

Implementation of Traditional Dance Art Extracurriculars in Elementary School

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ABSTRACT

One of the considerations of globalization is the inclusion of other countries' cultures which has replaced the erosion of Indonesia's original culture. This can be seen from the lack of understanding and knowledge of children in Indonesia of their own regional culture, one of which is dance. Therefore, there needs to be supported to foster the interest of young people today to learn traditional dancing so that Indonesian culture is maintained. One effort that can be done to preserve traditional dance is the implementation of extracurricular activities of traditional dance in schools. The purpose of this journal is to find out the process of implementing extracurricular traditional dance in schools, to understand the talks that discuss the process of implementing traditional extracurricular activities, and to find out how to deal with teachers in overcoming extracurricular activities of traditional dancing. The research method used is a qualitative method with the type of case study. This research was conducted in primary schools and the informants in this study were the principal, extracurricular teachers of traditional dance, and students who took part in extracurricular activities of traditional dance. Data collection methods in this study use the method of observation, interviews, and documentation. The extracurricular implementation of traditional dance can help young people to get to know their regional dances and can help young people to learn it. Thus, the young generation will be able to accept traditional dances of their regions and demand traditional dances to be accepted.

Keywords: Regional culture, Extracurricular, Traditional dance

1. INTRODUCTION

One of the impacts of globalization is the entry of other countries' cultures which results in the erosion of Indonesian indigenous cultures. This is following the opinion of Hildigardis (2019: 10) who argues that globalization makes foreign culture continue to enter and cannot be stopped, which erodes or fades local culture. According to Garna (2008: 141), local culture is part of a scheme of hierarchical cultural levels not based on good and bad.

One form of the erosion of a local culture that is happening today is that it can be seen from the lack of understanding and knowledge of children in Indonesia about their own local culture, one of which is dance. According to Sekarningsih and Hanny (2006: 11), traditional dance is a dance that has experienced a long life journey and has past values that have a ritual relationship. Also, according to Hidayat (2005: 14) traditional dance can be understood as a method that applies in a certain ethnic environment that is hereditary.

Furthermore, according to Yovanka (2006: 505) Dancing, (as a language and) as a system of symbols and other cultural meanings, can also be used by children as a mechanism to achieve social and cultural skills. According to Tyrovola, (2001: 51) dance is also a spatiotemporal art, a series of continuous activities that develop in time and space. Furthermore, according to Lykesas (2010: 25), traditional dances represent the community itself because it provides artistic / dancing, entertaining, teaching, and nurturing expressions through the rhythmic dynamics of movement.

Nowadays, children are more interested in learning dance arts from other countries such as break dancing, and other dances which they consider more interesting and cool to learn and master rather than learning and mastering their own regional dances. Meanwhile, most of the children are not interested in learning it. If this continues, it is possible that the regional dance arts will become extinct and replaced with a new culture because there are no successors to preserve it. This is in accordance with Law of the Republic of Indonesia

Number 5 of 2017 concerning the Advancement of Culture article 1 paragraph 1 which reads that culture is everything related to copyright, taste, community initiative, and the results of intercultural interactions that live and develop in Indonesia that must be protected by means of inventory, security, maintenance, rescue, and publication as an effort to revive the cultural ecosystem and improve, enrich and disseminate Culture. Therefore, there needs to be an effort to foster the interest of young people today to study regional dance so that regional culture in Indonesia is preserved.

One of the efforts that can be made to maintain the preservation of dance, which is one form of regional culture, is by implementing extracurricular activities held in schools. This is in line with the opinion of Georgios (2017: 110) who argues that the preservation of dance through education makes students maintain dance as a cultural heritage and national identity. In addition, it is in line with the opinion of Dimas (2010: 20) who says that traditional dance was studied "experientially" and passed down from generation to generation with symbiotic social groups that form and adopt vocabulary, group arrangements, dance forms, and styles.

The extracurricular implementation can be used as a forum to foster children's knowledge and interest in regional dance arts. This is in accordance with the opinion of Hildigardis (2019: 10) who states that efforts that can be made to preserve local culture include:

Growing awareness of the importance of culture as an identity.

