

DOLANAN DANCE FOR CHARACTER EDUCATION IN EARLY CHILDREN

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ABSTRACT: Today, early childhood development is threatened by the negative impact of advances in communication technology (devices). Advances in communication technology that are very easy to reach by children have an unfavorable impact on the development of children's psychology. This causes children to be passive, and tends to not care about important things in the formation of personality, such as socializing with the surrounding environment, playing, and communicating directly with their peers. This fact is a big problem for the formation of personality in early childhood. The formation of personality in early childhood among them can be done through character education. Regarding today's conditions, the character education for early childhood is urgent. On the other hand, the limited reach of thought and reasoning in early childhood becomes an obstacle in the delivery of moral values through words or speech. Therefore, it is necessary to design a model of character education activities for early childhood. Character education in early childhood will be easier to do through analogies, including through movement or action than only through oral statements. Character education in early childhood will be more effectively carried out through physical activities that actively involve children by playing and dancing. Dolanan (playing) dance is a creative design from the results of exploration of playing activities based on movements that contain elements of character values to be introduced, understood, and internalized in early childhood.

KEYWORDS: *dolanan dance, education, character, early childhood*

I. INTRODUCTION

The advance of gadgetry technology as a part of communication technology accompanied by individualistic game offerings easily seizes the concentration of children in playing and learning naturally with their peers. This causes children to be passive, and tend not to care about important things such as socializing in the surrounding environment, playing, communicating directly with their peers for the formation of their personalities. Isenbreg and Quisenberry state (1988: 138) that "Playing is a dynamic, active, and constructive behavior which is a necessary and integral part of childhood, infancy through adolescence". Likewise, dancing for children is an active, dynamic, constructive and enjoyable physical activity. Active, dynamic, and happy are realities of children's world that cannot be missed because it is a stage in the process of forming the child's character. Thus, playing activities with dancing will stimulate children to be active, dynamic, and experience excitement so as to give an inherent impression on themselves, which will be able to influence the direction of the development of the nature or character or personality of the child.

Like in playing activities, dancing is an activity that uses body as the main medium. Thus, a dance is very likely to be an effective means in an effort to convey the values of character in early childhood significantly. Therefore, the presence of a dance as a means of character education is very much needed, while dance works that are created particularly for the means of character education directly attempting to introduce and internalize the values of character for early childhood are still scarce.

Efforts to internalize moral values through dance really need to be done in early childhood (Playgroup/Kindergarten), which at the same time as an effort to introduce national cultural values, motor-cognitive physical development, communication skills, emotional social growth, and an introduction of art to become a whole human being who can function as an independent human being (Suyanto, 2005: 30). Soedarsono states that dance contains noble soul and character education. Therefore, the art of dance can be used as a process of 'self-maturation', because the concept of education in an art of dance refers to the education of a complete person (2010: 128).

Psychic growth of children is influenced by experiences in childhood, including understanding of social values, values of behavioral guidance (character) and religion are determined by the process of internalizing these values at an early age. Absorption of everything related to understanding something is easier

to do through analogies, including through movement or action, rather than only through words or speech. Regarding these thoughts, it can be assumed that the step of internalizing the values of character in children will be able to be effectively conveyed through physical activities, including through playing activities. In this case, games are created in the form of dance. Playing activities in the form of dancing will also stimulate the child's physical-motor development. Physical-motor development is physical development through coordinated nerve center, nerve and muscle activities. Laura E. Berk's observation of early childhood is that when children play, new motor skills will emerge, Suyadi (2010: 67). Children will continue to integrate the motion of various kinds of patterns so that their ability develops and is renewable continuously or referred to as dynamic systems. Therefore, it can achieve something called motor skills as expressed by Gagne in Siregar (2010: 8), that in motor skills a person or child learns to do regular movements in a certain order. His characteristic is automatism, i.e. movements that take place regularly and run with smooth and flexible.

Internalization of character values for young children is necessary, and one of the efforts made is to address through dancing activities. Therefore, a *dolanan* Dance design for character education in early childhood has a significant urgency for the development of children dance for the means of character education that is currently scarce. *Dolanan* dance is used as a model of dance work for a means of education of moral values for early childhood, so that it grows into a generation that understands the values of local wisdom and character that is in line with the culture of the nation, and therefore it becomes an Indonesian human with a noble personality. *Dolanan* dance with a load of ethical values becomes a vehicle for education for young children to shape the nation's morality on the next journey.

