita, minum sepuas kita, maka dari itu kita harus berterimakasih kepada Tuhan, dengan mengucapkan ...*

**Murid:** *Alhamdulillah ...*

**Kyai:** *Alhamdulillahirabbil'alamin.*

7	01:16:42 – 01:17:35	Madrasah Ibtidaiyah Diniyah	K.H. Ahmad Dahlan, Pahrudin, Sudja, Sangidu, Hisyam, Dirdjo, Le	<p><b><u>Pahrudin:</u></b> <i>Mau membuat sekolah Kyai?</i></p> <p><b><u>Kyai:</u></b> <i>Madrasah Ibtidaiyah Diniyah</i></p> <p><b><u>Hisyam:</u></b> <i>Kok pake meja dan kursi Kyai?</i></p> <p><b><u>Kyai:</u></b> <i>Ini madrasah, bukan langgar.</i></p> <p><b><u>Sudja:</u></b> <i>Nuwon sewu Kyai, setahu saya madrasah itu sekolah Islam seperti pesantren, ndak pake meja dan ndak pake kursi.</i></p> <p><b><u>Hisyam:</u></b> <i>Nah itu, nanti jadi seperti sekolah kafir Kyai. Yo.</i></p> <p><b><u>Kyai:</u></b> <i>Sudja, kamu tolong beli kapur di Pasar Ngasem.</i></p> <p><b><u>Le:</u></b> <i>Aku ikut Pak.</i></p> <p><b><u>Kyai:</u></b> <i>Oh, iyo, iyo, yo. Sangidu, Hisyam, kamu cari anak-anak yang belum sekolah di Kauman. Dirjo, Pahrudin ikut aku cari murid di alun-alun. Ayo berangkat.</i></p>
8	01:27:36	The	K.H. Ahmad Dahlan,	<p><b><u>Kyai:</u></b> <i>Ono po Dja?</i></p>

	– 01:28:46	students understand Al Ma'un application	Sudja, Le	<p><b>Sudja:</b> <i>Saya, saya mau minta maaf Pak Kyai.</i></p> <p><b>Kyai:</b> <i>Soal apa?</i></p> <p><b>Sudja:</b> <i>Karena selama ini saya telah suudzon dengan Pak Kyai.</i></p> <p><b>Kyai:</b> <i>Kamu ingat kisah Musa dan Khidir, Dja?</i></p> <p><b>Sudja:</b> <i>Musa tidak dapat melihat apa yang dilihat gurunya, seperti, seperti saya.</i></p> <p><b>Kyai:</b> <i>Le, simpen. Wes tho Dja, ora usah dipikir, yang penting pikiranmu terbuka.</i></p> <p><b>Sudja:</b> <i>Matur suwon Pak Kyai.</i></p>
9	01:29:51 – 01:27:56	Spirit of Al Ma'un	Hisyam, Dirdjo, Pahrudin, K.H. Ahamad Dahlan, Le.	<p><b>Kyai:</b> <i>Ayo semangat Al Ma'un. Hisyam, kamu ikut aku. Pahrudin, Dirjo ke sana.</i></p>

#### TEACHING PROCESS OF Q.S. AL MA'UN BY K.H. AHMAD DAHLAN

The teaching process of Q.S. Al Ma'un by K.H. Ahmad Dahlan was analyzed based on the elements involved in the process, namely 1) teacher, 2) students, 3) curriculum, 4) social culture, 6) psychological surroundings, and 7) facilities and infrastructure.

##### Teacher

The teacher becomes a source and facilitator for students to gain knowledge and values of life. K.H. Ahmad Dahlan is a teacher who teaches Q.S. Al Ma'un to his students. He, while teaching the divine words, does not make his role as a profession. His role as a teacher for his students in teaching Q.S. Al Ma'un is a manifestation of what he believes to be the practice of religious knowledge based on the *Qur'an* and *As-Sunnah*. This appears in the film "Sang Pencerah" scenes of Langgar Kidul (00:19:58 - 00:24:10), Al Ma'un Recitation (00:36:09 - 00:36:57), Langgar Hadji Ahmad Dahlan (00:49:32 - 00:49:58), Boedi Oetomo (00:53:26 - 00:54:11), Hadji Ahmad Dahlan left by the students (01:01:01 - 01:02:25), Teaching Method: Fart (01:03:51 - 01:06:17), Madrasah Ibtidaiyah Diniyah (01:16:42 - 01:17:35), Students understand the application of Al Ma'un (01:27:36 - 01:28:46), and Spirit of Al Ma'un (01:29:51 - 01:27:56).