Participate in preserving culture by participating in its preservation and implementation.

Learn and participate in socializing with other people so that they know them and are interested in learning them and participate in preserving and even maintaining them.

Even though in local content lessons children may also be taught about their local arts, but due to the limited lesson hours, the implementation of the learning cannot be maximized, children can get to know their local culture but children may not be able to learn the culture optimally. So, the implementation of extracurricular activities in schools will greatly influence the process of introducing children to regional dance arts because, with the implementation of extracurricular regional dance arts, children will get to know more about their regional dance arts and can attract children's interest to learn and master regional traditional dances so it is hoped that children will be more loves regional culture so that regional culture can be preserved despite the many foreign cultures that have entered Indonesia.

In addition, as explained in Permendikbud Number 62 of 2014 concerning extracurricular activities in Elementary and Secondary Education articles 1 and 2

which reads that extracurricular activities are curricular activities carried out by students outside of learning hours of interocular activities and co-curricular activities organized with the aim of to develop the potential, talents, interests, abilities, personality, cooperation, and independence of students optimally in order to support the goals of national education. For this reason, there needs to be an effort made by the school to package the extracurricular implementation of the regional dance as attractive as possible so that it can attract students' interest to participate in the extracurricular activities so that students are also interested in learning regional dance arts.

2. RELEVANT RESEARCH

First by Rizqi Amanda, Ari Widyaningrum, and Husni Wakhyudin (2019) in a journal entitled "Extracurricular Dance as an Effort to Preserve Local Culture at SD Negeri Sawah Besar 02" explained from the extracurricular activities of dance at SD Negeri Sawah Besar 02 students gain knowledge and experience aesthetics of traditional dance. Starting from knowing through feelings or inner sensitivity, understanding and acknowledging the values of the beauty of traditional dance, so that students can appreciate and appreciate the existence of the value of art itself. Apart from that, extracurricular activities of dance are aimed so that students can express their love for the country and understand that as the nation's next-generation, students are obliged to preserve local culture.

Second, Ana Irhandayaningsih (2018) in a journal entitled "Preservation of Traditional Arts as an Effort in Fostering Love for Local Culture in the Blimbing Tembalang Gorge Community" describes the form of preserving traditional arts as an effort to foster a love for local culture must be started from various elements to be pro-active in supporting efforts to preserve regional arts by optimizing management and introducing them to the community so that people are interested in these traditional arts. This is needed to meet the potential of local arts as a community identity.

Third, Hildigardis (2019) in a journal entitled "Efforts to Preserve Indonesian Culture in the Age of Globalization" explains that in addition to ways that can be done in preserving culture, the most important thing that must be owned is to raise awareness and a sense of belonging to that culture, so that with a sense of belonging, and love their own culture, people will be motivated to learn it so that culture will remain because the cultural heir will continue to exist. There are various efforts that can be made to preserve local culture including:

1. To raise awareness about the importance of culture as a national identity.

2. Participate in preserving culture by participating in its preservation and implementation.
3. Learn it and participate in socializing it with other people so that they are interested in taking care of it or preserving it and even maintaining it.

Fourth by Suparno, Geri Alfikar, Dominica Santi, Veronika Yosi (2018) in a journal entitled "Maintaining the Existence of Archipelago Local Culture amidst Globalization Flow-through Preservation of the Dayak Sintang Gawai Tradition" explains to overcome the negative impact of the influx of globalization to Indonesia which is feared to shift and reverse the local culture of the archipelago, there needs to be cooperation between the various parties involved, both from the government, schools and the community to work together to maintain the integrity of the existing culture in Indonesia. Thus, local culture can survive its existence amid the fast flow of globalization entering Indonesia. There are ways that can be done to maintain the existence of the local wisdom values of the archipelago culture through the preservation of regional culture in Indonesia, namely:

1. Introducing the local culture of the archipelago through coaching activities both through government, private, and community institutions to the younger generation.
2. Allocating a budget for activities that lead to efforts to maintain the existence of the local culture of the archipelago.
3. Building self-awareness that there are local wisdom values that must be maintained by scientifically studying the traditions that exist in the region.
4. Placing technological progress in the era of globalization as access to introduce the regional culture and strengthen national culture.