III. METHOD

The design in *Dolanan* dance was done through exploratory steps in playing movements and in dance music from children *dolanan* songs. The results of the design of children's dance works were then used as dance models in the genre of children dance that were designed by basing on the elements of character values to be introduced, understood, and internalized in early childhood.

The design of *Dolanan* dance is a response or answer to this phenomenon that triggers the emergence of concerns about the growth of early childhood development that is starting to be threatened by the negative impact of technological advancements, especially technological devices. Therefore, it is necessary to make an effort to take anticipatory and/or persuasive actions towards the phenomenon with research that produces works of art. Thus, methodologically this research belongs to the category of pre-factum research, which is a study that refers to issues and problems found in the community/in the field. Objects or dance works are designed for the purpose and benefit of answering phenomena in the community. In the research process, data collection was carried out, as well as relevant theories that can deliver or underlie the process in realizing the design of the dance work in question. This means that the objects in this research have not existed before, so this research is called the creation or design research (pre-factum) which is included in the practice-led research (Hendriyana, 2018: 4, 20). Gray defines practice-led research as:

"Firstly, research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and secondly the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners" (Gray, 1996:3 in Barrett, 2007: 147).

Practice-led research is one type of artistic research, as a form of knowledge production, as *inside* research and through art practice. Artistic research seeks to convey and communicate content which includes aesthetic experiences, the role of creative practices, and realizing artistic products (Borgdorff, 2011: 45, in Guntur, 2016: 17). Artistic research is a research into art and art has its own ontological status which is different from the physical world studied by natural sciences, but not all research uses art and artistic creations as its objects. Knowledge generated through artistic research has idiographic and even very subjective characteristics (Biggs and Karlsson, 2011: 29, in Guntur, 2016: 17).

Methodologically, the creative process forms a small path (or part of it) through which new knowledge, understanding, and products come into existence (Borgdorff, 2011: 46). Therefore, the artistic research methodology is characterized by (in the research process) the use of art practices, artistic actions, creations, and results (Borgdorff, 2011: 57).

The steps taken in artistic research with the practice-led research character are principally action research with qualitative data to formulate concepts as a basis for the realization of artistic action, namely the design of a dance work with the title "*Dolanan* Dance".

The process of innovation in this research with action was carried out by way of exploration, design, creation, and presentation. First, exploration was carried out to find the main material for tools and materials as well as existing data. Second, the design was done to determine the concept of creation and innovation of children dance which has novelty. Third, creations were carried out to find interesting and high-quality forms of

work. Fourth, presentation was conducted as the implementation of children dance creations and innovations in a dance work entitled “*Dolanan* Dance”.

III. RESEARCH RESULTS

Character education is very important for early childhood, considering the values of character become the main base in the formation of the personality or character of children. Etymologically, *budi pekerti* (character in Indonesian language) consists of two words, *budi* (mind) and *pekerti* (character). The word 'budi' implies reason, mind, character (Poerwadarminta, 1939: 51). The word 'budi' is abstract because it is within a person's psyche (Dimermen, 2009), while the word 'pekerti' indicates a more concrete thing, which means an attitude or behavior (Padmopuspito, 1996: 1). From the definition, it can be understood that 'pekerti' is a symptom of a person's soul, that is, born of someone and 'budi' is his mind.

Budi always synergizes with *pekerti* "*jer lahir itu utusaning batin*", that behavior is a reflection of the soul. *Budi pekerti* means something noble, namely thinking and acting nobly. A noble mind will result in a noble behavior. For example, when someone has a knight's spirit, he will carry out noble attitudes. *Budi pekerti* contains noble actions, and therefore character includes also creativity, sense and intention, which is a value that contains noble values (Pradipta, 1996: 5). Out of the three things, namely creativity, sense and intention, a work is born. Artworks are born because of sense, initiative, and creativity. *Dolanan* dance is the result of those three points. Furthermore, *Dolanan* dance becomes a means to foster sense, initiative, and creativity in other domains, namely in the realm of the world of early childhood ideas. In detail, it can be explained as a means to foster a sense in children. Through sense, it will give a positive spirit to the child so that it will grow an initiative, which is interpreted as a spirit of willing, doing activities, which ultimately has an impact on the emergence of creativity that is on the behavior of children who more open, cheerful, creative, diplomatic and capable of coordinated movements.