##### Student

The teaching process of Q.S. Al Ma'un by K.H. Ahmad Dahlan is followed by many students who are presented throughout the duration of the film "Sang Pencerah". *Santri* or students who appear in many scenes in the film are Muhammad Sangidu, Danil (Muhammad Sudja), Jajuli (Muhammad Pahrudin), Hisham, and Dirdjo.

##### Curriculum

Curriculum is a set of plans and arrangements regarding to objectives, content, and learning materials, as well as the ways used as guidelines for organizing learning activities to achieve certain educational goals.[11] Based on this understanding, curriculum components are purpose, content, learning material, and methods used.

In the film "Sang Pencerah", K.H. Ahmad Dahlan builds an educational curriculum aimed at advancing *muslim* not only in terms of religious knowledge but also world science. K.H. Ahmad Dahlan aspires to prepare an intelligent generation of Islam. This can be observed in the scenes of Langgar Hadji Ahmad Dahlan (00:49:32 - 00:49:58), Boedi Oetomo (00:53:26 - 00:54:11), and Langgar Hadji Ahmad Dahlan left by the students (01:01:01 - 01:02:25). In "Sang Pencerah", K.H.



Ahmad Dahlan teaches the *Qur'an* and *As-Sunnah* as well as general knowledge (music, geography, foreign languages) as learning material. K.H. Ahmad Dahlan teaches Q.S. Al Ma'un repeatedly with concrete examples of its application, as portrayed in the scenes of Al Ma'un Recitation (00:36:09 - 00:36:57) and Spirit of Al Ma'un (01:29:51 - 01: 27:56).

### **Socio-cultural**

Socio-cultural element in the teaching process, especially those delivered by K.H. Ahmad Dahlan in the film "Sang Pencerah" about Q.S. Al Ma'un, is photographed at the beginning of the film with the following quotation.

*"Tahun 1868, Kauman merupakan kampung Islam terbesar di Jogjakarta dengan Masjid Besar sebagai pusat kegiatan agama dipimpin seorang Penghuli bergelar Kamaludiningrat. Saat itu Islam terpengaruh ajaran Syeh Siti Jenar yang meletakkan Raja sebagai perwujudan Tuhan. Masyarakat meyakini titah Raja adalah sabda Tuhan. Syariat Islam bergeser ke arah tahayul dan mistik. Sementara itu, kemiskinan dan kebodohan merajalela akibat politik tanam paksa pemerintah Belanda. Agama tidak bisa mengatasi keadaan terlalu sibuk dengan tahayul yang bertentangan dengan Al Qur'an dan Sunnah Rasul Muhammad SAW."* (Sang Pencerah, 2010).

### **Psychological surroundings**

The film "Sang Pencerah" portrays the state of Jogjakarta in the XIX century. People who live in the area consist of two groups, namely indigenous people and foreigners (Dutch). Cultural background, religion, social organization, knowledge, and technology of each group make a different point of view among these communities. The different points of view put forward in the film are religion and social organization.

In "Sang Pencerah" both indigenous and foreigners think that Islam is superstitious. Indigenous beliefs attached to the image of superstition in Islam are portrayed in ceremonial activities of prayer with intermediaries, both offerings clerics. The ceremonial series for Dutch are considered as something complicated and no sense. This is on the scene of Bakar Kemeyan (00:02:02 - 00:02:04), Tahlil and offerings/*sesaji* (00:02:09 - 00:02:34), Kyai Dahlan to Government School (00:59:03 - 00:59:58) in the following dialog.