The fifth by Sri Suneki (2012) in a journal entitled "The Impact of Globalization on the Existence of Regional Culture" describes the preservation of the socio-cultural aspects of Indonesia as a national identity amid the influence of globalization which has a negative effect on Indonesian culture and the norms contained in the national culture. Indonesia is slowly starting to fade. So there needs to be a way to maintain the socio-cultural aspects and norms contained in the culture of the Indonesian nation, namely by filtering the culture that entered Indonesia and the preservation of the nation's culture. For people who try to develop traditional arts to become part of modern life, of course, it will continue. seeks to modify art forms that are still patterned after the past to become commodities that can be consumed by modern society.

The sixth form Tsimaras (2012) in the journal "The Effect of a Traditional Dance Training Program on

Dynamic Balance of Individuals with Mental Retardation" explains that dancing activities can have a positive impact on oneself, namely by affecting the balance ability of individuals of all ages with a typical IQ, and an intervention dance program is an effective and safe way to improve physical and motor skills.

The seventh from Ablordey (2013) in the journal Dance as a Creative Learning Tool. J. Afr. Arts and Culture state that dancing can be a means to increase body movement so that it can help physical fitness is a means of increasing mental acuity and reducing stress which culminates in achieving overall health and well-being.

The eighth from Cetin (2020) in the journal Using Creative Dance for Expressing Emotions in Preschool Children. explained that learning dance is very important for children because it can help the child's emotional and social development. In addition, dance can also help children learn to express their emotions appropriately and efficiently.

Ninth, according to Filippou (2018) explains in his journal entitled "Interdisciplinary Greek Traditional Dance Course: Impact on Student Satisfaction and Anxiety" Teaching dance in schools can increase students' self-confidence so that it can reduce students' anxiety or nervousness when students have to participate in learning activities in class.

Tenth according to Nurharini (2018) in a journal entitled Gambang Semarang Traditional Dance for Character Building of Elementary School Students explains that teaching dance to children can increase self-confidence in children, increase creativity, foster responsibility, skill, cooperation, discipline, and respect for each other. All these traits and attitudes can be instilled in children during the process of teaching dance to children.

In the research that the researcher will do, the thing that the researcher wants to be careful about is the teacher's efforts to attract students to take part in dance extracurricular activities and learn about regional dance arts. In addition, the researcher also wanted to research the enthusiasm of students in participating in dance extracurricular activities and studying local dance arts.

3. METHODS

This study uses a qualitative approach that is descriptive because this study uses the method of observation, interviews, and documentation to collect research data. The data obtained is data or information that is by reality in the field and is processed with a qualitative descriptive approach to obtain information regarding the implementation of traditional dance extracurricular activities at elementary school.

For the data obtained to be systematic, the data is obtained from interviews with school principals who also act as administrators of extracurricular activities, interviews with traditional dance extracurricular teachers, and interviews with students of elementary school. Data are also obtained from observations from the process of implementing extracurricular traditional dance activities, observation of constraints when carrying out extracurricular traditional dance activities, observing efforts to resolve constraints when implementing extracurricular traditional dance activities, and documentation regarding the process of extracurricular implementation of traditional dance, traditional extracurricular art activities, the book absent students take part in extracurricular activities, awards that have been won extracurricular dance in traditional dance.

Test the validity of the data in this study using data triangulation techniques. Data collection using triangulation techniques means that researchers have collected data which also tests the credibility of the data being collected because researchers use different data collection methods to get data from the same source. That means the researcher uses the method of observation, interview, and documentation simultaneously to get the same data source. So, by using triangulation techniques, researchers can search for as much data as possible with various data collection methods and obtain research data that has proven its credibility.