Coordinated movements such as dance moves become important indicators in seeing the physical and psychological development of children. It is also known that the ideal condition of a child is marked by a balance between physical, thought, and psychological conditions. If a child is able to perform physical skills then it is certain that the child has the ability to think and a good psychological condition. Physical, thought, and psychological balance is indicated from its ability to perform simple physical and level skills to the act of imitating movements in dance. Related to that also that in the period of child development, absorption of various things including understanding of values or good messages in life, will be easier to do through analogies including through movement or action rather than just through words or speech delivered to the child. In this regard, it can be assumed that the step of recognition, also the understanding and internalization of the values of character in children will be absorbed effectively if delivered through physical activities. The physical activity includes playing, in this case a game created in the form of dance.

Through playing by dancing activities carried out together with other children, it can stimulate children to be more active in socializing with other children. In connection with this, the basic concept of *Dolanan* dance that is used for early childhood education in children in this research is playing. Through dancing with playing activities, children are expected to win the attention of children to the addiction to games that are individualistic offered by increasingly sophisticated devices. Departing from this concept, the design of *Dolanan* dance was prepared using simple dance moves because the emphasis is on the meaning of dancing activities.

The basic design of children dance entitled “*Dolanan* Dance”, as a means for the education of moral characters in early childhood in this applied research is on children *dolanan* songs that are rarely recognized by early childhood in this millennial era. In this regard, the introduction of children songs to early childhood is a significant impact of this research. In the children's songs, the values of character that deserve to be internalized in early childhood were expressed and implied. Explicitly and implicitly, values of character can be identified through the lyrics of the song, which is often disguised and conveyed through figures of speech.

The results of the exploration of children songs related to the description of the character values contained in the childrens songs are used as a reference in the design of *Dolanan* dance. *Dolanan* anak is a valuable work, considering *dolanan* song contains moral messages and values of local wisdom that continue to live from time to time that is not timeless by the swift currents of the global flow and even continues to be legendary.

In this era of progress in modern transformation and communication, *Dolanan* songs of children continue to exist even though it is not as vibrant as it was in its golden age, that is, before the digital era became more prevalent, around the fifties to the eighties. Children songs are believed to be the crystallization of character values, which causes them to survive with its ups and downs. Children songs are still widely taught specifically in the world of early childhood education such as play groups, kindergartens, and elementary schools. That is local wisdom, in accordance with the hopes and goals of wise Javanese ancestors with their opinion that character is instilled early on in a fun way - joyful learning (Basuki, 2017: 61).

Various moral values that can be obtained from children songs include: (1) loving God and the universe and its contents, (2) being responsible, disciplined, and independent, (3) showing honesty, and justice, (4) showing harmony, respect and courtesy, (5) showing unity, caring and cooperation, (6) having confidence, creativity, toughness and disciplined; (7) showing justice and leadership; (8) being good and humble; (9) giving tolerance, peace, affection, and mutual cooperation. The values of character become important things to be understood or introduced in early childhood, as an effort to build the character of children. The character of a child needs to be built from an early age, so that in the growth of his character a whole personality is formed, which reflects the harmony and harmony of the process of heart (honest, responsible), also thought (smart), and body (healthy and clean), as well as sense and intention (caring and creative) (Ministry of National Education, 2010).

Dolanan dance is one of the activities to introduce the values of character to children. In dancing activities, *Dolanan* dance plays roles as a means of playing and communicating for children and socializing with fellow children and their environment. Through *Dolanan* dance, children communicate, socialize by playing, happily do coordinated physical movements so that they will train their psychomotor and cognitive skills when children memorize moves, count moves and formations. In the end, it will affect his affective abilities such as being discipline, giving respect for fellow friends, care, empathy, harmony, tolerance, and sharing.

The design and/or creation of children dance is done through an innovation process by performing several stages namely; exploration, design, creation and presentation (visualization). Firstly, exploration in the first step was carried out to find the main material for tools and materials as well as existing data. The main material in this innovation is the children *dolanan* song to be used as a basic foothold in doing creation and innovation in creating *Dolanan* dance. In connection with that, then an exploration of the children *dolanan* song was done, and tried to find a description of the values contained in the lyrics of the song. The next step was to edit selected *dolanan* songs.

Secondly, design was intended as writing the concepts in children dance to be compiled. The design was done to find the concept of creative and innovative children dance which has novelty. The basic design is an effort to introduce the values of character through *Dolanan* dance.