- Menir : *Rata-rata mereka putra keluarga keraton, Kyai.*  
Kyai : *Berarti mereka juga Islam?*  
Menir : *Iya, tapi kebanyakan mereka Islam karena mengikuti leluhurnya. Malah ada di antara mereka pindah agama karena kepentingan politik, karena urusan dagang, atau karena urusan perkawinan.*  
Kyai : *Kalau boleh saya ingin mengajar agama Islam di sekolah government seperti sekolah ini. Bawa saya ke dewan pengajar. Saya akan sampaikan materi pelajaran agama Islam.*  
Menir : *Bukan saya tidak setuju Kyai, susah menyakinkan dewan pengajar yang rata-rata bukan Islam, mereka masih beranggapan Islam itu agama mistik, tidak sejalan dengan pemikiran modern.*

Islam was dominant in Kauman area, Jogjakarta at that time. Muslim leaders placed special social class, should be respected and influential people. This situation causes psychological surroundings in the form of prejudice and social jealousy, because of the value of the prestige of generations in Islamic teaching. This prejudice and social jealousy are portrayed in the scene of Khatib Ahmad Dahlan (00:16:24 - 00:18:05) to other scenes in "Sang Pencerah".

### **Facilities and infrastructure**

Facilities and infrastructure to support the teaching process of Q.S. Al Ma'un by K.H. Ahmad Dahlan in the film "Sang Pencerah" are the Great Mosque of the Ngajogjakartohadiningrat Palace,

Langgar Kidul, Langgar Hadj Ahmad Dahlan, Madrasah Ibtidaiyah Diniyah, Boedi Oetomo Secretariat, Government School, violin, tables, chairs, books, blackboard, chalk, map, and others.

## LEARNING MODEL

Learning model applied in teaching Q.S. Al Ma'un by K.H. Ahmad Dahlan in the film "Sang Pencerah" was analyzed with elements of a learning model, namely 1) approaches, 2) strategies, 3) methods, and 4) techniques.

### Learning Approach

The approaches applied in teaching Q.S. Al Ma'un in the film "Sang Pencerah" are contextual, deductive, conceptualized, and process. These approaches are in accordance with the learning objectives and the spirit of Al Ma'un. Contextual approach is an approach that bridges the relationship of learning material with real conditions of environment. The contextual approach opens students' views to be able to apply learning material by linking, experiencing, applying, building cooperation, and transferring it in real life points. Contextual approach in "Sang Pencerah" is portrayed in the following scenes.

Al Ma'un Recitation (00:36:09 - 00:36:57)

Kyai : *Mari kita buka pengajian sebelum buka puasa ini dengan membaca surat Al Ma'un. Surat Al Ma'un adalah surat yang membahas tentang pentingnya menyantuni anak yatim dan orang miskin.*

Danil : *Pangapunten Kyai, sudah 4 kali kita pengajian selalu membahas surat Al Ma'un padahal di Al Qur'an ini ada 114 surat Kyai.*

Kyai : *Sudah berapa banyak anak yatim dan orang miskin yang kamu santuni Danil? Hayo, sudah berapa? Buat apa kita mengaji banyak-banyak surat tapi hanya untuk dihafal. Hayo, baca.*

Langgar Hadji Ahmad Dahlan (00:49:32 - 00:49:58)

Kyai : *Seperti yang dikatakan Sheikh Mohammad Abduh al islamu mahjubun mim muslim, agama Islam tertutup bagi orang Islam itu sendiri, Islam semakin jauh dari orang Islam itu sendiri, karena dipahami secara dangkal.*

Spirit of Al Ma'un (01:29:51 - 01:27:56)

Kyai : *Ayo semangat Al Ma'un. Hisyam, kamu ikut aku. Pahrudin, Dirjo ke sana.*

Teaching Method: Fart (01:03:51 - 01:06:17)

Kyai : *Assalamualaikum warahmatullahi wabarakatuh. (students keep silent) Assalamualaikum warahmatullahi wabarakatuh. (a student farts, then laughs).*

