

Creating Dance with Children Based on Traditional Games

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Abstract—Inseminating the values of education to the early children in advance is one mean of solution that should become a major concern and important part of the current Education policy system. The creation of a work entitled *Creating Traditional Games with Children* is an effort of collaboration in arranging activities involving children. Knowing children's behaviour now looks less controlled and has less desirable personality, lacks of good manners and ethics, influenced by the negative effect of technology, as a result, traditional games began to be marginalized because it was oppressed by the presence of modern game products. Through this form of traditional games, it is hoped that educational values can be embedded and can influence children's behaviour, therefore the dance works creation will be focused on finding the answers to the questions. "How far the concepts and methods can strengthen the insemination of educational values and as a medium of dance creativity created with children while learning through play for elementary school age?" The method used in the creation of this work is the *Ngemong* method, which develops the concept of Ki Hajar Dewantara, which is a concept of mentoring method that implements the idea of *Ing Ngarsa Sung Tulada, Ing Madya Mangun Karsa, Tut Wuri Handayani*, so it could give positive the impact on the subsequent mental development of children. This work creation departs from a study using observation, literature studies, interviews and documentation studies. The results of this study are expected to have the following contribution: (1) The form of traditional games can strengthen the cultivation of values of education which are now almost unknown by children, since children are more familiar with the form of modern and sophisticated games. (2) The form of traditional games can be a bridge to dance creativity media and can be used as a reference for the development of flexible and conditional dance learning models.

Keywords: *insemination, creativity, creating dance, traditional games*

I. INTRODUCTION

The work idea entitled "Creating Dance with Children based on Traditional Games" begins with an observation of the phenomenon of social change that occurs in children in general, and now also occurs almost every day in the Burangrang Village, Lengkong District, Bandung City. Changes to the phenomenon also often appear in everyday life in the community in other areas, which we can see through shows in various media including television and internet. This is really very worrying for the children's mental development,

because some of the shows such as forms of violence that occur in the midst of the community can sometimes be witnessed directly by children and usually the children lack guidance from the people who are mostly busy at outside the home and can have a psychological impact that can change their character. In certain circumstances, sometimes everything that is watched or seen, is accepted as it is by children, then there are those that are directly imitated, there are those who just try and think that they are good, and in the end have a bad impact on children behaviour [1]. If this is left continuously without giving guidance and foresight, it will then generate children who are selfish, stubborn, unruly, radical, directionless, lazy, and easily offended and so on.

During the research process the researcher found strange behaviour changes of 5 to 10 years of age tend to live in groups, compete with each other in certain things and imitate what they saw, without thinking it is good or bad. These groups of children tend to be taunted, show off their possessions, always want to be praised, also use special attributes such as wearing clothes with certain characteristics that become their group identity, living in groups, and while talking about their rival friends. If their members are offended, then the group members spontaneously attack while cursing saying harsh words, and sometimes using physical abilities by means of hitting together, kicking, pulling, pulling hair, pinching, pushing their opponents, trampling spit on and so forth. During the process of research, of course, first ask permission from the parents of children who represent to be the target of the research.

Education for children of 5 to 10 years old, is very fundamental in providing a basic framework for the formation of the basics of knowledge, attitudes and skills for children [2]. If we mislead and allow children without any guidance and attention, then the next process of education will fail. The phenomena of technology advancement by makes the writer worried about the conditions of children, especially for children who are vulnerable with many behavioural changes that are psychologically ruinous for children development. In this case education should be prepared based on ethical education. Children must be given the right to play, as an educational effort at home. Children of the early age must have the opportunity to enjoy happy childhood, have fun with their peers, so that children can grow normally as to their age

characterized by always happy, cheerful, physically and mentally healthy.

Games and children are two worlds that cannot be separated [3]. Almost all day children life is always in playing condition. Playing is the world that is closest to the child, because playing is a process of socialization, a process of building a sense of friendship, a sense of democracy, honesty, discipline, solidarity, a sense of brotherhood obtained directly when the child is playing [4]. In addition, children also learn to recognize cultural values and social norms that are needed as a basis for forming a child's personality that is obtained when children play with their friends. Playing activities in this work is a media as one of the solutions for a number of ideas used to help the process of laying the foundation towards the development of attitudes of knowledge, skills and creativity or creativity needed by children in their future adulthood.

II. METHODS

In the process of nurturing this value, the writer uses the concept of playing activities with *ngemong* method, the method of developed from: "*Among*" of Ki Hajar Dewantara. Cosby and Sawyers say that games directly affect all areas of child development by providing opportunities for children to learn about themselves, others and their environment. Besides that, the game can also give freedom to imagine, develop self-potential or talent, and for creativity [5]. Motivation to play in children must emerge from within themselves and the child must be able to realize that playing for him is to learn to know other people besides himself by not being induced. Furthermore, to implant the value of education, the writer uses several stimuli including:

- Introducing the forms of traditional games and songs that are almost unknown.
- Nurturing the values and develop children's creativity through playing.
- Doing Storytelling of the most popular and well-known figures.
- Exercising to be brave to speak through the form of children questions.