4. RESULTS AND DISCUSSION

Researchers collected research data using interview, observation, and documentation techniques obtained data on the implementation of extracurricular traditional dance at elementary school as follows:

4.1. The Process of Executing Extracurricular Activities of Traditional Dance

Based on the results of interviews with the principal, extracurricular teachers of traditional dance, and students in grades I, II, and III, the process of implementing extracurricular activities, followed by students in grades I, II, and III, which is held every Tuesday for class I and Wednesday for classes II and III are held at 12:30 until half-past 1:30. The venue for dance extracurricular activities in an unused classroom on the 2nd floor. Students feel happy and enjoy the extracurricular dance. Also, explanations and ways to model dance movements of dance teachers are very easy for students to understand.

It can be concluded that dance extracurricular activities can be extracurricular activities that are liked by students. Then it will facilitate the objective of the gamelan extracurricular activity, which is to foster the interest of the nation's young generation to love their traditional arts.

4.2. Traditional dance lessons are given to students

Based on the results of interviews with traditional dance extracurricular teachers, dance lessons taught to class I students only focus on the teacher demonstrating or modeling the traditional dance movements to be taught and students imitating the teacher dance movements. Whereas for class II the teacher starts to teach the basic movements of traditional dance but the movements taught are only dance movements that are used for regional dance that is being taught. After that, class III has begun to teach more complete basic movements, basic movements of traditional dance that are not only present in the dance that is being learned.

It can be concluded by teaching students slowly the traditional dance and the basic movements of traditional dance will make students easy to learn traditional dance and students will be interested in learning it because students do not feel difficulties when learning it.

4.3. Constraints encountered during Extracurricular Activities of Traditional Dance

Based on the results of interviews with school principals, dance extracurricular teachers, and students who take extracurricular activities in traditional dance, the constraints experienced in carrying out traditional dance extracurricular activities are conditioning students during extracurricular activities because participants who take part in low-class extracurricular dance activities still like to play. When extracurricular activities take place students are divided into 3 groups with members of 6 to 7 people each group division of this group aims to make teachers more focused on students, and immediately find out if students experience difficulties when learning dance moves and so that teachers can immediately help students who experience these difficulties. When one group is practicing traditional dance, the other group will certainly be crowded which makes the atmosphere not conducive.

Also, the constraints experienced by students during dance extracurricular activities are that it is difficult for students to follow the dance movements that the teacher modeled so that when students dance traditional dance they are learning the movements are not the same as that of other friends. Students find it difficult to equate the tempo of dance moves with dance accompaniment music and students also struggle to enter or start dancing with the accompaniment song.

It can be concluded at elementary school ages that it is indeed difficult to condition students to be calm and serious during teaching and learning activities, except teachers who are used to handling elementary school students, might find it easier to handle. The teacher should give other activities to students who are not

getting their turn to practice traditional dance. Students also have not been able to guess when the right time to start dancing if accompanied by music.

4.4. Solutions or Efforts by Teachers to Overcome Obstacles encountered during Extracurricular Activities

Based on the results of interviews with the principal, extracurricular teachers of traditional dance, namely when extracurricular activities take place when one group is practicing traditional dance, then groups who have not had a turn or have had a turn to play are asked to wait outside the room, and they are allowed to do activities that are they want to be like snacks or play as long as they still maintain good manners and should not be too busy so as not to interfere with the activities of other students who are doing teaching and learning activities in class.

The solution is not good, because asking students who are not practicing outside the room will make calm, but the teacher can not monitor the state of students who are outside the room. Even though they have been given a message to keep things calm, elementary school children like to not pay attention to what their teacher has been told. Students who are outside the room should be given activities so that students stay calm and not go anywhere. Thus, students are easily supervised and do not interfere with other student activities.

Also, when teaching dance moves to students, teachers use the help of counts and clapping with a pitch that has been adjusted to the accompaniment of the music. Students are also asked to count when practicing their dance moves. So that students are accustomed to having to move or dance to the tempo how fast or how slow. After students have memorized the dance movements and the tempo of the movements the teacher trains students to dance to the accompaniment of music and the teacher will also give a count to the students and on the count of how many students should start dancing.

5. CONCLUSION

Extracurricular activities of traditional arts should be given to elementary school students to introduce students to the traditional culture of their region, train students to love, and be proud of what their region has. So that traditional culture will be maintained and not extinct.

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