Third cly,reation was done after the design step. Creation is a step to find an attractive and quality dance form model. An interesting form of dance moves in *Dolanan* dance creations is intended as an effort to combine simple moves of children's games into *Dolanan* dance. Qualified form is intended as an effort to be creative based on the basic principles in creation, namely creating a form of *Dolanan* dance that refers to efforts to instill or internalize the values of character in children, so that the values of character in *Dolanan* songs become guidelines in creating. In this creative step, it also means an exploration of dance moves based on children *dolanan* song that has been set. After that, the contemplation stage became an attempt to solidify the results of exploration of motion that has been done. At this step, it is the recording step of the motion to be adjusted to the chosen song pattern.

The fourth is presentation (visualization). In this case, it is intended as a step of application or implementation of the design as a presentation of the results of children dance creations and innovations produced into dance with the title "*Dolanan* Dance".

The implementation of *Dolanan* dance creations and innovations for children is a step to realize the concept of creation that has been designed, which is presented in the form of a dance form model. Embodiment of the concept was done by arranging, or composing the results of the creation that is harmonized with children *dolanan* song. In addition, at the same time it also determines the formation as well as the flow change formation with consideration of the shape of the floor pattern that is simple but meaningful. The purpose of meaningful changes in formation and floor patterns is not merely changes in formation and formation of floor patterns but it has a function in the effort of planting or internalizing the values of character in children. At the end of the implementation phase was recording the results of the preparation of *dolanan* dance for early childhood character education.

1. Results of *Dolanan* Dance Design

Dolanan dance is designed for children dance with a source of moves from traditional dance originating from Surakarta region as well as from the results of creativity or development, which is intended for children from an early age or childhood up to the age of 7 years (entering the age of entering elementary school). Related to the users, this dance is designed with a simple form of motion, which prioritizes the effectiveness of the meaning that can be conveyed, namely the impact that arises from the implementation of the dance motion.

Dance moves that have an impact in this case are intended as movements that have a purpose in conveying the meaning of character values, such as conveying the value of harmony which is realized by holding hands together. Hand-in-hand has the meaning of unity, which will significantly affect the attitude of mutual care for each other, mutual attention, tolerance, not creating gaps, and not individualistic harmony will

be realized.

Movements carried out simultaneously or together have the meaning of togetherness, compactness so that the values contained are unity. The impact of these movements is on the attitude of responsibility, because the movements carried out jointly requires each child to be able to memorize the movement in order to synchronize his movements with others. It also has an impact on growing discipline, self-confidence and caring for one another.

The movements carried out simultaneously, hand-in-hand, imply meaning of mutual cooperation, sharing, which has an impact on the growth of discipline (value time), and can work together. The attitude of disciplinary responsibility, valuing time and being able to work together arises because in making simultaneous and alternating movements, a child is required to memorize the movements in the right time so that subsequent movements can be carried out appropriately by his friends in the right time. The attitude of responsibility arises from the ability or effort of the child to be able to make coordinated movements within a predetermined time and then be able to continue in a timely manner to other children.

Elements that are inherent to the implementation of movements are formations of dancers and floor patterns. Formations in children *Dolanan* dance are adjusted to the purpose of introducing or giving character education to children, and therefore the formations that are applied are lined to the side, lined back, circular, and curved. In principle, the formation is made simple so that children are easy to do. Likewise, the floor pattern, which is the pattern of lines drawn on the floor (virtually) due to the trajectory of movements from the direction of movement of dancers from one formation to another, is simply designed, so that it is easily done by children. The floor patterns arranged include a circle, number eight, a straight line, and a dashed line.

Dance movements by playing stimulate a child's sense of joy, so that it can be done lightly without being burdened, and therefore the child feels interested and happy doing it.



Figure 1: One of the simple movements with orientation at playing activities, to stimulate feelings of pleasure in children (Dokumentation Katarina Indah Sulastuti, 2019).

Movements of playing by holding hands, internalizing the value of harmony in children, which have an impact on intimacy, and know each other well.



Figure 2: One pose of a movement interacting with each other hand-in-hand internalizing the values of harmony, tolerance, and caring (Dokumentation: Katarina Indah Sulastuti, 2019).



Figure 3: One pose of simultaneous and continuous movements indicating togetherness, discipline (Dokumentation: Katarina Indah Sulastuti, 2019).



Figure 4: One gesture pose refers to a simple form with a firm line, demanding accuracy in doing so, giving an introduction to the value of responsibility and discipline (Dokumentation: Katarina Indah Sulastuti, 2019)



Figure 5: One gesture pose refers to assertive forms, self-confidence implementation, and a courage to behave (Dokumentation: Katarina Indah Sulastuti, 2019).

