



The *Peteng Bulan* Dance Choreography Values

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Abstract. This article aims to discuss the values contained in the choreography of the *Peteng Bulan* Dance, which is very popular, especially among early childhood. This research was done because experts in the field said no one had looked at the meanings in the *Peteng Bulan* Dance's choreography. 1) How is the performance's choreography? 2) What values does the *Peteng Bulan* Dance's choreography have? This research was conducted using qualitative methods. The data sources for this study were the choreography of the *Peteng Bulan* Dance itself, the dancers, the parents of the children, related communities such as cultural figures, and audience members who were selected based on purposive sampling and snowball. All data collected through observation, interviews, and document studies were analyzed descriptively and qualitatively using symbol theory and aesthetic theory. The results of the research show that the *Peteng Bulan* Dance, which was specially created for young males, is presented in the form of a loose dance with the theme of children's games. This can be observed from the way the choreography is presented, the variety of movements, the structure of the performance, the make-up, and the musical accompaniment of the performance. The values contained in the choreography of the *Peteng Bulan* Dance are aesthetic values, educational values, social values, orientation to the values of Balinese cultural preservation, and psychological values that correlate with tourism.

Keywords: *Peteng Bulan* Dance Choreography, Early Childhood, Values, Balinese Local Wisdom.

1 Introduction

Physical and mental growth occurs in childhood. Early childhood is defined by Thomson and Stankovic-Ramirez as ages 0 to 8 [1]. Physical, mental, and cognitive development is accelerated in early childhood. The Golden Age is so named due to its influence on maturation. Physical, intellectual, and mental growth are fostered by early childhood education. Physical growth, intelligence, social-emotional development and efficient communication require fine and gross motor coordination activities as well as age-appropriate thought and action.

Physical and mental growth constitute development. To attain their full potential, UNESCO stated that children must know, do, be and live together [2]. The National

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Z. B. Pambuko et al. (eds.), *Proceedings of the 4th Borobudur International Symposium on Humanities and Social Science 2022 (BIS-HSS 2022)*, Advances in Social Science, Education and Humanities Research 778,

https://doi.org/10.2991/978-2-38476-118-0_26

Education System Law mandates the construction and development of a learning environment that emphasizes originality, virtuous character, loyalty to parents and the nation. Indonesia offers early childhood, primary, secondary and tertiary education to help students realize their full potential. Human potential is awakened by education. Indonesia must overcome educational obstacles to build a strong, moral generation [3]. Only children in developed nations are competitive.

Kids grow physically and psychologically [1]. Preschool ages 0-8. Physical, mental, and cognitive growth peak in childhood. Golden Age is mature. Early schooling supports physical, intellectual, and mental growth. Physical growth, intelligence, social-emotional growth, and efficient communication require fine and gross motor exercises and age-appropriate thinking and behavior.

Children grow physically and mentally. UNESCO believes kids must know, do, be, and live together. Great nations must have competitive kids. National Education System Law says maximizing children's potential entails providing a learning environment and promoting individuality, noble character, and commitment to parents, teachers, and country. School gives hope. Indonesia offers preschool, primary, secondary and college education. Indonesia's education hampers future generations [3].

The creation of *Peteng Bulan* was necessitated by the difficulty of teaching Balinese dance to young children. *Peteng Bulan* is a Balinese dance designed for children's enjoyment. This *Peteng Bulan* dance is new and simple. The *Peteng Bulan* Dance program is a new one for young children. *Peteng Bulan* dance enculturates and extends Balinese culture. Local knowledge is vital to culture [4]. No one has ever studied the *Peteng Bulan* Dance's choreography, so this research was conducted. This dance is well-known in Bali, particularly among preschoolers. How is the *Peteng Bulan* Dance performance's choreography?; What values does it contain?

2 Method

The *Peteng Bulan* Dance was examined using qualitative methods. The qualitative method is an appropriate method for finding and processing descriptive and visual data [5]. Primary data is the main type of data that is analyzed [6]. The entire primary data of the *Peteng Bulan* dance research was obtained through interviews with informants who had been selected purposefully or by snowball and observation in the village of Bona, Gianyar, Bali. The data collection was then supplemented with data from literature studies on traditional Balinese performing arts. All data were analyzed qualitatively using symbol theory and aesthetic theory. The aesthetic theory, with the help of symbol theory, is used to describe and explain the choreographic structure of the *Peteng Bulan* dance. Symbol theory, with the help of aesthetic theory, is intended to explain the values related to the *Peteng Bulan* dance.

3 Result and Discussion

After conducting research on the values in the choreography of the *Peteng Bulan* dance, results were obtained in the form of the choreography of the *Peteng Bulan* dance and the values in the performance of the *Peteng Bulan* dance.