III. RESULTS AND DISCUSSION

With regard to self-actualization as a form of creativity, Catron and Allen in Nurani Sujiono describe 12 (twelve) creative indicators in early childhood as follows [6]:

- The child wishes to take the risk of behaving differently and trying new and difficult things.
- Children have an extraordinary sense of humor in everyday situations.
- The child has a firm or fixed opinion, open, and wishes to speak openly and freely.
- Children are non-conferential, which is doing things in their own way.

- Children express their imagination verbally, write, and make funny words or fantastic stories.
- Children are interested in various things, have curiosity, and are happy to ask questions.
- Children become self-directed and self-motivated; Children have imagination and love fantasy.
- Children are involved in systematic and deliberate exploration in making plans for an activity.
- Children love to use their imagination in playing, especially in role play.
- The child becomes innovative, inventor, and has many resources.
- Children explore, experiment with objects, examples, enter or make something as part of the goal.
- Children are flexible and talented children in designing something.

Furthermore, in fostering creativity in early childhood [7], in practice through traditional forms of children's play as a medium, the concept and method of *ngemong* is considered appropriate, because in practice the method of *ngemong* is very flexible, fun in practice, using a mother's sincere love and whole hearted, like a kite that was flown freely, but still controlled because there is a thread as a link [8]. Dance education can achieve core competencies which are a concept of creation that is fun for children. Undoubtedly people who used to think that art education (dance) were not useful and only became mere entertainment, could be reduced, and finally the art education (dance) will not be not excluded from formal education and accepted in the community.

Basically playing in the concept of creating this work provides more opportunities for children to be free to express, channel their ideas through the form of the game. In the implementation, the play is done by two or more people or in groups. Playing in this work as a place of creativity, learning media, training courage, planting educative values, because playing is adjusted to the child's age and abilities, so playing becomes playing while learning means the elements of playing more, learning while playing. Children will be creative and grow their creative imagination based on their activities and soul experiences after going through a process of guidance to foster a sense of aesthetic sense, appreciation, feelings, and self-expression through body movements when playing.

The type of children's play that is used as an object in the creation of this work is a type of game that has ever lived, is still known and developed in the Burangrang Village, Lengkong District, Bandung City. The presence of motion in playing spontaneously was chosen for vocabulary of motion enrichment material in strengthening the idea of creation from various forms of traditional games that are still alive and thriving in the neighborhood of Lengkong Sub district, Bandung City, both those that played and competed. While the main target of the community is young children of 5 to 10 years old in the neighborhood of Burangrang Village, Lengkong District, Bandung City. This age is considered a

time when children like to involve in searching for something, always want to try and find their identity.

Creating the games with Children is chosen as the title of this work, because in the process of creating this work, the writer works together with the child, which begins to come with no concept of working on it first, but the concept is present when the writer mingles with the children when playing. So that the themes and methods of *ngemong* were found to emerge or grow together when the writer (choreographer) played a joke while in the process of approaching through playing.

The creation process in addition to playing is also carried out by recreation to the Zoo, to add insight and knowledge about the natural environment. The steps taken are to train children courage to speak, exercise sensitivity, foster a sense of compassion, so the worker asks the child to remember the animals that are most liked or loved. And birds are the most preferred choice, so birds are the theme of working on the creation of dance works by children and teachers as a companion to help facilitate the growth of children's ideas. Steps taken with questions, birds the children have ever seen birds, what are you trying to raise your hands, birds are flying over the limbs mam, the next step the child is asked to move according to the reinterpretation of birds flying over the branches, then the other child is asked to copy until memorized, then every motion of the bird chosen by the child is numbered, for example Number 1 bird is flying on a branch, the second question, other than the bird flying on the branch of the bird while what you are seeing, the child answers the bird walking sideways left to right above the branch, then we give what number two mam, the child is asked to imitate the motion according to his interpretation and the other friends follow until memorized, after memorizing repeated one and two moves so as not to forget, then the third question of the children besides the bird that you see birds flying and walking tilted the bird is what the other, one of the children raised his finger the bird was jumping in limb mam, ok what number do we give the child three mam, like at the beginning the child is asked to imitate the motion of the bird he sees and the other friend imitates, then what motion do you see, the motion of the bird is eating mam, we give number four, still the child is asked to imitate the motion he sees and another friend mimics his friend's future moves. Now we have the movement from the stimulus of the bird motion which he sees the results of the child's motion interpretation, the next step is repeated the motion until memorized, after memorizing, we write number

one but four randomly and the child is asked to move according to the agreed number. For example, 2 3 1 4 1 2 3 4 now the child is asked to move every count of four after memorizing again but the child who writes alternately, for example 1 1 2 4 3 2 1 3, 2 1 3 4 2 2 1 4, then then the child is asked to move according to the numbers that have been sent.

2 = the motion of a bird that is walking obliquely over a branch

3 = the motion of the bird is jumping on the branch

4 = the motion of a bird is eating

1 = the motion of a bird is flying over a branch

IV. CONCLUSION

The creation model that is done by the child is the work of the mentor's child in that it acts as a motivator to grow the child's ideas. This number can be done by a lot of numbers so it can be added by working on slow tempo quickly and slowly or it can be with medium and high low positions so that the monotone and children feel happy, then in the creation view that children are able or able to create creative works creatively then the results in the process of creation, the value of values that are expected to be absorbed directly by the child and the learning model can be carried out by elementary school teachers even though the area of expertise is not dancing.

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