

# The Role of Art Education Through the Learning of Traditional Dance in Elementary School

Agna Novia Rahmawati<sup>1\*</sup>, Slamet Subiyantoro<sup>2</sup>, Endang Widiyastuti<sup>3</sup>

<sup>1-2-3</sup> Art Education, Graduate Program, Sebelas Maret University, Surakarta, Indonesia

<sup>1\*</sup> agnanovia95@gmail.com , <sup>2</sup> s.subiyantoro@yahoo.co.id , <sup>3</sup> endangwidiyastuti27@yahoo.com

**Abstract:** Traditional dance is one of the cultural heritages which has values and norms in it. Through learning traditional dance, elementary school students gain a variety of aesthetic experiences. The aesthetics experience indirectly increases the power of appreciation and shapes the character of students. In this article we will discuss the role of art education through learning traditional dance in elementary school in shaping character and increasing the appreciation of art gain aesthetic experience. To describe it using descriptive analytical methods through sociology and psychology of art approaches to see the problem and explore the role of art education through learning traditional dance.

**Keywords:** *the role of art, traditional dance, aesthetic experience*

## Introduction

Educational activities are the transformation of values and culture from the older generation to the younger generation that lasts for all time. Also explained in UUD RI No 20 Tahun 2003 Tentang Sistem Pendidikan Nasional pada BAB III Prinsip Penyelenggaraan Pendidikan Pasal 4 yang berbunyi “Pendidikan diselenggarakan sebagai suatu proses pembudayaan dan pemberdayaan peserta didik yang berlangsung sepanjang hayat”. It has become a joint agreement that education is one of the most important pillars and influences the efforts of intellectual development and improving national morality. One of the fields of education that has the potential to change student morality is art education, as stated by Ki Hajar Dewantara (1962: 336), that arts education or education which emphasizes more on one's own sense leads to intellectual education and finally to character education, namely moral education or character education. In other words, that by learning art students are led to reconstruct themselves both in terms of intellectual or character, because art education is closely related to the formation of students' attitudes and mentality. Art education is a subject that provides opportunities for students to be involved in a variety of appreciative and creative experiences. The learning orientation of art is to facilitate spiritual, emotional, intellectual, physical, social, aesthetic, artistic and creative experiences to students by conducting appreciation and creative activities. The term art has many meanings. Simply put, art is something that is created with imagination and skills and that is beautiful or that expresses important ideas or feelings. Concepts in the art category include skills, creativity, beauty, and feelings (Susan Coppola, etc. 2017:1).

Educators in the arts do not only serve as instructors and trainers who are more inclined to practice art activities, but also as educators who are obliged to take responsibility for the development of student character or personality, so educators in the arts can use arts where one of them is traditional dance as learning in character building. Efforts to form students towards intelligent intellectuals and moral people need to be done early on. Because according to experts and psychologists, the early period of life is a defining period of the formation of character. Students at the elementary school level are students who experience a growth phase which is usually characterized by a more active tendency because of a growing curiosity from within the individual student. Students at the elementary school level in their lives are very close to creating

art (Hajar Pamadi, 2012: 157). Therefore it needs to be based on the cultivation of character education through learning traditional dance that refers to social values, culture, morals and environmental stewardship. Through traditional dance indirectly students are also trained to increase the appreciation of art and of course to gain aesthetic experience. Art as an expression of human feelings, but the word expression here can be intended as a process that occurs in a person or things that are implied in the work of art (Sunarto, 2001:3).

Based on observations and experiences, several problems were found in art education, including the lack of knowledge about the role of traditional dance in the education world because traditional dance is still considered not important by schools and is still considered a complementary lesson in schools that affects the lack of attention to traditional dance both in the material aspects or the art learning process.

## **Method**

Therefore to examine the above problems, the authors describe using qualitative research methods with descriptive analytical techniques, through sociology and art psychology approaches to see the problems that occur in the world of art education, more specifically this paper tries to explore the role of art education through learning dance traditional in elementary school.

This research was conducted at SD Negeri Gemolong yang berlokasi di Jl. Dr. Soetomo, Dusun 1, Gemolong, Kec. Gemolong, Kabupaten Sragen, Jawa Tengah. The reason for doing research at the school is because SD Negeri Gemolong is one of the favorite elementary schools that has complete facilities and there are practical dance and theoretical lessons learned into the instructional intrakulikuler in schools. The school also uses a bilingual or Bilingual School (Indonesian-English) which makes the school more advanced than other schools in Gemolong.