Menir : *(dialogue in Dutch)*

Tuan : *(dialogue in Dutch)*

Kyai : *... ada yang mau kentut lagi? Saya izinkan. Kamu? Atau kamu? Bersukurlah orang yang bisa kentut, karena kalau kita tidak bisa kentut maka perut kita akan membuncit seperti Menir Hoff Inspectur. (students are laughing). Sebaiknya sehabis kentut kita mengucapkan Alhamdulillahirabbil'alamin. Praise the God yang telah menciptakan lubang di bagian pembuangan tubuh kita. Bayangkan kalau Tuhan tidak menciptakan saluran pembuangan di tubuh kita, mau dikemanakan angin di perut kita? Neid as balloon diisi angin terus menerus tanpa adanya lubang diisi terus syuh syuh syuh up dan door. BOOM. Semua isi perut kita keluar. darah, usus, hati, jantung, otak, terceri berai, muncrat. Karena kita tidak mempunyai saluran pembuangan kotoran sisa makanan. Tapi Tuhan sayang sama manusia, Dia ciptakan saluran pembuangan agar kita bisa makan sekenyang kita, minum sepuas kita, maka dari itu kita harus berterimakasih kepada Tuhan, dengan mengucapkan*

Students : *Alhamdulillah ...*

Kyai : *Alhamdulillahirabbil'alamin.*

The deductive approach appears in the scene of Kyai Magelang (01:21:14 - 01:23:55). K.H. Ahmad Dahlan gives an explanation to Kyai Magelang about what is termed infidel by drawing conclusions based on the premise given.

- Sangidu : *Syam, Kyai Magelang, Syam.*  
 Kyai Magelang : *Kyaimu ndi?*  
 Hisyam : *Teng lepet Pak Kyai, sebentar iya.*  
 Kyai Magelang : *Assalamualaikum*  
 Kyai : *Walaikumsalam warahmatullah wabarakatuh. Ada apa Pak Kyai kemari tumben dari Magelang? Oh, silakan duduk, Hisyam tolong ambilkan kursi.*  
 Kyai Magelang : *Ora usah, ra usah, saya tidak kesel. Hhmm sekarang saya baru mengerti apa yang selama ini diributkan oleh umat tentang sekolah sampean.*  
 Kyai : *Ada apa dengan sekolah saya, Kyai?*  
 Kyai Magelang : *Heheheh, tentunya Anda tahu arti dari Madrasah Ibtidaiyah Diniyah Islam?*  
 Kyai : *Injeh Kyai, kalau saya tidak tahu saya tidak mungkin memakai nama itu.*  
 Kyai Magelang : *Lah kalau Anda tahu mengapa anda memakai peralatan-peralatan orang kafir?*  
 Kyai : *Yang mana yang peralatan kafir, Kyai?*  
 Kyai Magelang : *Lha ini, tu,*  
 Hisyam : *Saya?*  
 Kyai Magelang : *Minggir kamu, ni, dan ini, ini semuanya dibuat oleh orang-orang kafir.*  
 Kyai : *Pangapunten Kyai, boleh saya bertanya,*  
 Kyai Magelang : *Oh, Silakan*  
 Kyai : *Kyai datang dari Magelang ke Kauman ini naik apa? Jalan kaki?*  
 Kyai Magelang : *Haha ... Saya tidak mau menyiksa tubuh saya dari Magelang ke Jogja jalan kaki.*  
 Kyai : *Kalau begitu naik apa Kyai?*  
 Kyai Magelang : *Lha iya naek kereta. Wong saya tu tidak bodoh, hanya orang yang bodoh saja, yang mau ke Jogja dari Magelang jalan kaki.*  
 Kyai : *Oh, injeh, injeh, kalau begitu hanya orang bodoh yang menyebut sekolah ini sekolah kafir.*  
 Kyai Magelang : *Hah?*  
 Kyai : *Karena kereta api perlengkapan yang dibuat oleh orang kafir.*  
 Students : *(all laugh)*  
 Kyai Magelang : *Wes, wes, muleh, muleh, ayo muleh.*

The concept approach is used to direct students to master the mental structure of learning material obtained by observation and experience. This approach begins in the scene of Langgar Kidul (00:19:58 - 00:24:10).