The dance costume on children *Dolanan* dance is a creation from a traditional form of clothing, $\frac{3}{4}$ pants covered with batik cloth on the outside with wearing technique of *cancut* (in Javanese dance clothing) for the lower costume and [the upper part wearing a vest for boys, while girls wear tops with sleeves, the head wears *iket* for boys and a small bun for girls. The rationale of the costume creation is as a depiction of Javanese culture, in accordance with the cultural area of *Dolanan* song that is used as a foothold.



Figure 6: *Dolanan* dance costume for boys, consisting of the top or head: a headband; midsection or body: vest, belt, *jarit* (cloth), pants $\frac{3}{4}$, cloth accessories for hands; and the bottom or legs: *binggel* (Dokumentation: Katarina Indah Sulastuti, 2019).



Figure 7: *Dolanan* dance costume worn by boys (Dokumentation: Katarina Indah Sulastuti, 2019).



Figure 8: *Dolanan* dance costume for girls, consisting of a top or head: *gelung jegul* (a bun), *cunduk* and flower accessories; midsection or body: tops with minimalist arms, belts, *jarit*, $\frac{3}{4}$ pants, cloth accessories of ribbon for hands; and the bottom or legs: *binggel* (Dokumentation: Katarina Indah Sulastuti, 2019).



Figure 9: *Dolanan* dance costume worn by girls (Dokumentation: Katarina Indah Sulastuti, 2019).

Facial makeup is an important part of dance performance, remembering that a dance is a form of performance art that emphasizes the beautiful elements of each element of the object being shown. Therefore, facial makeup is a part that should not be left behind in the design of *Dolanan* dance in this research. The design of facial makeup in *Dolanan* dance is corrective make up, which means makeup is done to beautify the face, or emphasize facial lines and enhance its beauty, such as brightening the surface of the face with powder, thickening the eyebrows, giving accent to the nasal line, and reddening the lips.



Figure 10: Facial makeup for boys and girls in *Dolanan* dance (Dokumentation: Katarina Indah Sulastuti, 2019).

The appearance or staging places of *Dolanan* dance are flexible, not bound by the rules of the shape of the room or room area, so that *Dolanan* dance can be displayed anywhere, such as in an open or closed place with a stage, or without a stage, in the form of proscenium, *pendapa* (a large open structure in front of Java mansion, or attached open veranda that serves as an audience hall), or in the yard. The most important issue is the condition of the place for *Dolanan* dance performance that is free, comfortable, and in accordance with the number of children who will dance. The need for staging places, that is, size and the size also depends on the number of dancers.

Children *Dolanan* dance music used is the result of editing children dolanan songs including; *Jamuran*, *Cublak-Cublak Suweng*, *Gotri Legendri*, and *Padang Bulan and Gundul Pacul*. The selection of *Dolanan* songs is based on the nuances of rhythm in the song and its relation to the values of character contained therein. *Padhang Bulan Dolanan* song contains religious meaning (religious). The value contained in the song is about love for God and the universe and its contents as His creation, teaching the nature of compassion, caring and togetherness. Another moral message that is revealed is that in addition to being grateful, we also show gratitude by not spending the night to sleep (too early), but we should use the time to socialize which means to strengthen unity and togetherness. *Dolanan* children song *Gundul Pacul* teaches us not to be arrogant. In the song, it is depicted that people who are arrogant and careless lead to bad things. Meanwhile, *Cublak-Cublak Suweng* contains the value of honesty, *Gotri Legendri* means togetherness, willingness to accept responsibility and risk for his actions. *Jamuran* implies meaning of togetherness, openness, excitement, guesses that can hone the mind and creativity.

The duration of time in *Dolanan* dance is designed for 10 minutes, with the basic premise so that the time is not too short, and can accommodate a number of children's dance movements as an effort to internalize the values of character as explained earlier.

IV. CONCLUSION

Dolanan dance is an effort to answer the problems that arise from the phenomenon of the negative influence of advances in communication technology (devices) which has seized opportunities for mental and spiritual development of early childhood optimally, which will affect the formation of personality/character of children. In this regard, it is necessary to make efforts to develop the personality/character of children, through character education.

Character education in early childhood requires special methods so that efforts to introduce, understand, and internalize the values of character can be done in accordance with the world of children, so the results are more effective. Based on these ideas, the method of character education for early childhood is designed using the means of playing and dancing. Thus, the dance motion design innovation in *Dolanan* dance originates from play movements that contain elements of moral values with dance music from *Dolanan* songs.

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