## **Results and Discussion**

### ***Traditional Dance***

Traditional dance is an art that grows and develops in a certain region or region. Traditional dance is an art that has lived for a long time, developing in a particular location which has been passed down from generation to generation (Sutiyono, 2012: 123). Traditional dance is an expression of human desire for beauty with the cultural background or system of the owner of the art community. Matthew Isaac further considers the eternal importance of the 'Javanese' movement in modern dance and touches briefly on the transformation of interpretive dance into banter, and the rise of 'ethnic dance', where dance functions to educate about Indonesia as a foreign culture, not just entertaining. The end of the Javanese movement coincided with Indonesian independence, when Indonesia began to organize a cultural mission to represent the nation (Matthew Isaac, 2007:9). In traditional dance, it implies a message from the community in the form of knowledge, ideas, beliefs, values and norms (Candrawati Candles). Traditional dance as evidence of the formation of human characters from the environment in which they live.

“In life, traditional customs or arts can be seen from two different perspectives. The first perspective, art is understood as an existing art tradition and continues to be displayed as custom. In this case, tradition is the main thing, while art is a supporting tool or can be a tool to strengthen tradition. The second perception, traditional art can be understood as an art form that has a tradition in the sense of fixed norms and rules of regulation. In this case, art itself is a subject, or dance that has a tradition as an independent activity. The two perceptions of

traditional dance take on different logical consequences. For example, the art tradition was developed as an art that can preserve tradition with the main aim of creating and encouraging a sense of community among the residents of a community. While traditional art which has a number of norms and rules still aims to develop a sense of beauty by creating effective movement techniques” (Muhammad Fazli Taib, 2014:44).

In Indonesia, traditional dance is one of the cultural treasures, which until now has not all received equal attention in its development. Traditional dance itself is known to have benefits for children's development. The benefits of traditional dance include increasing self-confidence in children, strengthening children's physical abilities, exercising emotional abilities, training children's psychomotor, fostering social life and of course learning to respect the nation's own culture. In addition, traditional dance can be viewed from the psychological aspect which of course has an influence on the spiritual, nature, personality, or character.

### ***Art Education as Character Education***

The process of art education itself is not only found in the community but also in formal environments such as schools. Art education can shape humans who are weak, gentle and the processes that shape a person's character are important for us to know. Character education is prepared as a solution to solve these personality problems. Character education which discusses education that emphasizes the development of children's personalities, which consists of cognitive aspects, aspects of feelings and aspects of action. In other resolutions, character education can be determined the same as moral values and education, which are manifested and carried out in concrete actions. It consists of values and is arranged based on existing knowledge (Jona Erwenta, etc. 2018:197). Referring to formal education cannot be separated from the education curriculum. The arts education curriculum is an integral part of the whole education curriculum. Art education is included in the general education curriculum spread with the task of sharpening art education which is a common ground of educational substance in the form of fostering creativity, taste and intention (Hajar Pamadhi, 2012: 76). Whereas art is based on the principle of creation to obtain creativity, fostering beauty sensitivity in the form of appreciation which causes the growth of ideas, ideas and creativity.

“Mental processes based on the development of activities in general. In determining the area of work with children, it is important to use principles of learning, form laws and content in the development of art. It is important to start mental processes, the development of which is essential for the individual creative development of children (Lyubov G. Savenkova, etc. 2016:220).”

As in the arts education curriculum and the art learning process in schools, teaching material in the form of dance is taught. Each student gets material ranging from local dance or traditional dance to dance that is global or international. Thus students are equipped with various abilities in processing art material. Traditional dance itself has an important role related to community culture and can be understood as aesthetic applications and community culture. From this view, learning traditional dance can be said to be more than just practicing a dance or creating a dance work, but also indirectly can be a good character formation if supported by good psychological aspects as well. Therefore, it is very possible that the learning of traditional dance can provide spiritual, moral discourse, character formation, and pragmatic skills that are actually the basis of human life and living.

### ***Traditional Dance and Increasing the Power of Appreciation***

Aside from being a tool for character building, learning traditional dance is also one of the activities that support an important role of art education, namely the implementation of art appreciation activities that can increase the power of art appreciation in traditional dance for students, including art, training and work.

“Art in the world of education has a very important role, namely as: 1) basic human education needs (Basic Experience in Education), 2) meeting basic aesthetic needs, 3) developing attitudes and personality, 4) determinants of other intelligence. Implications of the strategic role, art activities in education must be designed systematically and systemically to be able to balance the functions of the left and right brain, increase productivity, help overcome violence (self-control), support other intelligence, promote enjoyable learning, have business opportunities, teach the culture of listening, seeing and feeling, and developing appreciation, creation and tolerance” (Tri Joko Raharjo, 2005:2).