3.1 The Form of the *Peteng Bulan* Dance Choreography

Toddlers enjoy the *Peteng Bulan* dance. This dance is a free-form dance inspired by children's pastimes. This is obvious in the choreography, movements, organization of the show, makeup, and music. Productivity and group help achieve goals [7]. *Sanggar Paripurna* made a profane dance. Choreographers are inspired to create new children's dances by the sound of frogs in the rainy season. Young boys who play and sing with *Peteng Bulan* can make frog gestures. Children leap and wrestle like frogs during the *Peteng Bulan* Dance. Young Balinese dancers squat and bow their heads. *Peteng Bulan* features frog movements. *Peteng Bulan's* attire and cosmetics are distinctive. Costumes and make-up enhance frog intelligence. Symbols and natural imagery create original works of art [3]. In 2022, Putu Ari, a *Peteng Bulan* dance instructor, emphasized costume and makeup.

“..All of the dancers must dress in green Prada and apply red lipstick, blue eyeshadow, white gloss, and rouge to their cheeks..”.

According to reports, *Peteng Bulan* dancers dress as frogs in green satin and Prada. Red lipstick, blue eyeshadow, red cheeks, and white nail polish enhance the frogs' zeal. The make-up and costumes of the *Peteng Bulan* dance have been designed for the joy of the dancer's movements on stage, accompanied by Balinese *gamelan*. The appearance of the costumes and make-up of the *Peteng Bulan* dancers can be seen on Fig.1.



Fig. 1. The Allure of *Peteng Bulan* Dance [15]

Gamelan Semarandana accompanies *Peteng Bulan* dance. The sound of *gamelan* with a *Pelog* barrel, formed of the *gamelan gong kebyar* ensemble, the *gamelan* ensemble of *semar pagulingan saih pitu*, flutes and *engnung*, enriches the composition of *pengawit*, *pengawak*, and *pengecet* in the *Peteng Bulan* performance. *Gamelan Semarandana*'s embellishments and repetitions have increased dancers' frog agility.

3.2 Values in the *Peteng Bulan* Performance

The values contained in the choreography of the *Peteng Bulan* dance are aesthetic values, educational values, psychological values, tourism values, social values, and Balinese cultural values. The choreography of the *Peteng Bulan* dance is oriented towards preserving Balinese culture. The characteristics of the dance choreography, complete with dance clothing motifs, Balinese *gamelan* music, and Balinese songs, try to foster early childhood love for Balinese culture in order to optimize the socialization and internalization of Balinese cultural values. Every element of culture is regulated and institutionalized in such a way that it cannot be separated from the functions and needs of its constituents [8], [9]. Traditional culture is institutionalized and managed socially because it has a social function [10]—[12]. The *Peteng Bulan* Dance performance is staged not only to fulfill children's desire for entertainment and a playroom when they are just learning to dance, but also to preserve Balinese culture through performing arts. Creativity in staging the *Peteng Bulan* Dance is a new offer in fostering the integrity of Balinese culture as well as developing children's character in the midst of social dynamics in Bali.

Aesthetically, the random jumping movement in the choreography of the *Peteng Bulan* dance is meant to provide more space for freedom for the dancer's personal pleas-

ures while still being able to build collective beauty and certainty for unity. Unity, solidarity, and the kind of solidarity that is built through togetherness and reduces conflict over differences through inconsistency are the orientations of social values in the choreography of the *Peteng Bulan* dance. Some of the choreographic segments of the *Peteng Bulan* dance have educational value because they provide opportunities for the dancers to play while learning about manners that are in accordance with Hinduism and Balinese culture. The behavior of those who stay during the performance because they are happy and leave because they are bored during the dance performance has psychological and tourism value.

3.3 Discussion

The *Peteng Bulan* dance, which was created especially for young boys, is presented in the form of a loose dance with the theme of children's games. The characteristics of the art created cannot be separated from the orientation of the cultural values of the performers [13]—[17]. The *Peteng Bulan* Dance was created to entertain children, reduce problems in early childhood through art, and help parents' problems in cultivating Balinese culture.

As a newly created dance, the *Peteng Bulan* Dance teaches children from an early age to explore aesthetic, educational, and social values in order to recognize and develop their own potential. The ideology of cultural preservation that lies behind the *Peteng Bulan* Dance has an interest in building the awareness of these children from an early age so that they always try to be wise about their freedom.

The *Peteng Bulan* is a form of dance without a story that takes as its theme the beauty of the freedom of a natural frog that can live in two different habitats at once. The *Peteng Bulan* dance is performed by young people in traditional Balinese clothes that are dominated by green and accompanied by *Gamelan Semarandana* music.

4 Conclusion

The following conclusion may be drawn from the findings of the research on the values in the *Peteng Bulan* dance's choreography: (1) The *Peteng Bulan* Dance, which was created specifically for young boys, was performed as a free-form dance with a focus on children's pastimes. This is evident through the presentation of the choreography, the variety of movements, the framework of the performance, the makeup, and the musical accompaniment of the performance.; (2) The choreography of the *Peteng Bulan* Dance contains aesthetic values, educational values, social values, an orientation toward the values of Balinese cultural preservation, and tourism-related psychological values.

Acknowledgement. We extend our thanks to the active research partners on the *Peteng Bulan* dance so that this article, as one of the research outputs, can be materialized and disseminated in the proceedings of the 4th Borobudur International Symposium.

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