- Danil : *Pengajiane sampun Pak Kiyai?*  
 Kyai : *Saya menunggu kalian.*  
 Jajuli : *Kira-kira kita mau ngaji apa iya Ki?*  
 Kyai : *Kalian maunya ngaji apa?*  
 Danil : *Biasanya kalo pengajian itu, pembahasannya dari guru ngajinya Kyai.*  
 Kyai : *Nanti yang pintar hanya guru ngajinya. Muridnya hanya mengikuti gurunya. Pengajian di sini kalian yang menentukan. Dimulai dari bertanya. Ayo siapa yang mau bertanya? Du?*  
 Jajuli : *Agama itu apa Kyai?*  
 Kyai : *(playing violin) Apa yang kalian rasakan?*  
 Danil : *Keindahan*  
 Kyai : *Kamu Du?*  
 Sangidu : *Kayak mimpi.*  
 Jajuli : *Sepertinya semua permasalahan itu rasa hilang Kyai.*  
 Hisyam : *Nuwon sewu Kyai.*  
 Kyai : *Itulah agama. Orang yang beragama adalah orang yang merasakan*

*keindahan, tenang, damai, cerah. Karena hakikat agama itu seperti musik. Mengayomi, menyelimuti. Ayo coba, pegang.*

- Hisyam : *Mboten Kyai. Ndak bisa.*  
Kyai : *Sebisanya. Ayo mainkan. Ini. Ayo. Ayo. Teruskan, teruskan, yang mantab. Teruskan, teruskan, yang mantab. Cukup, cukup. Bagaimana rasanya?*  
Hisyam : *Kacau Kyai.*  
Kyai : *Itulah agama. Kalau kita tidak mempelajarinya dengan benar, itu akan membuat resah lingkungan kita dan jadi bahan tertawaan.*

The process approach is used to give students the opportunity to appreciate the developmental sequence that occurs in learning. This approach is portrayed in the scene of Students understand the application of Al Ma'un (01:27:36 - 01:28:46).

- Kyai : *Ono po Dja?*  
Sudja : *Saya, saya mau minta maaf Pak Kyai.*  
Kyai : *Soal apa?*  
Sudja : *Karena selama ini saya telah suudzon dengan Pak Kyai.*  
Kyai : *Kamu ingat kisah Musa dan Khidir, Dja?*  
Sudja : *Musa tidak dapat melihat apa yang dilihat gurunya, seperti, seperti saya.*  
Kyai : *Le, simpen. Wes tho Dja, ora usah dipikir, yang penting pikiranmu terbuka.*  
Sudja : *Matur suwon Pak Kyai.*

### **Learning Strategy**

The learning strategy applied in teaching Q.S. Al Ma'un by K.H. Ahmad Dahlan as shown in "Sang Pencerah" is Problem Based Learning Strategy (SPBM). It is a change of behavior due to experience, the process of interaction of individuals with the environment, where school/madrasah/pesantren is a place to prepare students to be ready to live in society. [12] This indicator appears in the scenes of Al Ma'un Recitatio (00:36:09 - 00:36:57), Langgar Hadji Ahmad Dahlan (00:49:32 - 00:49:58), Boedi Oetomo (00:53:26 - 00:54:11), Langgar Hadji Ahmad Dahlan left by students (01:01:01 - 01:02:25), Madrasah Ibtidaiyah Diniyah (01:16:42 - 01:17:35), Students understand the application of Al Ma'un (01:27:36 - 01:28:46), and the Spirit of Al Ma'un (01:29:51 - 01:27:56).

### **Learning Methods**

Learning methods for teaching Q.S. Al Ma'un by K.H. Ahmad Dahlan applied and filmed in "Sang Pencerah" are interpretation, repetition, discussion, and field experience. The interpretation method is certainly used to understand the meaning of Q.S. Al Ma'un, so that students who learn not only memorize, remember, even just read, but also able to apply it in everyday life. The repetition method which is then continued with discussion and field practice is carried out with the aim of the students really understand the meaning of Q.S. Al Ma'un, students have implemented the instructions in the *surah* and if not yet students are not recommended to read other verses. Both methods are in the Al Ma'un recitation scene (00:36:09 - 00:36:57).

- Kyai : *Mari kita buka pengajian sebelum buka puasa ini dengan membaca surat Al Ma'un. Surat Al Ma'un adalah surat yang membahas tentang pentingnya menyantuni anak yatim dan orang miskin.*  
Danil : *Pangapunten Kyai, sudah 4 kali kita pengajian selalu membahas surat Al Ma'un padahal di Al Qur'an ini ada 114 surat Kyai.*  
Kyai : *Sudah berapa banyak anak yatim dan orang miskin yang kamu santuni Danil? Hayo, sudah berapa? Buat apa kita mengaji banyak-banyak surat tapi hanya untuk dihafal. Hayo, baca.*

Students understand the application of Al Ma'un (01:27:36 - 01:28:46).