For example making dance artworks based on local culture or modifying traditional dance works that already existed before. According to Chaplin (in Muhibbin, 2009: 124), basically appreciation means a judgment (judgment) regarding the importance or value of something. In its application, appreciation is often interpreted as an appreciation or assessment of both abstract and concrete objects that have noble values. Appreciation is a symptom of the affective domain which is generally aimed at works of art and culture such as music, dance, literature, painting, drama and so on. This needs to be advanced because the principle of appreciation that occurs in students is in accordance with their mental development. In elementary school students, the development of ideas and ideas is still in the form of epic episodes such as heroism or legendary stories, so that the idealism of the kindness of the characters appears. This psychological review can be applied also by understanding the development of children from the environment in which they live (Hajar Pamadhi, 2012: 105). From this description it can be said that increasing the appreciation of traditional dance includes various aspects, including cognitive aspects which are done by seeing, hearing, feeling. Both affective aspects are carried out by behaving, both to the work of art and to its creator. The three aspects of psychomotor are done by way of practice, performing and creating actual works of art.



**Figure 1.** Traditional dance learning "Tampah Dance" in elementary school  
(Source: survey, 2019)

### ***Traditional Dance for Aesthetic Experience***

In addition, the goal of learning art is to understand the aesthetics or aesthetic experiences that have been obtained and then re-express the aesthetic experience in the form of art. The background of dance creation, cultural context and function of dance which is a valuable and useful reference source for getting to know and understand a dance (Novi Anoegrajekti, 2008: 154). Understanding is an event of entering aesthetic value through sensing feelings and thoughts to objectify. Teaching art is essentially facilitating students to be able to make questions about aesthetics and objectification of aesthetics (Hajar Pamadhi, 2012: 195). Aesthetics is an appreciation analysis of evaluative judgments and most operate with ugly differentiation or beauty. Because assessing the aesthetic value of learning in principle, artists and viewers, and even artworks as a whole, they only take an evaluation perspective. With this, aesthetics is a normative science, similar to logic and morality (Marinela Rusu, 2017:140).

“Dance as an aesthetic phenomenon presupposes an aesthetic experiencing subject, and vice versa (Dufrenne, 1954/1978; Merleau-Ponty, 1962, 1968). According to Dufrenne (1953/1973) aesthetic experience includes three perceptive phases in which the experiencing subject responds in a multi-dimensional and engaged way: presence, representation and imagination, and emotion and reflection. Dance as aesthetic experience can, in other words, be defined as a process where all senses are involved in meaning-making, and wherein it becomes possible to engage with the world through perception, expression and reflection (Andersson & Ferm Thorgersen, 2015; Ferm Thorgersen, 2008). Based on the definition of aesthetic experience we have offered, we will shed light on dance as aesthetic communication” (Cecilia Ferm and Ninnie Andersson, 2019:4).

Art is a symbolic organic union, in Indonesia works of art derived from aesthetic subjects. In a work of art, everything is symbolic (everything is an object) and everything is organic (connected to one another by the law of one being and supporting one another) and it appears as a unity that is connected to the internal organic needs that are symbolic, as a whole whole as an individual. Art is not done by merely observing the laws of aesthetic material and aesthetic images. But it is manifested through the loyalty of the material to itself, the image and object and through the loyalty to the image of itself and the subject (S. Z. Goncharov and A. B. Kosterina). Aesthetic experience itself is a special experience due to contact with beauty wholeheartedly. Factors that influence aesthetic experiences include artistic taste, taste sensitivity, level of knowledge, cultural context and student experience. Taste sensitivity can grow and develop in students if honed continuously, so students can be more sensitive in experiencing a dance. Likewise with the ability of students to understand the quality of the beauty of art, called the taste of art. The taste of art can arise by itself, but students also need a lot of knowledge about the ins and outs and the beauty of adequate art, sharpness of perception and ability to imagine, then just enter the stage to gain aesthetic experience.

**Table 1.** The benefits of traditional dance learning

No.	Data
1	Get to know about traditional dance
2	Art education as character education
3	Traditional dance can increasing the power of appreciation
4	Traditional dance for aesthetic experience

The stages of obtaining aesthetic experience include observing objects, perception, contemplation, responding, experiencing an aesthetic atmosphere characterized by feeling happy, amazed, amazed, satisfied, happy (Novi Anoeграjekti, 2008: 155). Aesthetic experience is an experience of feeling, though thinking, processing the heart and sports, where all of that is an experience of beauty and about how to live the values of beauty or how beauty is interpreted through sensing. The results of the sensing are able to provide stimuli to students to give rise to many possibilities of imagination. Aesthetic experience as the heart of art life is attached to the question of beauty values. Each type of dance has its own concept of beauty. The development of aesthetic experiences of students can be done by way of creation that is by creating something new or modifying the work that already exists before, then it can also be with expressions such as staging or performing traditional dance performances. After the process of creation and expression, the final process for the development of aesthetic experiences is appreciation, where students carry out activities in the form of seeing, experiencing, enjoying and understanding, so students can appreciate a work of art that belongs to themselves or others.

## **Conclusion**

Art education is a subject that provides opportunities for students to be involved in a variety of appreciative and creative experiences. Art education also teaches students to get to know the nation's culture through learning traditional dance. Learning traditional dance can be said to be more than just practicing a dance or creating a dance work, but also indirectly can be forming characters that reflect a dignified nation. Basically, in general traditional dance still needs to be developed and become our duty together as a society that deals with the arts. Not only in the community, the role of art education through learning traditional dance, especially in various formal Indonesian schools also needs special attention from the government, because learning traditional dance is able to provide spiritual discourse, morals, character building, and pragmatic skills that are actually the basis of human life and livelihood.

## **References**

- Anoeграjekti, Novi, dkk. (2008). *Estetika Sastra, Seni dan Budaya*. Jakarta: UNJ Press.
- Candrawati, Lilin. (2017). *Fungsi Seni Tari Tradisional Indonesia*. (<https://docplayer.info/69434906-Fungsi-seni-tari-tradisional-di-indonesia.html>).
- Coppola, S., Miao, A. F., Allmendinger, C., & Zhang, W. (2017). Art In Occupational Therapy Education: An Exploratory Mixed-Methods Study of an Arts-Based Module. *The Open Journal of Occupational Therapy*, 5(4). Article 8, Volume 5, Issue 4 Fall October 2017. DOI: <https://doi.org/10.15453/2168-6408.1320>.
- Dewantara, Ki Hajar. (1962). *Pendidikan*. Yogyakarta: Taman Siswa.
- Erwenta, Jona., Agung, Leo., Sunardi. (2018). The Values of Character Education in the Didong Art Performance: A Study of Enculturation Process in Gayonese Society. *International Journal of Multicultural and Multireligious Understanding*. Vol 5, No 4, August 2018. DOI: <http://dx.doi.org/10.18415/ijmmu.v5i4.248>.
- Ferm Almqvist, C. & Andersson, N. (2019). To Offer Dance As Aesthetic Experience And Communication Among Elderly People: An art-based study. *International Journal of Education & the Arts*, Volume 20, No 12. ISSN : 1529-8094. DOI: <http://doi.org/10.26209/ijea20n12>.
- Goncharov S.Z., Kosterina A.B. (2012). The Basics of Art Education (Based on I. A. Ilyin's

- Works). *The Education and science journal*. Volume (3):46-63. (In Russ.) DOI: <https://doi.org/10.17853/1994-5639-2012-3-46-63>.
- Matthew Isaac Cohen. (2007) DANCING THE SUBJECT OF ‘JAVA’ : International Modernism and Traditional Performance, 1899–1952, *Indonesia and the Malay World*, 35:101, 9-29, DOI: <https://doi.org/10.1080/13639810701233722>.
- Pamadhi, Hajar. (2012). *Pendidikan Seni*. Yogyakarta: UNY Press.
- Raharjo, Tri Joko. (2005). The Role Of Art In The Learning Process In Out Of School Educational. *HARMONIA: JURNAL PENGETAHUAN DAN PEMIKIRAN SENI*. Vol. VI No. 2/Mei-Agustus 2005.
- Rusu, Marinela. (2017). Empathy and Communication Through Art. *Review of Artistic Education*. Volume 14 Issue 1 No.139-146. DOI: <https://doi.org/10.1515/rae-2017-0018>.
- Saearani, Muhammad Fazli Taib. (2014). NON-FORMAL EDUCATION AS CULTURE TRANSFORMATION AGENT TOWARDS THE DEVELOPMENT OF CLASICAL COURT DANCE IN YOGYAKARTA, INDONESIA. *International Journal of Education and Research*. Vol. 2, No 5 May. ISSN: 2201-6333 (Print) ISSN: 2201-6740 (Online).
- Savenkova, Lyubov G., Radomskaya Olga I. (2016). Innovative Directions in Children and Youth’ Art Education. *International Review of Management and Marketing*. Vol 6, Special Issue (S3). ISSN:2146-4405.
- Sunarto. (2001). The Duties of Science and Art in the Information Era. *HARMONIA: JURNAL PENGETAHUAN DAN PEMIKIRAN SENI*. Vol. 2 No. 3/September-Desember 2001.
- Sutiyono. (2012). *Paradigma Pendidikan Seni Indonesia*. Yogyakarta: UNY Press.
- Syah, Muhibbin. (2009). *Psikologi Belajar*. Jakarta: PT. Raja Grafindo Persada.
- Syah, Muhibbin (2008). *Sistem Pendidikan Nasional (UU RI No 20 Tahun 2003)*. Jakarta : Redaksi Sinar Grafika.