- Kyai : *Ono po Dja?*  
Sudja : *Saya, saya mau minta maaf Pak Kyai.*  
Kyai : *Soal apa?*

Sudja : *Karena selama ini saya telah suudzon dengan Pak Kyai.*  
 Kyai : *Kamu ingat kisah Musa dan Khidir, Dja?*  
 Sudja : *Musa tidak dapat melihat apa yang dilihat gurunya, seperti, seperti saya.*  
 Kyai : *Le, simpen. Wes tho Dja, ora usah dipikir, yang penting pikiranmu terbuka.*  
 Sudja : *Matur suwon Pak Kyai.*  
 Spirit of Al Ma'un (01:29:51 - 01:27:56).  
 Kyai : *Ayo semangat Al Ma'un. Hisyam, kamu ikut aku. Pahrudin, Dirjo ke sana.*

### **Learning Technique**

Learning technique applied to support the implementation of learning method in the film "Sang Pencerah" is a question and answer technique. It is in Langgar or other settings in the scenes of Langgar Kidul (00:19:58 - 00:24:10), Al Ma'un Recitation (00:36:09 - 00:36:57), Langgar Hadji Ahmad Dahlan (00:49:32 - 00:49:58), Boedi Oetomo (00:53:26 - 00:54:11), Langgar Hadji Ahmad Dahlan left by students (01:01:01 - 01:02:25), Teaching Method: Fart (01:03:51 - 01:06:17), Madrasah Ibtidaiyah Diniyah (01:16:42 - 01:17:35), and Students Understand Al Ma'un Applications (01:27:36 - 01:28:46).

### **20. Conclusions**

The learning model of Q.S. Al Ma'un by K.H. Ahmad Dahlan consists of 4 elements with an initial understanding of the teaching process. In the film "Sang Pencerah" the teaching process of Q.S. Al Ma'un includes 6 elements that are teacher, student, curriculum, socio-cultural, psychological surroundings, facilities and infrastructure. K.H. Ahmad Dahlan is portrayed a highly dedicated teacher who teaches his student patiently and sincerely. K.H. Ahmad Dahlan has 5 faithful students, they are Muhammad Sangidu, Danil (Muhammad Sudja), Jajuli (Muhammad Pahrudin), Hisham, and Dirdjo. K.H. Ahmad Dahlan arranges ideas of religious knowledge and world science as the curriculum in learning practice of the surah. K.H. Ahmad Dahlan faces many challenges in practicing his teaching. The challenges are from socio-cultural and psychological surroundings where the setting of 1868 in "Sang Pencerah" shows that both indigenous and foreigner think Islamas something sacred and superstitious. K.H. Ahmad Dahlan practices his teaching in some places and uses the several facilities to support it, such as Ahmad Dahlan, Madrasah Ibtidaiyah Diniyah, Boedi Oetomo Secretariat, Government School, violin, tables, chairs, books, blackboard, chalk, map, and others. The teaching process of Q.S. Al Ma'un supports the determination of the learning model elements applied by K.H. Ahmad Dahlan in the film "Sang Pencerah". The first element is the approaches of learning model which are called contextual, deductive, conceptualized, and process. These approaches are in accordance with the learning objectives and the spirit of Al Ma'un. The second element is the learning strategy of Problem Based Learning (SPBM), change of behavior due to experience. The third element is learning methods which consists of interpretation, repetition, discussion, and field experience. The methods aim to make students understand the meaning of Q.S. Al Ma'un, so they are able to apply it in everyday life. The forth element is learning technique applied to support the implementation of learning method in the film "Sang Pencerah" that is a question and answer technique. Of the research results, it is concluded that the learning model of Q.S. Al Ma'un by K.H. Ahmad Dahlan as filmed in "Sang Pencerah" is organized with teaching process and several elements that the implementation is based on law and interpretation of the surah which is identical to real practice in life. Being taught and discussed repeatedly by K.H. Ahmad Dahlan and his students makes Q.S. Al Ma'un absorbed and understood very well by students. In addition, the field experience also helps the practice of Q.S. Al Ma'un in religious and social life.

### **21. Acknowledgment**

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